FILMS RADIO VIDEO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1952, BY VARIETY, INC. ALL RIGHTS RESERVED
VOL. 186 No. 4 NEW YORK, WEDNESDAY, APRIL 2, 1952 PRICE 25 CENTS

'CUT OUT RADIO-TV CONFUSION'

Wear & Tear Sisters Find Legit Gold In Coast Valley Fruit-Grove Circuit

By NED ARMSTRONG

San Francisco, April 1.

Meet Carolyn Ware and Mabel Hazelton, affectionately known to several hundred thousand devoted inland California theatregoers, and many an advance agent and road manager, as the Wear & Tear Sisters.

They are the queens of an empire of one-night stands, a network of California split-time which is 650 miles from north to south, crossing two mountain ranges and three major rivers and embracing the wealthiest farmland in America. They gave the Lunts the second biggest touring week of their lives and Tallulah Bankhead some of her fondest memories of the road.

They have cultivated among the prune and lemon groves, the eucalyptus and almond trees, a faithful following of rural theatregoers of such devotion that many of their subscribers simply order tickets and wait to be told what they will see. The touring attractions which reach the San Joaquin and San Bernardino valleys these days are so few and far between that it has taken two years to fulfill a one-year play subscription series, and yet, in their 17 years of operation, refunds have been made but once.

Recently, during the great California rains, when bridges were

(Continued on page 15)

Fans Don't Like Johnnie Satirizing Self But Buy 250,000 Disks in 1 Week

Riding on four clicks in a row, Johnnie Ray has broken away with his latest release for Columbia, "What's the Use?" with a 250,000 sale in one week. Unusual aspect of this platter is that Ray is kidding his own style and some of his fans have been squawking at the parody.

Ray's initial album for Columbia is also winging away with an initial order from retailers for 75,000.

MPIC Maps War Against Hollywood's Attackers

Hollywood, April 1.

Motion Picture Industry Council voted unanimously to declare war on various groups which have been attacking Hollywood because of alleged Commie influence on the film lots.

A committee, headed by Y. Frank Freeman, was appointed to handle local arrangements for another roundtable meeting with representatives of COMPO, to be held in Hollywood July 28-31. Other committee members are Marvin Faris, Ronald Reagan, Jesse Lasky, Bill Thomas, Edmund Hartmann, Steve Broidy, Adrian McCalman, Paul Gross, John Lehner, James Dewey Starkey and Ed Ralph.

Danny Kaye's Vidpic Accent in NBC Dicker

The Danny Kaye-NBC negotiations hinge a lot on the comedian's insistence to do 75% of his TV programs on film, with only a few live shows per season.

There are, of course, the usual complications over guarantees, time slot and the like, but on a broad basis it would call for a 5-year termer. NBC prexy Joe McConnell and Abe Lastfogel (William Morris) are handling the negotiations in N. Y., with everything hush-hush about it.

ASCAP to Divvy Out $3,000,000 For Quarterly Record

The quarterly dividend of the American Society of Composers, Authors and Publishers, due to be mailed out early next week, is expected to top the $3,000,000 marker for the all-time record melon for the Society. ASCAP's quarterly dividends have been rising steadily over the years, and the $3,000,000 figure will continue the trend set by last year's record distribution of $11,640,000 to publishers and writers.

More revenues are coming in from television, while radio, paradoxically, is also shelling out more to ASCAP, although the radio rate of acceleration is slowing down. ASCAP figures to get at least $6,000,000 from TV this year, representing about a 20% gain from the same source last year.

An additional important source of income this year will be from the major film producers. Deals covering performance rights for the past two years have already been wrapped up with Paramount, Metro and 20th-Fox, the others being expected to follow the general pattern.

New Radio Co-op To 'Sell' World War 2½

Washington, April 1.

The Army, Navy, Air Force and Marines have informally approved in principle the concept of institutional sponsorship of an Armed Forces radio show. New philosophy is geared to the new economy in AM, which differs from the days of 1942 when the NBC network would shell out $500,000 out-of-pocket every year for the "Army Hour."

Program vehicle would be tagged "America's Hour," as an updated "Army Hour," and would include

(Continued on page 79)

B'CASTERS CHART INDUSTRY FUTURE

By GEORGE ROSEN

Chicago, April 1.

Chicago this week held the key to careers and bankrolls, the fate of an abused radio industry and the future economic pattern of television.

As America's pent-up broadcasters turned out in record force for the 30th annual convention of the National Assn. of Radio-Television Broadcasters at the Hilton Hotel here, uppermost in their minds was the question, "Where do we go from here?," as they convened in a determined effort to lift the haze of uncertainty and confusion that clouds the industry.

If, as evidenced by the record attendance, interest in this year's NARTB convention was running at a fever pitch, it's primarily because of the following reasons:

1. With the imminent lifting of the TV freeze and assignment of channel allocations, which is tantamount to passing out gilt-edged $1,000,000 certificates, everybody wants to be in for the kill.

2. With growing evidence that "everybody wants to get into the TV act," radio broadcasters feel that the new medium is their rightful heritage, rather than that of theatre men, et al., and they're ready to fight for it.

3. With the advent of TV, broadcasting has become big business. The days are over when the whole broadcasting economy made but a dent when stacked up against, say, the General Motors annual billings. With this has come an awareness on the part of broadcasters that they've got to measure up to this

(Continued on page 52)

TV Webs Still Optimistic Despite 'Soft' Market, Feel Corner's Turned

While the major television networks admittedly are a shade more cautious on commitments, due to the current "soft" market, there is considerable optimism that the corner has been turned. They figure that the upcoming Presidential election may be causing some confusion in big business planning but that things will return to normal in the near future.

In all events, an NBC spokesman cites that company's commitments as being no worse, comparably, than Hollywood with its costly talent stable and the hit-and-miss boxoffice returns of even the biggest stars. "They're as good as their scripts, whether in Hollywood or Radio City," states RCA veepee Manie Sacks, for instance, who doesn't look upon NBC's $45,000,000 yearly talent bill (rough estimate) as disproportionate to the volume of billings.

However, talent agents admit greater resistance on those fancy guarantees for future talent, unless it's something extra special.

TV May Become Greatest Ballyhoo For Films, Theatre Exec Tells D.C.

Washington, April 1.

Theatre business may not come back to the peak of 1946, when war restrictions on travel abnormally boosted the boxoffice figures, but it's picking up all the time despite TV. With better pictures coming out of Hollywood there's every reason to believe that people will attend films as they have been accustomed to. That's the opinion of Leonard Goldenson, prexy of United Paramount Theatres.

Testifying before the Federal Communications Commission last week on the proposed merger of UPT with ABC, Goldenson said the UPT board of directors feels the theatre business is a sound one and will continue to be such. Merger with ABC, he said, offers opportunity for diversification and additional profits from radio and TV. He added that he subscribes to the idea that TV may become the greatest medium to advertise motion pictures.

Goldenson said it has been UPT's experience that theatre attendance has fallen off in the "novelty" period of TV but has picked up. Company records, he said, indicate that the b.o. has dropped off a little more in TV areas than in non-TV areas but this may be accounted for by "marginal" houses which have been affected by other factors.

He pointed to studies showing that the "swing" is up at better theatres. He said that business has spread more among "A" houses because more of them are now running first-run pix. The "A" theatres, he said, "have maintained themselves rather well."

Goldenson said it's difficult to determine whether TV has been the only factor affecting theatre business. Boxoffice receipts, he said, have dropped off in Maine,

(Continued on page 4)

George Raft's 1st Brit. Personals in 26 Years

Hollywood, April 1.

George Raft is set for his first personals in England in 26 years with a stand at the Prince of Wales Theatre, London, climaxing a six-week tour of the provinces. Pic star will start in July after winding a film commitment with Eros Films. He will play Edinburgh, Glasgow, Leeds, Dublin and Manchester, and may also work Scandinavian dates, possibly Helsinki, in connection with entertainment splurge at the Olympic Games. Raft is working up a short sketch in addition to dancing.

Lew & Leslie Grade Agency booked.

Benny to Stick On Sunday Radio For Next Season

Radio got one of its heftiest shots in the arm in recent months this week with the decision of Jack Benny and his sponsor, American Tobacco, to continue the comic's Sunday night radio show on CBS with no changes for another season.

Decision is expected not only to bulwark the rest of CBS' Sunday night lineup, which would have been shaky if Benny had exited AM in favor of TV, but also to influence other major radio bankrollers, such as Chesterfield and Procter & Gamble, to think twice before deciding to curtail their radio activities. While an official announcement of Benny's decision hasn't yet been issued, its understood that he'll continue his Sunday night at 7 show on a weekly basis and also do a half-hour video show about once a month.

Benny reportedly agreed, after

(Continued on page 66)

See N.Y. 'Aerialist' Law Tested at Circus' Stands

Albany, April 1.

Approval by Gov. Thomas E. Dewey of the Hatfield-Strong bill prohibiting aerial performances at heights greater than 20 feet without a safety belt or other protective devices to minimize risk of injury, is being followed by a study of such mechanisms. It is reported that the State Board of Standards and Appeals already has consulted persons familiar with such devices, preparatory to drafting standards for acceptable ones. The measure will take effect July 1.

Some problems in enforcing the new law may be encountered. One

(Continued on page 79)

Margaret's Seattle Date SRO, But Invites Some Of Harry's Correspondence

Seattle, April 1.

Margaret Truman, in song recital at the Metropolitan Theatre last Thursday night (27), did right well at the boxoffice, drawing a capacity gross of $3,400. Her charm and personality won plaudits, but she didn't win the music critics.

Both dailies lowered the boom as to her singing status. Opined Maxine Cushing Gray in the Post Intelligencer: "At this stage in her career we presume to tell Margaret Truman that she's in the wrong business . . . in our 25 years listening to singers she's unique in her ability to go off pitch at any point in her range. . . ."

Louis R. Guzzo, in the Times, said: "Let's face it. . . . Margaret Truman has poise, charm, attractiveness, stage presence, ambition—but she doesn't sing very well."

Col Story Ed Tells of Early Red Days, Denies Ever Favoring George Willner

Washington, April 1.

Eve Ettinger, story editor for Columbia Pictures, and three other radio-film people told the House Un-American Activities Committee in executive session at L. A. last September that they had once been members of the Communist Party, but had long since severed their connections. The testimony of Miss Ettinger, Eugene Fleury, Anne Ray Frank and Robert Shayne, was released Sunday (30) by the committee. Committee also released the testimony of four other persons — Arthur Strawn, Prokop Jack Prokop, Helen Schwartz Donath and Bella Lewitsky Reynolds—who refused to answer questions on Communist affiliations on the ground of possible self-incrimination.

Strawn was accused by the committee of having worked on screen stories with Lester Cole, after Cole was convicted of contempt of Congress; Cole allegedly used the name of J. Redmond Prior on these scripts. Miss Ettinger told the committee she has been with Co-

(Continued on page 27)

Probe of Yankwich Asked by Rep. Vail In Lester Cole Verdict

Washington, April 1.

A Congressional investigation of Federal Judge Leon R. Yankwich, who first ordered the film industry to rehire one of the Hollywood 10 and to pay him damages, was demanded last week by Rep. Richard P. Vail, of Chicago.

Vail, a member of the House Un-American Activities Committee when the "unfriendly 10" refused to testify at the October, 1947, hearings, pointed out that the industry has been caught between the upper and nether millstones because of the Yankwich verdict.

The legislator bluntly charged Yankwich with lending "his influence and exalted position" to aid this country's "enemies" in the two trials which gave Lester Cole damages and restored him to a job at Metro. Vail has already talked informally with some members of the House Judiciary Committee to determine whether he should introduce a resolution or whether a friendly member of the committee should do so. Nothing has been decided yet.

It was the Yankwich rulings, said Vail in a House speech, which set the pattern that caused other stu-

(Continued on page 25)

Robt. Montgomery Must Explain Charges to D.C.

Washington, April 1.

Actor Robert Montgomery will appear before House Agriculture Committee April 9 to explain charges he made in a series of broadcasts that the U. S. Government is squandering money in efforts to stop hoof and mouth disease in Mexico. He was requested to testify tomorrow (Wed.) but was given a week's postponement.

Committee Chairman Harold D. Cooley (D-N. C.) said he was not impressed with statements by Montgomery that the Agriculture Department's campaign to prevent the disease from spreading to this country is a "boondoggle."

Setting Berle Fete

Harry E. Gould, chairman of the Jewish Theatrical Guild dinner committee which is feteing Milton Berle at the Hotel Waldorf-Astoria, N. Y., May 3, left last week for the Coast to line up dais guests for the affair.

Gould will be on the Coast until April 9.

Feb. Amus. Stocks Off But Not as Severe As Rest of the Market

Amusement stocks listed on the N. Y. Stock Exchange dropped slightly during the month of February, but their decline wasn't nearly as severe as the slump experienced by the market in general. Figures released by the Big Board last week revealed that the total market value of amusement shares in the 29-day period came to $1,233,781,140 with an average per-share of $20.28.

Aggregate value of amusement issues at the month-end was only $4,501,333 off from January's and the per-share average dipped only 8c. In contrast, the average market price of all stock issues listed on the exchange was $41.18 at the end of February. This compared with $42.48 at the close of January and was the lowest registered since last November, when the average price was $40.83.

Amusement bonds' loss in February was also comparatively little. Total value of all issues at the month's end was $6,829,024 as against $6,873,893 for the preceding month. Average price per bond dropped only 62c from January's $95.75.

Most market observers attributed the February recession to fears that first-quarter earnings in many lines would be off as indicated by higher grosses but lower net income. Threat of a steel strike was another factor. Amusement industry issues, which include radio-TV fields, tended to maintain dividends and were already at fairly low levels. Hence their ease-off failed to follow the market trend.

N.Y. 'Abuses' of Negro Told in Soviet Film

London, April 1.

A Kremlin eyeview of how New York City handles its Negro population is confronting Londoners in a new Soviet-made film titled "Harlem, U. S. A." English-dialog picture has been screened here for the past two months before small groups. Prints are 16m gauge to evade censorship, for only 35m pix are required to be examined under law.

Harlem, according to the film, is a Negro ghetto guarded by white police. The unfortunate residents are beaten and not permitted to leave the area. Rents are prohibitive, white merchants own all retail establishments and all food sold has been condemned elsewhere. Documentary touch is provided at the end when several Negroes attest to the accuracy of the picture's contents.

4/2

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

CHARLES SANFORD
MUSICAL DIRECTOR
"YOUR SHOW OF SHOWS"
WNBT

N.Y. State Okays Sunday Show Biz

Albany, April 1.

Gov. Thomas E. Dewey on Sunday (30) signed an Assembly Rules Committee bill amending sections of the penal law to end a more than century-old ban on Sabbath participation sports and granting communities power to permit circuses, stock car races and other spectator sports and entertainment. Enforcement of a blue law which halted two benefit performances scheduled by Ringling Bros.-Barnum & Bailey Circus in Poughkeepsie last August, under American Legion auspices, brought the Sabbath observance issue to a head.

The measure, effective immediately, amends Section 2145 to cover "public sports and exercises on Sunday," repeals several other sections, and inserts a new one on "public entertainment on Sunday." Participation sports, now legalized, must not "constitute a serious interruption of the repose of religious liberty of the community." Municipalities are authorized to permit, after 2 p.m., by ordinance or other local law, the spectator sports—those staged for an audience.

Present provisions permitting baseball, football, hockey, bowling, basketball and motion pictures after 2 p.m. on Sunday are not changed. However, the effect will be to permit films and stage shows, now starting before 2 o'clock, to continue.

$10,600,000 Request For Films Gets House OK

Washington, April 1.

House Appropriations Committee has okayed the full $10,600,000 State Department's motion picture unit has requested for the fiscal year beginning July 1.

Committee report, released past weekend, disclosed that the committee recommended $27,500,000 for the "Voice of America" international broadcasting division, for operating expenses. "Voice" asked $30,000,000. In addition, Appropriations Committee favors $20,500,000 more for the acquisition and construction of new broadcasting facilities. This is part of a continuing program which has extended over the past few years. State Department asked $36,727,000 for the work during the next fiscal year.

"It will be noted," said the report, "that the largest increase allowed is for radio broadcasting. This committee has consistently approved appropriation requests for this media, which is our most effective way of reaching the people behind the Iron Curtain."

For the fiscal year ending June 30, 1952, State Department is spending a little less than $20,000,000 on broadcasting operations. Report did not comment on the slight increase provided in motion picture funds.

Kornblum's Auto Crackup

Hollywood, April 1.

I. B. Kornblum, show biz lawyer and former pop tune writer, suffered a fractured skull and vertebrae in an auto collision Sunday (30) in LaQuinta. Until recently he was Coast rep for Actors Equity. His condition is critical.

TWO HOROWITZ SEASONS BOOKED AT $4,000 FEE

Vladimir Horowitz has already been booked by his manager, David Libidins, for 37 concerts next season, the limit the pianist wants to do in 1952-53. All are in the northern part of the U. S., and at a $4,000 straight fee.

Libidins also has booked Horowitz for 33 concerts in the '53-'54 season, with about a half-dozen more dates still to fill. Eight concerts already are booked for the '54-'55 stretch.

Dewey Signs 'Tougher' N.Y. Law K.O.ing Nitery Theatre Discrimination

Albany, April 1.

Gov. Thomas E. Dewey Saturday (29) signed the Roman bill extending jurisdiction of the State Commission Against Discrimination to restaurants, hotels, resorts and other places of public accommodation or amusement, with a message declaring the measure "should take its place as one of the significant accomplishments of the 1952 Legislature." The governor also approved a supplementary Rules Committee bill which provides that such prohibition shall not bar religious or denominational organizations from limiting admission or giving preference to persons of the same religion or denomination, or from making a selection to promote religious principles.

The new statute, which becomes effective July 1, was advocated by the governor because sections of the Civil Right law, on the books since 1881 for the purpose of giving equal accessibility in places of public accommodation, resort and amusement to all persons, had not proved enforcible. Dewey told the Legislature that "the criminal penalties provision simply does not work."

The five-member Commission Against Discrimination, created in the executive department under the Ives-Quinn Act of 1945, has a record of success in 90% of compaints filed with it involving bias in employment. It has rarely been forced to invoke the punitive provisions of the law and its authority has never been challenged in the courts.

Motion picture theatres will not be affected, since they do not discriminate in this state. Legit houses, nightclubs, hotels, restaurants and other places will be affected, observers believe.

Students Drop Case

Houston, April 1.

A $600,000 damage set for filing against the Mocambo cocktail lounge by a group of 12 Latin-American students from the Univ. of Houston, who said they were discriminated against, has been dropped.

Willard Hadjes and Jimmy Menutes, owners of the club, who were not present, said the incident was due to "inexperienced" help. Following their public apology, the proposed suit was shelved.

YES WE HAVE NO McCOY BELL-RINGERS IN SWITZ

By Lt. Col. BARNEY OLDFIELD

Berne, March 25.

Somewhat in the vein of Milton Berle's perennial quest for the whereabouts of Fink's Mules, I came here looking for a Swiss Bell-Ringer.

This being the capital of the country, from which at least 25 of vaudeville's yesteryear cowbell caroleers were reputed to have come and the country itself being a small one, it should be simple.

But there doesn't seem to be anybody around who recalls this particular kind of export to what was once America's little-big, middle, and big-smalltime.

Home of precision workmanship, as Switzerland is, which produces townhall clocks in which 4,389 separate things happen when the hour is struck, it is sort of pooh-pooh department to call up any pride of origin for such a simple gimmick as to have three or four people belly up to trays laden with 20 or so varying sized bells grabbing hither and yon to shake out a reasonable replica of a tune.

One of the local burghers further

(Continued on page 79)

Big Tune Payoff Cues Binge For M-G on Musicals

Metro is going on a musical binge. Having racked up grosses of well over $4,000,000 each last year with "The Great Caruso," "Show Boat" and "American in Paris," and having raked in the Academy Award for "American" as well, the outfit apparently feels the melody pix are about as close as Hollywood can get to the formula for turning out sure profitable product.

In any event, M-G has a plenty jazzed-up lineup. "Singin' in the Rain" swings into key dates across the country within the next few days. "Skirts Ahoy" goes out in May. "Lovely to Look At," from the legiter, "Roberta," is completed, and "One-Piece Bathing Suit" finishes lensing shortly.

"I Love Louisa," based on the Broadway hit, "Band Wagon," goes before the cameras in July. Others on the slate include "Student Prince," "Invitation to the Dance," "Brigadoon," a tuned-up version of "Goodbye Mr. Chips," "Everything I Have Is Yours" and "Because You're Mine." Last named will be M-G's fourth Mario Lanza starrer.

M-G's fondness for musicals is not new, of course, but the company clearly is stepping up the number. Comment by a company exec was that the outfit over the years has really lost money on only one song and dance pic. That was, surprisingly enough, "The Great Ziegfeld."

MAXIM'S (PARIS) PLAN FOR N.Y. SITE UP AGAIN

The idea of a Chez Maxim's for New York is up again with the arrival in the U. S. of Maggie and Louis Vaudable, who own the famed Maxim's in Paris, and Maurice Carrere. Latter operates a boite bearing his name, in the French capital, as well as a roadhouse (during the summer season) some 20 miles outside of Paris. Idea would be for Carrere to operate the N. Y. Maxim's, when and if.

They are currently in Gotham along with many other personalities including Arletty, Greco, Ann Vernon, Claude Dauphin, Tino Rossi, Les Freres Jacques (latter opening at the Blue Angel, N. Y., this week, all of whom will participate in the "April In Paris" soiree at the Waldorf-Astoria, N. Y. Claude C. Philippe, of that hostelry is sparking the latter, along with Bernard Gimbel, as treasurer, Elsa Maxwell, as entertainment chairman, plus others. Benefit is for the French Hospital in N. Y. The visiting French personalities are part of the Franco-American rapport for the hospital and general international amity. From the French viewpoint it's another natural tourist pitch, since the French Tourism Bureau has extended the 2,000th anniversary celebration another year.

Once before the Maxim's-Carrere idea cropped up but, because of building conditions, was tabled, but now it is figured the restrictions will be eased.

Still another idea for a class N. Y eatery that is still very much in the discussion stage is an eastern branch of Romanoff's, Beverly Hills, on the site of the now vacated Duveen Bros. art gallery on 5th Ave. and 56th St. Idea would be for Mike Romanoff to commute between both coasts attendant to this venture, with Harry Crocker chiefly in charge in BH.

Groom Merrill Almost Couldn't Get to Wedding

Roberta Peters was left anxiously waiting at the temple for more than half an hour Sunday (30) afternoon before Robert Merrill could reach the Park Ave. Synagog, N. Y., in time to solemnize their marital vows. An announcement to the crowded temple stated that the delay was caused by the opera star's difficulty in crashing past a Fifth Ave. parade celebrating Greek Independence Day.

The ceremony and reception drew more than 1,200 friends of the couple, both stars of the Metropolitan Opera.

PIX STEW IN 'UN-AMERICAN' RAP

Film Industry Mapping Strategy For New Onslaught Vs. 20% Fed. Tax

Organized film industry likely will map strategy for its fight against the 20% Federal admission tax sometime this month. Specific date will tie in with the all-trade meeting on proposals to set up an arbitration system. This takes place within the next three weeks.

It's figured that since reps of the five prominent exhibitor organizations will be in N. Y. for the arbitration conclave, it would be a relatively simple matter to get them all together to work out the tax plan around the same time.

It's stressed on all sides that whichever ideas prevail on ways and means of combatting the boxoffice levy, the project will be a joint industry undertaking carrying the banner of the Council of Motion Picture Organizations.

COMPO's original campaign in 1950 had reached the point where a halving of the 20% bite appeared a virtual certainty on the basis of pledges made by Congressmen and the general success in winning official Washington sympathy for the industry's financial problems. Outbreak of the Korean conflict, of course, killed all chances for the tax slicing at that time.

Distributor committee members assigned to arbitration, headed by Metro's William F. Rodgers, now are at work on drafting film company proposals for a plan. They'll call the all-trade meeting on the subject shortly, it's expected.

Nick Schenck to Emcee Reagan's 1st Meeting With M-G Studio Brass

Nicholas M. Schenck, Loew's-Metro president, and Charles M. Reagan, M-G distribution v.p., will trek from N. Y. to the Coast the latter part of this month, at which time Schenck will personally emcee Reagan's meeting with the Culver City studio brass. Reagan hasn't been on the M-G lot since his appointment to the top sales spot last Jan. 1.

They'll probably stay about a week at the studio, viewing recently completed pix and huddling with production boss Dore Schary and studio execs, including E. J. Mannix, Ben Thau, Louis K. Sidney and J. J. Cohn.

Following the studio confabs, Reagan is expected to call a series of five or six divisional sales meetings, starting with a session in San Francisco early in May. He'll attend the entire series of meets, it's reported, to give his views on the new product and talk selling campaigns.

N. J. Ops Slap Distribs With $1,800,000 Suit

The eight majors yesterday (Tues.) were named defendants in a $1,800,000 triple-damage antitrust suit brought in N. Y. Federal Court by the Leonia (N. J.) Amus. Corp., headed by Julius, Max L. and Louis A. Charnow.

Distribs were charged with "conspiracy and discrimination" in allegedly refusing to give the Leonia firm a better break on product.

Trans-Lux Proxy Row Aims to Oust Brandt

Group of Trans-Lux Corp. minority stockholders, headed by George G. Mason, a director of the Tuxedo (N. Y.) National Bank, this week instituted a proxy fight seeking to oust the eastern circuit's present management, Harry Brandt, Milton C. Weisman and all other board members. The dissidents assert that the chain's management is guilty of "waste of assets."

Mason has himself and six associates as nominees to replace the present board. Group includes Norman W. Elson, Walter Siemers and Jerome B. Ross, all former Trans-Lux officials.

'Singin' ' Is 65th M-G Film at Radio City Hall

Booking of "Singin' in the Rain," Arthur Freed production current at N.Y.'s Radio City Music Hall, represents the 65th Metro film to play the big showcase in the past 14 years, outdistancing all other distribs.

It's also Freed's 10th film to make its debut at Hall in 10 years. His first was "Babes on Broadway" in 1942.

Pixites Stay Clear Of Myers' Blast At Telecasters, FCC

Allied States Assn. board chairman Abram F. Myers' publicly-stated blast at telecasters and the Federal Communications Commission has some film toppers in N. Y. seething. In addition, toppers of the National Assn. of Radio & Television Broadcasters are riled over Myers' comments on TV-ers' "influence" on Government agencies. The Allied chief's intimation that home viewing of TV programs might produce eye strain also had film men and video execs wincing.

Industryites are refraining from taking direct issue with Myers. But they want it clear, they said, that they don't share any of his views.

Film execs in Gotham held out the hope that the pic trade and the telecasters would work together in the further advancement of the new medium to the advantage of each and the public. They have no quarrel with the NARTB, it was said. The objective, to the contrary, is one of cooperation and mutual assistance so that film men,

(Continued on page 24)

5-Year Deal by Loew's Nixed by Bill Rodgers In Agreeing to Short Term

Past week's disclosure that William F. Rodgers will receive $1,300 weekly under his new employment contract with Loew's was accompanied by a report that the former sales chief had been asked to sign a five-year deal as v.p. and consultant but nixed it. Rodgers insisted on holding the employment commitment to two years, from next July, so that following this period he'll be free to chart his future course on the basis of conditions at that time.

Rodgers' chief concern is said to be his health. He's feeling well but decided to relinquish the top sales post to ease the pressure. For this reason he limited the contract to two years.

New deal gives him $1,100 weekly as salary and $200 per week in expenses. It supersedes an agreement which gave him over $200,000 annually in salary and other benefits.

Rodgers is to give his services to Loew's exclusively, it's stressed in the pact.

Walsh, Local 150 In Pre-Circuit Huddles

Hollywood, April 1.

IATSE prexy Richard Walsh huddled with reps of local 150 projectionists, yesterday (Mon.) as a prelude to sitting in on negotiations with circuits.

Talks bogged down some weeks ago, although there has been no discussion on money yet, despite union's preliminary request for a 10% hike. Dickering thus far has been on contract clauses and interpretations.

INDUSTRY FIGHTS TO ERASE STIGMA

By GENE ARNEEL

The threat of further assaults upon certain pix on "un-American" grounds by dissident groups such as the American Legion and Catholic, Protestant and Jewish organizations is shaping up as one of the most critical problems facing the film industry today. The great importance with which the matter is regarded was partially pointed up by Monday's (31) meeting of the trade's top brass with American Legion officials in Washington. Similar sessions will be held in the future, all aiming to stave off what filmsters believe are unjustified attacks upon pic product.

Basically, the cause for the alarm, say the execs, is double-pronged: (1) Responsible film men, collectively and individually, have well demonstrated strong anti-Communist sentiments and have taken thorough-going measures to disassociate politically objectionable persons from Hollywood; (2) regardless of the lack of validity in their protests against any given film, the mere appearance of pickets outside a theatre is murder on business in many areas. In Washington, for example, it's pointed out that placard-bearing members of the Legion demonstrating

(Continued on page 25)

DE SICA DEAL WITH RKO IN H'WOOD FALLS THRU

RKO homeoffice reps this week indicated that the projected deal for Italian film-maker Vittorio De Sica to lens one or more films at the outfit's Hollywood studios has collapsed. De Sica said in N. Y. last month he had come to the U. S. at RKO's invitation and a contract was in the offing.

Now, without any official reasons given, h.o. department heads are refraining from any comments on the link with the Italo director. De Sica is now on the Coast and is known to be discussing a pact with other studios.

'Miracle' Goes to Supreme Court; Ruling Could Set Censor Precedent

Washington, April 1.

Double-barreled onslaught upon state censorship of films—first as a restraining freedom of expression and communication, and, secondly, as inhibiting the free exercise of religion—was presented to the U. S. Supreme Court today (Tues.). A ruling by the top tribunal could settle the legality of censorship once and for all.

Action was taken in behalf of Joseph Burstyn as distributor of "The Miracle," ban of which by the N. Y. State Board of Regents was upheld by the state's Court of Appeals. Brief asking a reversal of the court's decision was filed by Ephraim S. London, Burstyn's N. Y. attorney. Supreme Court hearing is set for the week of April 21.

(Censorship activity was popping on two other fronts in the past week. "Latuko," a documentary made by a member of the American Museum of Natural History was refused an okay by the N. Y. Regents Board. In the case of "Pinky" (20th), Attorney General Price Daniel of Texas asked the U.S. Supreme Court to refuse to hear arguments of Motion Picture Assn. of America, which is appealing the film's nix in Texas.).

One angle which London takes is that the Constitution prevents the imposition of any restraints on the

(Continued on page 29)

Johnston, Other Officers Up for MPAA Reelection

Annual meeting of the Motion Picture Assn. of America is set for April 22 in N. Y.

Eric Johnston, president, and all other officers are candidates for reelection.

Top Execs, Legion Huddle in Wash. On Pic Picketing

Washington, April 1.

In an effort to stave off any more American Legion picketing of films, the Motion Picture Assn. of America and company toppers huddled for more than six hours yesterday (Mon.) with top Legion spokesmen.

No promises or deals were made. There were indications that a second meeting will be held after Donald Wilson, national commander of the Legion, and James O'Neill, ex-national commander and now editor of the "American Legion Magazine, have a chance to discuss the situation with the Legion's executive committee.

One report was that Wilson and O'Neill hit hard at pictures in which Communists or members of Commie fronts have had a part and even stated that picketing might eventually be put on a national basis unless Hollywood cleaned house.

Industry spokesmen objected to an article which appeared in the American Legion Magazine of last December. J. B. Matthews, the author, listed films in which he said Commies and fellow travellers had a hand. On the basis of this list, the D. C. Department of the Legion recently picketed the first run

(Continued on page 24)

Krim, Goldwyn Set To Resume Talks On Coast Re UA Pact

United Artists president Arthur B. Krim wings out of N. Y. for the Coast tonight (Wed.), with conversations with Samuel Goldwyn added to his agenda. UA toppers and Goldwyn several weeks ago initiated discussions looking to a possible switch by Goldwyn from RKO to UA for distribution of his product. If such a deal is made, expectedly it would be

(Continued on page 24)

National Boxoffice Survey

Exhibs Mark Time Until Easter; 'Show' First For 6th Week in Row, 'Queen' 2d, 'Streetcar' 3d

Although most exhibitors are juggling their playdates or holding over product rather than bring in new, stronger films, current session is giving a good account of itself. Many keys covered by VARIETY this week noted that the first springlike weather hurt trade. Both "African Queen" (UA) and "Streetcar" (WB) continue to cash in on Oscar awards to stand high in ratings.

For the sixth straight week, "Greatest Show on Earth" (Par) is leading the boxoffice parade, turning in nearly $230,000 gross in representative keys despite the influence of Lent. Circus opus is credited with good to terrific sessions.

"African Queen" is climbing to second position, after being third for a number of stanzas. The Academy award to Humphrey Bogart is proving a real stimulus to its big to smash dates. "Streetcar" is finishing third, also getting a hypo for several Oscars handed the pic. It is now around in key cities for a second time, this swing being at pop scale.

"Quo Vadis" (M-G) is a close fourth while "Viva Zapata!" (20th) slipped to fifth. Sixth money is going to "Meet Danny Wilson" (U), with Frank Sinatra, star of pic, heading stageshow at N. Y. Paramount, helping to its higher rating. "Snow White" (RKO) (reissue) will grab off seventh spot.

"5 Fingers" (20th) captured eighth position, with "Bugles in Afternoon" (WB), ninth. "Flesh and Fury" (U), "Retreat, Hell!" (WB) and "Sailor Beware" (Par) round out the Golden Dozen. "Salesman" (Col) and "Steel Town" (U) are runner-up pix in the sequence.

"My Six Convicts" (Col) shapes as a potential big winner, being fine in Buffalo, great in N.Y. and good in Pittsburgh. "Singin' in Rain" (M-G) is great on first N.Y. Music Hall week. "Sniper" (Col), while only so-so in Washington, is rated sharp in Philly. "Wild North" (M-G) still shapes not so good. "Aaron Slick" (Par), also new, looms good in Omaha but fair in St. Louis and sad in Pitt.

"Sword's Point" (RKO) looks okay in Providence. "Ft. Osage" (Mono) is mild in Detroit and moderate in Providence. "Marrying Kind" (Col) continues great in N. Y. in third round.

"Hoodlum Empire" (Rep) shapes big in Cincinnati and good in Philly. "Green Glove" (UA) looks firm in Washington. "I Want You" is fair in Indianapolis.

"The River" (UA) looks fast in Buffalo and big in N.Y. "Tembo" (RKO) is rated fine in Detroit. "Something To Live For" (Par), mild in N.Y. and thin in L.A. is lively in Boston.

"Girl in Every Port" (RKO) shapes fine in Portland but sluggish in Minneapolis. "David and Bathsheba" (20th) is doing okay in Cincy at pop prices. "Deadline-U.S.A." (20th) is barely passable in third N.Y. week.

"Bright Victory" (U) looms fair in Omaha. "Big Trees" (WB) continues to limp this stanza.

(Complete Boxoffice Reports on Pages 8-9).

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St., New York 36, N. Y
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual..... $10 Foreign ... $11
Single Copies..... 25 Cents

ABEL GREEN, Editor

Vol. 186 No. 4

INDEX

Bills 67
Band Reviews 54
Chatter 78
Film Reviews 6
House Reviews 70
Inside Legit 72
Inside Music 56
Inside Pictures 25
Inside Radio 46
Inside Television 48
International 10
Legitimate 71
Literati 77
Music 54
New Acts 67
Night Club Reviews 68
Obituaries 79
Pictures 3
Radio-Television 31
Radio Reviews 36
Record Reviews 54
Frank Scully 77
Television Reviews 37
TV-Films 30
Vaudeville 63

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year. $20 Foreign

'Greatest Show' Tops B.O. for March; 'Vadis,' 'Queen,' 'Bend,' 'Zapata' Follow

Despite having to contend with Federal income tax deadline, Lent and unfavorable weather, the nation's first-run theatre business held up fairly well in March. Full effect of the Lenten season was felt —the final two weeks of the month. The income tax bugaboo obviously soured the public at least for the first two weeks of the month against attending the theatre often. Also, the upped taxation cut into the general public's pocketbook, already crimped by the high cost of living.

"Greatest Show on Earth" (Par) was the greatest grosser at the wickets in March, according to reports from VARIETY correspondents in 25 key cities. In the face of all the adverse factors, the Cecil B. DeMille film grossed an estimated $1,500,000 for the four weeks in keys covered by VARIETY. The Circus opus took over first place at the start of the month and never relinquished it.

"Quo Vadis" (M-G) slipped to second spot, giving up No. 1 position after being first three months in a row. The Italian-made film continued to pile up big money, although mainly on extended-run the final weeks of the month.

"African Queen" (UA) was a close third, although not getting the upped scales the two forerunners obtained, and having no major circuit outlets. "Queen" cashed in heavily on the Oscar awarded to Humphrey Bogart, co-star of film, as the best actor of year. Spurt in the final 10 days of the month likely will enable the picture to top $650,000 in gross returns from main key spots. The Bogart-Hepburn jungle production captured third position three times in the weekly surveys for March, fourth spot being the lowest for March.

"Bend of River" (U), fourth in February, attested to its championship qualities by copping fourth money again. James Stewart starrer finished third one week and fifth another. "Viva Zapata!" (20th) was fifth, despite a slow start early in the past month. Pic was coming up fast as March ended.

Academy laurels heaped on "Streetcar Named Desire" (WB) was the fillip needed to generate its return engagements into high at pop scale. Just previously the film had been lagging almost as much as the other hit films returning at regular prices. With Warner Bros. getting a flock of bookings because of the Oscars, the film zoomed to second spot for final week of the month.

'Sailor' Still Wrong

"Sailor, Beware" (Par) a smash third in February, still showed enough to land seventh spot last month. "5 Fingers" (20th) finished eighth, while "Belle of N. Y." (M-G), a bit spotty, was ninth.

"Retreat, Hell!" (WB) wound up 10th, with "Snow White" (RKO), back again on reissue, in 11th slot. "Bugles in Afternoon"

(Continued on page 24)

6 PIX FROM MAJORS RULED 'B' BY LEGION

Some six films from the majors were rated as Class "B" (Morally Objectionable in Part for All) by the National Legion of Decency last week. Both "Carrie" (Par) and "Deadline—U.S.A." (20th) were criticized for "reflecting the acceptability of divorce." The Par entry was also said to "tend to arouse sympathy for immoral actions."

"Down Among the Sheltering Palms" (20th) contains "suggestive situations" while "Macao" (RKO) was rapped for its "suggestive costuming, dialog, situations and low moral tone." United Artists' "Saturday Island" "tends to condone immoral actions." Metro's "Singin' in the Rain" drew censure for a "suggestive dance."

Placed in the Legion's "Condemned" categor, was "The Thrill That Kills (Cocaine)" which Distinguished Films, Inc., is distributing. "This film, in the story it tells," the Catholic reviewing group charged, "condones and glorifies illicit actions. Moreover, it contains material morally unsuitable for entertainment motion picture theatres."

New Set Designers' Union Battles IATSE

Hollywood, April 1.

New independent union, the Society of Screen Set Designers, Illustrators and Set Model Builders, filed a petition with the National Labor Relations Board for an election to determine a bargaining agency.

Petition, if granted, will mean a battle with the IATSE.

See $15 Price For WB Block Up for Sale

Entire block of about 200,000 shares of Warner Bros. common stock being offered for sale back to the corporation by Harry, Albert and Jack Warner likely will be purchased at $15 per share, according to Wall St. sources. This obviously would mean the brothers would collect about $3,000,000 for their relinquished holdings.

N. Y. financial observers relate they haven't seen too much inclination by other investors to part with their shares at the maximum $15 price as established by the WB board in the current stock tender operation.

It's believed that few, if any, stockholders would want to sell at less than that price. Consequently, there's the strong chance that the full offering of the three brothers will be taken since the board allocated $10,000,000 for the overall purchase, and there has been no apparent rush by other stockholders to sell.

Feeling among Wall Streeters is that the buy-up could reach the full amount of $10,000,000 but to accomplish the full block of the three brothers must be taken. This, incidentally, wouldn't affect their working control of the outfit. They have well over 1,000,000 of the total outstanding issue of about 5,620,000 shares.

VARIETY CLUB ENCORE FOR BRITISH CHARITY

A tipoff on Queen Elizabeth II's coronation date lies in the Duke of Edinburgh's reprise of the Variety Club's benefit for his pet charity, the National Playing Fields Assn., on June 10, 1953. This is spotlighted as "probably coming a month after the Coronation." There has been some question whether it would be next fall, or later, because of an expected birth in the royal family.

The international Variety Clubs cooperated with the Duke of Edinburgh last summer when a big show, comprising Ava Gardner, Frank Sinatra, among others, netted $60,000 for the charity. The impact was so good that the State Dept. may tie into the 1953 shindig on a quasi-official basis, especially if a Paris and possibly a Rome tent of the Variety Clubs is established, so that international talent in several languages would visit London for the shindig.

Ewing Lloyd, ex-J. Arthur Rank and now a London personal manager, and TWA's John Haskell tied in on ballyhoo and transportation, and will again on the future flying trip over of Hollywood and Broadway personalities.

L.A. Leaders to Honor Pix 50th Anni on Coast

Los Angeles, April 1.

Los Angeles civic and business leaders will celebrate the 50th anniversary of the motion picture industry in this town at a dinner to be staged by the Chamber of Commerce on April 15.

On that date, half a century ago, Talley's Electric Theatre opened as the first L. A. playhouse devoted exclusively to pictures.

March's Golden Dozen

1. "Greatest Show" (Par).
2. "Quo Vadis" (M-G).
3. "African Queen" (UA).
4. "Bend of River" (U).
5. "Viva Zapata!" (20th).
6. "Streetcar" (WB).
7. "Sailor Beware" (Par).
8. "5 Fingers" (20th).
9. "Belle of N. Y." (M-G).
10. "Retreat, Hell!" (WB).
11. "Snow White" (RKO).
12. "Bugles Afternoon" (WB)

16m Use in TV Key To Eastman's Hike In Pro Sales Last Yr.

Professional motion picture sales of Eastman Kodak increased substantially during 1951, according to the firm's annual stockholders' report released last week. Much of the boost, it was said, stemmed from expanding uses of 16m film in television. Sale of 35m film for theatre exhibition likewise increased in the same 12-month period.

But despite greater consumption of professional film last year this product only accounted for 9c of Kodak's 1951 sales dollar. Professional and commercial photographic products contributed a fourth of the company's business while almost another fourth came from amateur photographic products.

In the professional film field, the report noted, the company introduced several new films for use in making color release prints. It was pointed out that these special films, combined with the new Eastman color negative and color print films, provide a complete new group of color products for the professional 35m field.

On the legal front, the report recalled that three of four actions against Kodak arising out of the Keller-Dorian color film licenses were settled out of court last year. An appeal from a decision in the company's favor in the fourth case is pending in a French court.

A civil suit of the Revere Camera Co. against Kodak is continuing, stockholders were told, with the taking of depositions of execs of both companies. Revere claims that Kodak's methods of supplying amateur motion picture films have interfered with the sale of Revere cameras. "We have denied the charge," the report added.

As previously reported 1951 net earnings were $49,025,906, or $3.23 per share on 15,030,675 common share outstanding. This compares to a 1950 net of $61,858,957, or $4.50 per share on 13,664,350 shares outstanding.

ARGUE NEW TRIAL OF SCOTT, LARDNER SUITS

Los Angeles, April 1.

Arguments on a motion for a new trial of the joint breach-of-contract suit recently won by Adrian Scott and Ring Lardner, Jr., against RKO and 20th-Fox will be heard. April 7 by Judge Ben Harrison in Federal Court.

Briefs were filed yesterday (Mon.) by defendants in the case in which the plaintiffs were awarded a judgment amounting to about $130,000, with interest.

Nate Golden to Open Photo Expo in Cologne

Washington, April 1.

Nathan Golden, film boss for National Production Authority and Department of Commerce, will open the International Cinema-photography Exhibit in Cologne, Germany, on April 26. Golden, who will be official U. S. rep at the exhibit, is going at the invitation of the German photographic industry, sponsors of the show. Invitation was submitted via General McCloy, U. S. High Commissioner in Germany, to Secretary of Commerce Charles Sawyer, who last week okayed the Golden stint.

The Cologne exhibit, which features equipment of both still and motion picture manufacturers, is a cooperative effort of about 70 companies from all over the world, including U. S. film outfits. Golden will make opening speech, and remain as observer. He also plans to take a look-see at the Cannes Film Festival and to combine his trip with other official chores in Europe.

UPT-ABC—So Simple!

Washington, April 1.

The way Leonard Goldenson, prexy of United Paramount Theatres, went about to make a deal for the ABC network seemed quite simple.

Telling about it last week before the Federal Communications Commission, he said his first interest was in setting a price for the stock. He offered ABC board chairman Edward Noble $12 a share for his majority holdings (in the spring of 1950, when the stock was selling for $10 on the market). Noble wanted $15. They bargained for a year and settled on $14.70. (Stock sold for 11⅜ last week.)

Once the price was set, Goldenson said, he was prepared to negotiate an agreement. "I was willing to pay cash for an outright purchase," he said, "but Noble said he wanted to stay with the enterprise. So the merger deal was arranged."

Time was on Noble's side during the bargaining period. The year 1950 was the biggest for TV set sales and impact on theatre business. The cable was brought to new TV cities, bringing network programs to large audiences. Nearly half the nation's 108 stations got into the black.

TV as Pix Bally

Continued from page 1

New Hampshire and Vermont, where there is no TV, and it may be that migration of factories from this area may be the cause. On the other hand, he said, business in Chicago and Boston is running ahead of last year although it's too soon to say whether the upward trend will continue.

TV Serves Two-thirds of Nation

Goldenson said establishment of new TV stations after the lifting of the freeze may not have the same impact on theatre attendance as the first 108 stations. He pointed out that nearly two-thirds of the nation is already served by TV.

He said theatre TV seemed a good idea when UPT got into it. Originally, the company thought the medium would be good for 12 to 18 events a year but it appears now that not more than five or six events justify showings in theatres.

Elaborating on previous testimony about plans to use large-screen TV equipment in off hours of the theatre, Goldenson said UPT has been approached by large corporations interested in using theatre TV for intercity conferences. He also pointed to experiments in using the medium for training workers for Civil Defense.

Goldenson added that "pay-TV" would demand a costly superstructure for equipment, bookkeeping, etc., which would not be justified by the limited events available. He said UPT does not plan to go into it.

He thought the gap between cost of producing motion picture features and TV programs is too great to make use of first-run product on TV feasible. He added he knew of no other major producer besides Paramount that is planning to produce special film for TV.

Questioned by Commission counsel Frederick Ford, Goldenson expressed the opinion that TV is still to be perfected technically and that the "real vitality" of TV is in live programming. He said he paid ABC board chairman Edward Noble considerably more than the market price of his stock because of the potentialities of the network.

Asked why he preferred to buy rather than build stations, he said that there's a big advantage in getting into the field now in view of the freeze, and since Noble "had come to me with a proposition" he felt it advisable to purchase. He said it will take time to build up ABC as a television network.

N. Y. to Europe

Julia Andre
Florence Desmond
Ninette de Valois
Maurice Evans
Glenn Ford
Dr. Renato Gualino
Diana Herbert
Raymond Paige
Ludmilla Tcherina
Marta Toren
Danton Walker
Fredd Wayne

N. Y. to L. A.

G. Ralph Branton
Geraldine Brooks
Vanessa Brown
David Golding
Arthur B. Krim
Janet Leigh
Stanley Logan
Ella Raines
Sara Salzer
Barnett Shapiro
Mike Sloane
Gloria Stroock
Willard Swire

Forecast Longer Hearings on Par After FCC Respite

Washington, April 1.

After 10 weeks of hearings on Paramount antitrust issues, the FCC yesterday (31) recessed proceedings until April 14 for further questioning on Par's eligibility to hold TV licenses and to hear testimony in opposition to the merger of ABC and United Paramount Theatres.

It's expected that when hearings resume, they will continue for several weeks, but there were indications they might run longer. Testimony to be developed in this next and supposedly concluding phase of the proceedings, it's be-

(Continued on page 79)

L. A. to N. Y.

Bud Abbott
George Banyai
Greg Bautzer
Claude Binyon
George Byron
Robert Carver
Saul Chaplin
Sherrill Corwin
Lou Costello
Jeff Donnell
Billy Eckstine
Nina Foch
Glenn Ford
Mike Frankovich
Hugo Fregonese
Alex Gottlieb
Bonita Granville
Barbara Hale
Arthur Hornblow
Betty Hutton
Jose Iturbi
W. Ray Johnston
Charles Laughton
Al Levy
Joseph Mankiewicz
Leo McCarey
Kevin McCarthy
Agnes Moorehead
George Nichols
Elliott Nugent
Charles O'Curran
Robert Preston
Clark Ramsay
Gottfried Reinhardt
Lillian Roth
Jane Russell
Milton Shulman
George Sidney
Robert Sinclair
Spyros Skouras
Ed Sullivan
Ludmilla Tcherina
Mike Todd
Marta Toren
Frank Waldecker
Charles Weintraub
Arleen Whelan

Europe to N. Y.

Guiseppe Amato
David Blum
Gaby Bruyere
Samuel N. Burger
Morris Franz
Barry Gray
Orton H. Hicks
Charles Irving
Hollis Irving
Leonid Kipnis
Harry Kosiner
Robert Kreier
Arthur M. Loew
Joseph A. McConville
William Melniker
Leonide Moguy
Robert J. O'Donnell
Alexander Paal
Ralph Peer
Arthur Pincus
Marko Rothmuller
Morton A. Spring
Campbell Williams

U.S. SEES FURTHER DROP ABROAD

COMPO Resumes Intensive Scouting For Prez Post; Mayer Exits May 4

The Council of Motion Picture Organizations this week resumed its scouting for an industry exec to fill the president's chair as all hope was abandoned on having Loew's v.p. William F. Rodgers take the job. Rodgers felt he simply wasn't physically up to picking up the COMPO reins, and Loew's prexy Nicholas M. Schenck agreed.

Also this week, Arthur L. Mayer, who has been staying on as exec v.p. of COMPO, is now determined to bow out shortly. He leaves N. Y. May 4 for a long-desired European vacation and "this time," he declares, "it's absolutely and positively."

Two or three well placed film men now are being sounded out on their views anent acceptance of the top COMPO spot, and some insiders feel confident a unanimously agreed-upon candidate will be decided upon shortly. One difficulty, however, is that the presidential search, and refusals by those offered the post, have been so widely publicized that each new nominee has the feeling he's a subsequent and belated choice.

Actually, only three persons were sought previously, and each had valid reasons for nixing the offers. Both Rodgers and Robert J. O'Donnell, Texas circuit op, were forced to answer negatively due to reasons of health. O'Donnell returns to N.Y. tomorrow after a rest cruise of close to two months in the Mediterranean.

Spyros P. Skouras, president of 20th-Fox, couldn't accept because of an unusually heavy work sked. In addition to manning the helm

(Continued on page 29)

Ferrer to Play Himself In Cowan's 'Main St.'

Jose Ferrer will play himself in "Main Street to Broadway," the Robert Sherwood-Samson Raphaelson screenplay being produced in New York for the Council of Living Theatre by Lester Cowan.

Ferrer will appear as the producer-director of the play written by the playwright-hero of the film.

New Assessments Plan Would Snare 300G for COMPO

Council of Motion Picture Organizations officials this week estimated that the outfit's new assessment plan, which is based on theatres' seating capacity, will bring a minimum of $300,000 annually in exhib collections. The sum will be matched by the distributors dollar for dollar, bringing the total to a minimum of $600,000.

Some COMPO insiders originally had it figured that the old dues system, under which theatremen contributed one-tenth of 1% of their film rentals, likewise would have brought about $300,000 from theatres. However, this plan failed to work out. In many cases it proved somewhat confusing or the payments amounted to so little that exhibs didn't bother to send them in. New dues payments system, which was unanimously adopted by board members, requires virtually no bookkeeping at all, simply providing for theatremen to pay the flat sum, probably monthly, quarterly or semi-annually.

Rates under the new formula are $10 per year for every theatre seating up to 500, $15 up to 750, $25 up to 1,000, $50 to 2,500 and $100 for over 2,500 seats. Drive-ins are set at $10 up to 300-car capacity, $15 to 500, $25 to 600 and $50 for over 600-car capacity.

Trueman Rembusch, chairman of COMPO's finance committee, was in N. Y. last week for a headquarters meeting on establishing machinery for the new monetary program. The group was undecided on some details but probably will put the final touches on the overall plan at another session to be held shortly.

It's likely that an exhib committee will be named in each exchange area to supervise the collections.

'Jenny Kissed Me,' '49 Legiter, Eyed By RKO for $20,000

RKO this week was contemplating buying screen rights to "Jenny Kissed Me," legit comedy which had a brief, unsuccessful run at the Hudson Theatre, N. Y., early in 1949. James Russo, Michael Ellis and Alexander Cohen offered the play in association with Clarence M. Shapiro. It was written by Jean Kerr, wife of N. Y. Herald Tribune drama critic Walter Kerr.

Deal with RKO is said to revolve around a purchase price of $20,000.

Louise Rousseau Wins 1st Rd. in 150G Suit Vs. U-I

Hollywood, April 1.

Screenwriter Louise Rousseau won the first round in her $150,000 plagiarism suit against U-I when Superior Court Judge Ellsworth Meter threw out a studio demurrer which claimed there is no similarity between her "Haunted Heart" script and studio's film, "One-Way Street." She contended she submitted the script before film was made.

Judge read the script, saw the film and declared that the "similarity is striking, there are few features of any importance where there is any dissimilarity. The similarity to the court, as a casual observer, extends beyond the stock phrases . . ."

$4,556,000 Net For Gen'l Aniline in '51

General Aniline & Film Corp. last week reported net income of $4,556,000 after taxes in 1951, compared to $7,000,000 in 1950. Last year's net sales set a new high of $99,538,000, according to prexy Jack Frye.

Said to be the oldest U. S. maker of film, cameras and photographic supplies, the company exceeded its 1950 sales volume substantially during the past year. Contributing to its Ansco division sales potential was the firm's new color process which Metro is using in "The Wild North."

ENGINEERS' CONVENTION TO UNDERSCORE VIDEO

Underscoring the growing importance of television to the picture industry, the Society of Motion Picture and TV Engineers will devote the major part of its upcoming convention in Chicago to talks on the newer medium. Conclave, the SMPTE's 71st semi-annual meet, is scheduled for Chi's Drake Hotel April 21-25.

According to prexy Peter Moke, the entire opening day and evening sessions will be given over to video. Program chairman George W. Colburn to date has line up TV talks by Robert E. Lewis of Chi's Armour Research Foundation; S. H. Fowler, TV consultant; A. D. Fowler and H. N. Christopher, of Bell Telephone Labs.; Fred Barton and H. J. Schlafly, of Teleprompter Corp.; A. E. Martin and R. Q. Vogel, Sylvania Electric; M. C. Banca, RCA Victor; Victor Trad, of Trad TV, and John M. Sims, of General Precision Labs.

Darnell Pic's Title Switch

"Island of Desire" is the new title of the David E. Rose production starring Linda Darnell for United Artists release.

It had been "Saturday Island."

YANK FILMS FACE MORE COIN CURBS

Faced with additional restrictions by foreign governments, American film companies are expecting a further drop in income from abroad. Although U. S. pix are as popular as ever throughout the world and are hefty b.o. successes, it is becoming more and more difficult to get dollars out of foreign countries. International department execs of the U. S. film companies, although not completely pessimistic, are definitely concerned and keeping a watchful eye on international conditions and on forthcoming talks between industry reps and several foreign governments.

Cause for the tightening on dollar withdrawal from abroad is twofold. Hefty coin is being poured into huge foreign rearmanent programs, leaving fewer dollars for the film companies to take out. In addition, a surge of nationalism throughout the world has resulted in film quotas and restrictions on playing time for American and other foreign films. This has been especially true of countries which have important film industries.

Restrictions vary from country to country. They take the form of taxes, limitation on playing time, number of films that may be imported, amount of coin that may be withdrawn, etc. There is barely a handful of countries in Latin America which may be considered free markets for American pix. Otherwise there has been a general tightening of the film import provisions throughout the world.

Of immediate concern to the American film industry are the situations in Germany and England. Latter, America's best film customer, has requested a reopening of talks on its film agreement with the U. S. Pact, a two-year deal, allowed either Britain or the U. S. to request a revision at the end of one year. Year expires in

(Continued on page 24)

23 Releases For Par During '52

Paramount's feature releases for calendar 1952 probably will total about 23, six less than last year. This represents the first such substantial reduction in releases by a major outfit in the past several years.

Par's aim is to give each new pic on the lineup long-range campaigns and individualized selling treatment. With more time consequently required for each film, it was decided to cut the overall sked.

Also, handling the lesser number of films as they swing into distribution will give the ad-pub department additional time in which to work on pix in production, long before their release.

Among the upcoming releases which Par has set for fullscale buildups are "Greatest Show on Earth," on the regular run in August; "Carrie," "Anything Can Happen," "Son of Paleface," "Somebody Loves Me" and "Savage." Earmarked for special attention, too, is "The Atomic City," Joseph Sistrom production.

In the releasing sked for the balance of the year, as disclosed by distribution topper A. W. Schwal-

(Continued on page 24)

Coyne Off on Lectures For Film Industry

Robert W. Coyne, special counsel for the Counsel of Motion Picture Organizations, will be off on a week's lecture tour of Virginia in behalf of the industry next month. Fourteen dates have so far been set up for him.

He'll address Kiwanis, Rotary and community groups. Universal exec Maurice Bergman will make a similar tour in Ohio.

Stockholders Aim at Republic Biz Policies, Vera Ralston's Studio Ties

Kipnis Arrives in N.Y. With 'Da Vinci' Pic

Leonid Kipnis, co-producer of "Leonardo Da Vinci," arrives in N. Y. on the Queen Elizabeth Saturday (5) with a print of the film, which was lensed in Italy and France. Film will be edited in Gotham.

Kipnis also co-produced "Pictura," which opens at the Little Carnegie Theatre, N. Y., Monday (7). Herman Starr was associated with Kipnis in the two productions.

Majors Again Ask High Ct. to Act On Par Case 'Wedge'

Washington, April 1.

Once again the majors have asked the Supreme Court to do something about indiscriminate use of the Paramount, et al., antitrust case as a club to win all kinds of treble-damage suits against the big companies.

Just 10 days after their appeal from the Boulevard Drive-in theatre case, the big companies asked the High Court to reverse the $1,125,000 antitrust verdict won by the Brookside Theatre Corp. of Kansas City.

The majors said in effect that the big Paramount case is being twisted and warped by independents to win totally unjustified verdicts and that Federal judges are permitting this abuse to go unchallenged.

The defendant companies—20th, Paramount, Loew's, RKO, Warners, Columbia, Universal and United Artists—pointed out that about 150 more treble-damage suits are now pending in the lower courts "based in part on the conspiracy found in the Paramount case. If the decision in the instant case is not reviewed . . . it will be urged in these other cases that attorneys are entitled to usurp the functions of the court and inform juries in any manner they desire of the determinations of that case."

Brookside Theatre Corp. was formed in July, 1936. In September of that year it obtained a 15-year lease on the Brookside Theatre, a Kansas City nabe house. On Nov. 22, 1937, the lease and equipment were assigned, for $43,300, to a corporation in which Fox had an interest. On June 27, 1949, almost 12 years later, Brookside filed suit for treble damages, claiming the majors forced it to sell out by refusing it pictures. The $1,125,000 verdict, according to the brief of the majors, is based on testimony by Brookside witnesses that theatre profits for all the years the house was in the hands of Fox and its partners came to about $375,000.

(Continued on page 29)

42-FILM CAMPAIGN MAPPED AT UA MEET

Sales and ad-pub campaigns for a total of 42 films were taken up by United Artists homeoffice execs and N. Y., Philadelphia and Washington exchange men at the outfits two-lay conclave in N. Y. last week. Lineup consisted of pix now in release, those set for the balance of this year and others in 1953's sked.

Spotlighted at the conclave, over which v.p.'s William Heineman and Max Youngstein presided, was the playoff on "African Queen" and plans for "High Noon." Latter, which Stanley Kramer produced with Gary Cooper in the lead, has an approved ad-pub budget of $300,000, Youngstein said. Same amount was allocated for the "Queen" buildup.

Business policies of Republic Pictures were strenuously attacked by dissidents at the company's annual stockholders meeting held yesterday (Tues.) at the New York homeoffice. High salaries of two of the firm's officers drew shareholder ire as did actress Vera Ralston's association with the studio.

In light of Rep's poor earning record, declared one shareholder, president Herbert J. Yates should cut his annual compensation from $175,000 to $75,000 and general sales manager James R. Grainger voluntarily reduce his $75,000 to $25,000. Grainger immediately retorted that he had been offered more coin elsewhere but the company board had prevailed upon him to remain.

Walter H. Schulman, who represented the brokerage firm of H. Hentz & Co., holders of 200 shares of Rep common, fired a variety of queries at the management in regard to Miss Ralston in an attempt to learn whether her pictures resulted in a profit or loss to the company. Miss Ralston and Yates were married last week.

Schulman specifically asked for an earnings breakdown on each of some 10 films in which he said Miss Ralston appeared since 1945. To this question, Rep accountant Louis Atz replied that it is contrary to the company's policy to disclose income of any one film. Earnings, he added, are all consolidated.

Grainger, who is also executive veepee, presided at the meet in the absence of Yates, who is "unavoidably delayed in California." At this point Schulman asked, "Could it be

(Continued on page 25)

Up to 100 Employees Laid Off by Cinecolor; Gets 400G Refinancing

Hollywood, April 1.

Layoff of between 80-100 employees in all departments during the past week was announced by Cinecolor prexy Karl Herzog because of slack period which will prevail in next few months.

Majority of those laid off are expected to be rehired when firm resumes volume printing. Layoffs total some 40% of the entire personnel. Herzog said there had been a letup in commitments, with some producers reluctant to schedule films in Cinecolor during the company's refinancing.

The situation was cleared up by stockholders approving a financing plan which will result in Cinecolor securing at least $400,000 new capital, underwritten by the Donner corp. Herzog stated that Cinecolor's British lab, which had been slowed due to weak financial condition and fact that the three-color operation was delayed due to material shortages, is now in full operation.

Vanguard Ordered To Show Records in Valli Suit

Vanguard Films this week was ordered by N. Y. Federal Judge Samuel H. Kaufman to produce books and records in connection with a breach-of-contract suit brought against it in Federal Court by Savoia Films. Action arises out of an arrangement whereby Savoia relinquished an exclusive management contract with Alida Valli in return for distribution rights in Italy to the first two pictures in which she starred.

Agreement assertedly gave Savoia distrib rights to "The Paradine Case" and "The Miracle of the Bells." But, Savoia claims, Vanguard violated its rights by turning over the Italian territory release to the Selznick Releasing Organization. SRO has been named a party defendant in the suit. Judge Kaufman's order requires Vanguard to permit Savoia's inspection of all papers relating to the 1946 deal.

Mara Maru

Errol Flynn top-lining to give lift and some b.o. possibilities to formula action - adventure melodrama.

Hollywood, April 1.

Warner Bros. release of David Weisbart production. Stars Errol Flynn, Ruth Roman; features Raymond Burr, Paul Picerni, Richard Webb, Dan Seymour, George Renavent, Robert Cabal, Henry Marco. Directed by Gordon Douglas. Screenplay, N. Richard Nash; from story by Philip Yordan, Sidney Harmon, Hollister Noble; camera, Robert Burks; editor, Robert Swanson; music, Max Steiner. Previewed March 25, '52. Running time, 98 MINS.

Mason	Errol Flynn
Stella	Ruth Roman
Benedict	Raymond Burr
Steve Ranier	Paul Picerni
Andy Callahan	Richard Webb
Lt. Zuenon	Dan Seymour
Ortega	George Renavent
Manuelo	Robert Cabal
Perol	Henry Marco
Capt. Van Hoten	Nestor Paiva
Fortuno	Howard Chuman

A deep-sea treasure hunt, with whodunit overtones, has been presented in formula melodrama style. Picture has the Errol Flynn action name to help it through the general market. However, there's nothing in it to impress the more discriminating filmgoer, and it's considerably overlong at 98 minutes.

Footage manages to shake up the required amount of suspense action under Gordon Douglas' direction, but the whole effect of the David Weisbart production is too obviously manufactured to hit any degree of plausibility. It's an outdoor yarn with a feeling of having been lensed indoors on the sound stages; an impression that doesn't help the type story offered.

N. Richard Nash furnished a very talky, involved script to the story by Philip Yordan, Sidney Harmon and Hollister Noble, itself a complicated affair cluttered with shadowy characters and stock situations. Setting is postwar Manila, where Flynn and Richard Webb, the latter unhappily married to Ruth Roman, operate a marine salvage business.

Plot gets underway with Flynn called back from a diving job to get involved in a quarrel with Webb. Later, the latter is found murdered. Flynn is accused but beats the rap and is then approached by Raymond Burr to dive for a $1,000,000 diamond treasure. Flynn, Burr, Miss Roman, Paul Picerni, a slinky private detective, and a couple of other characters take off for the treasure site, Flynn knowing the location because he skippered the PT boat bearing Manila refugees when it was sunk during the war.

Flynn recoups the treasure, diving during a typhoon, finds it is a church cross set with precious jewels. Deciding to keep to all for himself, he wrecks the ship, escapes Burr and flees with Miss Roman through the jungle. Good versus evil gets in its licks when the girl and Flynn's Filipino boat boy try to persuade him to restore the cross to the cathedral from which it was taken. After sufficent battling with himself, the hero does just that.

Flynn wins the most honors among the players, doing the familiar hero character excellently. Miss Roman's character motivations are vague but she's easy to look at. Burr, Picerni and others are stock heavies and Webb has almost no footage. Filipino characters are played by George Renavent, Robert Cabal, Henry Marco and Howard Chuman.

Technical credits on the picture, particularly the photography, don't impress as being up to the highly expert standards found in the usual major production. *Brog.*

A Yank in Indo-China

Formula war-action melodrama for program houses.

Hollywood, March 28.

Columbia release of Sam Katzman production. Stars John Archer, Douglas Dick; features Jean Willes, Maura Murphy, Hayward Soo Hoo, Don Harvey, Harold Fong, Rory Mallinson, Leonard Penn. Directed by Wallace A. Grissell. Screenplay, Samuel Newman; camera, William Whitley; editor, Aaron Stell. Previewed March 27, '52. Running time, 67 MINS.

Mulvaney	John Archer
Clint Marshall	Douglas Dick
Cleo	Jean Willes
Ellen Philips	Maura Murphy
Jake	Hayward Soo Hoo
Swede Philips	Don Harvey
Captain Sung	Harold Fong
Professor Johnson	Rory Mallinson
Colonel Sabon	Leonard Penn
Major Lao Kay	Kamtsing
Kingston	Pierre Watkin
General Wang	Peter Chang

This Columbia release is developed along formula lines to fill supporting spots in the program situations. It's a war-action melodrama that manufactures a number of synthetic thrills in a routine, not particularly believeable plot, including considerable real combat footage to fill out the 67 minutes.

The Sam Katzman production, scripted by Samuel Newman, is involved with a group of Yanks operating an air freight line in Indo-China. Heroes are John Archer and Douglas Dick, who, after defying a gang of Red Chinese guerrillas led by Harold Fong by blowing up their plane loaded with Red supplies, attempt to lead the two girls involved in the plot, Jean Willes and Maura Murphy, through the jungles to safety.

Story boils along at a fairly satisfactory pace under Wallace A. Grissell's direction, showing the small group captured, escaping, the jungle birth of Miss Murphy's baby, the death of a small Chinese boy, Hayward Soo Hoo, on the trek and then the patriotic, flagswaving return of United Nations forces to wipe out the guerrillas' jungle headquarters. It all falls into the easily recognizable pattern of most such budget productions.

Archer and Dick are properly heroic in the male leads. Neither femme is called upon for much, although Miss Murphy's pregnancy adds an unusual touch to the arduous jungle flight. Others in the cast do what is asked of them with fair results.

Technical support given the production is standard. Prints are in sepia, which helps outdoor footage. *Brog.*

Encore

"Encore," a British-made film scheduled to open today (Wed.) at the Normandie Theatre, N. Y., was reviewed from London by VARIETY in the issue of Nov. 21, 1951. A trilogy, the picture is based on three Somerset Maugham short stories. Nigel Patrick and Roland Culver, Kay Walsh and Roland Squire, and Glynis Johns are starred in separate episodes.

The J. Arthur Rank-Paramount co-production "should stack up tidy grosses," wrote *Myro*, "not only in U. S. art houses, but also at popular theatres, providing the booking is made with discrimination." Critic accoladed the acting, direction and scripting of each piece. Paramount, of course, is distributing in the U. S.

Battle at Apache Pass
(COLOR)

Interesting outdoor actioner okay for double bills.

Universal-International release of Leonard Goldstein production. Stars John Lund, Jeff Chandler, Susan Cabot. Directed by George Sherman. Story and screenplay, Gerald Drayson Adams; camera (Technicolor), Charles Boyle; editor, Ted J. Kent; music, Hans J. Salter. Tradeshown in N. Y. March 28, '52. Running time, 85 MINS.

Major Jim Colton	John Lund
Cochise	Jeff Chandler
Mary Kearny	Beverly Tyler
Neil Baylor	Bruce Cowling
Nona	Susan Cabot
Lt. George Bascom	John Hudson
Corp. Hassett	Jimmy Best
Dr. Carter	Regis Toomey
Sgt. Bernard	Richard Egan
Lt. Harley	Hugh O'Brian
Joe Bent	Palmer Lee
Lem Bent	William Reynolds
Geronimo	Jay Silverwheels
Little Elk	Tommy Cook
Mescal Jack	Jack Elam
Culver	Richard Garland
Johnny Ward	Jack Ingraham
Pvt. Bolin	John Baer
Ross	Paul Smith

With more imagination in its theme "The Battle of Apache Pass" could have been turned into a creditable outdoors epic. As it stands, it's a worthwhile companion for dualers, with good draw on the John Lund and Jeff Chandler names.

Film is an interesting exposition of the U. S. Army in New Mexico territory at the start of the Civil War, concerning two factions of the Apaches. There is a sort of peace pact between the troops at Fort Buchanan, commanded by honorable Major Jim Colton (Lund), and Cochise (Chandler), chief of the Chiricahua tribe, a forthright, peace-loving family man. The status quo is upset via the entry upon the scene of an ambitious Indian Affairs advisor who is sent to the territory by the Government and who is in cahoots with Geronimo, wild leader of the Mogollon Apaches. Treachery, murders and irresponsible military orders turn the erstwhile peaceful area into a battleground, but tranquility is restored when the advisor is killed and Geronimo is made an outcast after losing a climactic hand-to-hand fight with Cochise.

"Apache Pass" rates a large "A" for its handling of Indian character and customs. The redmen emerge as human beings instead of in the caricaturistic rigging to which they are usually fated. For instance, Cochise is held up as a splendid model of kindness and tenderness, and the romantic scenes with his pregnant wife, Nona (Susan Cabot), are high points in the unfolding without being excessively sentimental. The hand-to-hand battling for supremacy between the tribes shapes up as authentic Indian-style wrestling and knife-jousts, photographed against sweeping dimensions. Some of the other al fresco scenes are dazzling, all appropriately punctuated by the fine musical score of Hans J. Salter.

Lund turns into a sincere and capable portrayal of the harried commander, but Chandler will rate most of the palms for his Cochise. There is orthodox support by the others, including Miss Cabot, Bruce Cowling, Jay Silverheels, John Hudson, Regis Toomey, Richard Egan, Jack Elam and Beverly Tyler, the latter being dragged in to supply the love interest for Lund.

The technical credits are first-rate, and fine attention has been paid to costume detail. Particularly effective is the gunfire and artillery display in the end-up battle scene. *Trau.*

Without Warning

Case history of sex-killer; okay for exploitation, otherwise grim supporting pic.

Hollywood, March 28.

United Artists release of Arthur Gardner-Jules Levy production, presented by Sol Lesser. Features Adam Williams, Meg Randall. Directed by Arnold Laven. Story and screenplay, Bill Raynor; camera, Joseph F. Biroc; editor, Arthur H. Nadel; music, Herschel Burke Gilbert. Previewed March 26, '52. Running time, 76 MINS.

Carl Martin	Adam Williams
Jane	Meg Randall
Pete	Edward Binns
Don	Harlan Warde
Fred Saunders	John Maxwell
Blonde	Angela Stevens
Charlie	Byron Kane
Wolf	Charles Tannen
Virginia	Marilee Phelps
Wilson	Robert Foulk
Carmelita	Connie Vera
Psychiatrist	Robert Shayne

The independently-made "Without Warning" gives United Artists a feature that can be ballyhooed to okay grosses in some exploitation houses. Outside this type of booking it is a rather grim supporting feature about sex-killers that can't be recommended for family trade playdates but it will serve fairly satisfactorily for lowercasing in other dual bill spots.

Production was a very modestly-budgeted venture by Arthur Gardner, Jules Levy and Arnold Laven. After filming, Sol Lesser acquired an interest and arranged the UA distribution, giving film a chance at returns it might not have had otherwise. First-venture ingenuity supplies production touches that belie the budget, with Los Angeles street scenes, Hollywood Freeway backgrounds and local law enforcement cooperation helping greatly.

A cast of virtual unknowns goes through the good paces to be found in Bill Raynor's screenplay under Laven's directorial guidance. Some of the action resorts to the obvious on occasion but still remains acceptable enough to get by.

There's a case-history feel to the plot, dealing with a killer who likes to plunge his gardener's shears into comely blondes because his wife, herself a blonde, had left him for another man. When the second blonde victim meets her end in a cheap motel, police begin to suspect they are dealing with a paranoiac, but have no idea of motive or the murder weapon.

Pattern is established when Adam Williams picks up his third victim, Angela Stevens, in a bar, kills her under a freeway bridge and manages to elude two patrolmen. Hard-working cops Edward Binns and Harlan Warde stake out blonde policewomen in bars around town. Trap fails, however, and the killer is finally gunned down just before he can claim Meg Randall as a victim when methodical police work finally identifies Williams as the man sought.

Underplaying makes the work of Williams, Miss Randall, Binns, Warde and others come off satisfactorily, and Joseph F. Biroc has used his cameras effectively. Editing is tight and music score good. *Brog.*

The Narrow Margin

Cops-and-robbers melodrama for programmer dates. Some excitement but implausible.

Hollywood, April 1.

RKO release of Stanley Rubin production. Stars Charles McGraw, Marie Windsor, Jacqueline White; features Gordon Gebert, Queenie Leonard, David Clarke, Peter Virgo, Don Beddoe, Paul Maxey, Harry Harvey. Directed by Richard Fleischer. Screenplay, Earl Felton; story, Martin Goldsmith, Jack Leonard; camera, George E. Diskant; editor, Robert Swink. Previewed March 24, '52. Running time, 71 MINS.

Walter Brown	Charles McGraw
Mrs. Neil	Marie Windsor
Ann Sinclair	Jacqueline White
Tommy Sinclair	Gordon Gebert
Mrs. Troll	Queenie Leonard
Leonard	David Clarke
Densel	Peter Virgo
Gus Forbes	Don Beddoe
Jennings	Paul Maxey
Train conductor	Harry Harvey

A standard amount of cops-and-robbers melodramatics are stirred up most of the time in "The Narrow Margin" to make it passable for lowercase bookings in the general dual-bill houses. Plot falls apart at the climax, but regulation thriller tricks, tersely played, carry the story along sufficiently for release aims.

Two Los Angeles detectives, Charles McGraw and Don Beddoe, are sent to Chicago to escort the widow of a racketeer to the Coast for testimony before the grand jury. Beddoe is killed and McGraw starts back with Marie Windsor, closely pursued by gangsters who want to obtain a payoff list and keep the widow from testifying. Chase makes for some excitement aboard the train as McGraw keeps outwitting the crooks.

Richard Fleischer's direction realizes on meller aims up to the point it is revealed, after Miss Windsor is killed by the gangsters, that she was a policewoman acting as decoy to test the honesty of McGraw, while Jacqueline White, traveling with her young son and his nursemaid, was the widow being sought. Switch is completely implausible as screened and lessens whatever okay effect the melodramatics had had up to this point.

Trouping is competent, with McGraw showing up excellently in his tight-lipped, terse cop portrayal. Miss Windsor impresses the most among the femmes. Gangster types of David Clarke, Peter Virgo and others are stock.

Budget production of the Earl Felton script, based on a story by Martin Goldsmith and Jack Leonard, was put together under the supervision of Stanley Rubin. Train effects come off nicely, and George E. Dickant's photography is keyed to the melodramatics. *Brog.*

The Man in the White Suit

"The Man in the White Suit," British import tradeshown in New York last week, was reviewed from London by VARIETY in the issue of Aug. 22, 1951. *Myro* opined that the Ealing Studios and Alec Guinness have "clicked again."

Reviewer rated the film as a "new comedy winner" which "may make an impression in the U. S. market." Story revolves around a research worker (Guinness), who invents a fabric impervious to wear. Textile industry tries to suppress it but is foiled. Alexander Mackendrick's direction was praised as was the casts's performances. Universal-International is distributing in the U. S.

Hold That Line

So-so entry in Bowery Boys series.

Monogram release of Jerry Thomas production. Stars Leo Gorcey, Huntz Hall; features Gil Stratton, Jr., David Gorcey, Bernard Gorcey. Directed by William Beaudine. Screenplay, Charles Marion, Tim Ryan; additional dialog, Bert Lawrence; camera, Marcel Le Picard. At New York Theatre, N. Y., week of March 25, '52. Running time, 67 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Whitey	Gil Stratton, Jr.
Chuck	David Gorcey
Butch	Bennie Bartlett
Louie	Bernard Gorcey
Dean	Taylor Holmes
Billingsley	Francis Pierlot
Stanhope	Pierre Watkin
Biff	John Bromfield
Harold	Bob Nichols
Katie	Mona Knox
Penny	Gloria Winters
Candy Calin	Veda Ann Borg
Big Dave	Al Eben

Slapstick and unhibited comedy, which have marked Monogram's Bowery Boys series since its inception, again get a workover in "Hold That Line." Humor is of the obvious type. However, this entry will qualify as supporting fare for the duals where exhibs are seeking something with a light touch to balance off heavy drama.

At the behest of two alumni, the Bowery Boys (Leo, Gorcey, Huntz Hall et al.) enroll as students in an Ivy League college. Old grads are testing a theory that they can transform uncouth boys into shining examples of culture.

Their registration results in a flock of awkward incidents, most of which aren't too rib-tickling. For a finale, scripters Charles Marion and Tim Ryan have the lads outfox the gambling element in a football game. In fact, the football sequences get such a buildup in the latter half of the film that it would seem that release of the picture would have been more timely in the fall than in the early spring. Title, too, has more of an autumn aroma than a spring connotation.

Monogram has a good series in the Bowery Boys. However, each entry is only as good as its material, and future releases will have to come up with fresher situations and funmaking if they're to retain their following. Leo Gorcey, Hall and their cohorts do the best they can for fair results.

Direction of William Beaudine was adequate on the action scenes but slow on the comedy portions. Marcel Le Picard's lensing is competent, and other technical credits are okay, along with Jerry Thomas' production values. *Gilb.*

Stage to Blue River

Routine western in Whip Wilson series.

Monogram release of Vincent M. Fennelly production. Stars Whip Wilson; features Fuzzy Knight. Directed by Lewis Collins. Screenplay, Joseph F. Poland; camera, Ernest Miller; editor, Sam Fields; musical director, Raoul Kraushaar. At New York Theatre, N. Y., week of March 25, '52. Running time, 56 MINS.

Whip	Whip Wilson
Texas	Fuzzy Knight
Ted	Lee Roberts
Joyce	Phyllis Coates
Kingsley	John Hart
Reardon	Lane Bradford
Preston	Pierce Lyden
Yarrow	Terry Frost
Westbrook	Stanford Jolley
Perkins	William Fawcett
Martin	Stanley Price
Clark	Steve Clark

"Stage to Blue River," latest Whip Wilson starrer for Monogram release, adds up to a routine western for the action market. Story is trite, acting is so-so but there are enough fisticuffs and hard riding to satisfy the average oater devotee.

Screenplayed by Joseph F. Poland, yarn is a variation of the old formula where the villain poses as a law-abiding citizen. In this version sheriff Pierce Lyden is the outlaws' chief. He's the "mysterious" boss who plots to take over Phyllis Coates' stageline. Fortunately for her, Wilson, a U.S. marshal, comes to her aid with the help of Fuzzy Knight and Lee Roberts.

Wilson is his usual sterling self, whether he's leading with a hard right or cracking his blacksnake whip. Knight and Roberts are sufficiently stalwart in routing the badmen, while Miss Coates lends a bit of pulchritude. Other players contrib standard support.

Ernest Miller's camerawork is okay in this Vincent M. Fennelly production. Mantling and backgrounds are in keeping with its modest budget. *Gilb.*

Faithful City
(ISRAELI—IN ENGLISH)

Dramatic story of rehabilitation of war-orphaned children. English-language film from Israel has b.o. potential.

RKO release of Moledeth (M. Yona Friedman) presentation. Features Jamie Smith, Didi Ramati, Dina Peskin, Ben Josef, John Slater, Rachel Markus. Directed by Josef Leytes. Camera, G. Gibbs; editor, J. D. Guthridge; music, Eduard Ben Michael. Previewed in New York, March 14, '52. Running time, 86 MINS.

Sam	Jamie Smith
Davidel	Ben Josef
Ezra	John Slater
Sarah	Rachel Markus
Anna	Dina Peskin
Tamar	Didi Ramati
Max	Israel Hanin
Joan	Juda Levi
Willy	Amnon Lifshitz

The attempt to rehabilitate a group of orphans from war-ravaged Europe at a children's center in Israel is dramatically and feelingly portrayed in this English-language import. Because of the pic's locale, it will have great appeal for the Jewish market, but the film also can be sold to other groups, since the theme is universal. Pic has no religious aspects, but concentrates on the tremendous task and responsibility of a group of adults to accustom the children to a mode of normal living which they have never experienced.

Job of adjusting these frightened, emotionally-disturbed youngsters is further complicated by another war—the Arab-Israel conflict. Kids, whose childhood consisted of concentration camps, bombings, war and occupation by various armies, arrive in Israel as the height of the Arab-Israel bitterness prior to the outbreak of the war.

First and most difficult job of those charged with the care of the kids is to remove the feeling of fear and distrust of all grownups, a problem that causes a serious difference of opinion among the "counselors."

There's Ezra, a Viennese refugee who has experienced the horrors of concentration camps. He will not permit sternness or threats, and insists on letting the youngsters do whatever they please. This technique is at variance with the views of Sam, an American whose only former contact with children was as a counselor at an upper New York State camp. Sam believes a degree of discipline is necessary in order to avoid complete chaos. Tamar, a femme helper-teacher, sides with Ezra.

Kids, whose ages are from about nine to 14, are a conglomerate group, stemming from different war-torn countries and different backgrounds. The only thing they have in common is their relig-

(Continued on page 22)

BAD BIZ BRINGS FEW CLOSINGS

British Pic Producers Get New Snag As Govt. Orders Higher Loan Rates

London, March 25.

Finance has always been a difficult problem for British film producers, and now, as a result of the government decision to raise the bank rate, those who have borrowing facilities will have to pay substantially more in interest. The Chancellor of the Exchequer, R. A. Butler, underlined his decision in a House of Commons speech in which he dilated on the "evils of cheap money."

To British producers, however, who for many years have been struggling to survive in a shrinking market, cheap money has been a must factor in keeping production costs down. Excessive interest rates must be reflected in the overall budget and with the general rise in overhead and labor costs, every penny counts. This was recognized when the Film Finance Corp. was set up to provide film makers with coin at economic rates. Normal interest charges varied between 4% and 4½%, depending on the nature of the risk and the collateral offered.

The success which has met the industry's efforts to keep production costs down to economic standards rated applause from the Board of Trade prez, Peter Thorneycroft, when speaking in a recent Commons debate on the film industry. But at the same time the government, in making available extra reserves for the NFFC, has decreed that these should be obtained from normal financial circles and redistributed to needy producers.

At that time, banks normally charged 5%, and if the NFFC borrowed at that rate, they would have to charge producers 5½% to meet overhead and administrative costs. Banks are now expected to charge

(Continued on page 15)

'Lavender' in Middle

Bids from circuits for "Lavender Hill Mob," the J. Arthur Rank production, is causing concern among second-run art house exhibs who usually get Rank product following the preem runs. Exhibs feel that they were always courted to take Rank product, and now when an unusual b.o. click is available, there's a chance that it might be sold away.

Universal, distrib of Rank's films, is in a tough spot and trying to work out deals to satisfy all concerned.

Low-Priced Pix Paying Off In U.S. for Rank

With the J. Arthur Rank Organization stepping up its production activity, the British film company has apparently come close to a formula that is rolling up comfortable if not sensational profits both in the English and U. S. markets.

Rank had virtually ceased production after substantial financial setbacks on a large number of heavily budgeted pix. New formula calls for low-priced product, mainly well under $500,000 per film, which can at least reach the break-even level in British market returns alone. Income from the world market goes on the slate as net profit.

By playing almost the total number of U. S. art houses, a Rank picture can gross between $600,000 and $700,000. Opening wedge in the new pattern was made by "Tight Little Island" and followed by such pix as "Passport to Pimlico" and "Kind Hearts and Coronets."

Although the "modest" pix have achieved hit status among specialized audiences, Rank has not completely abandoned the "biggies," but may turn out one every two or three years. In production at the Rank studio is "The Importance of Being Earnest," Technicolor version of the Oscar Wilde classic. Latter may be accorded the same treatment as "Hamlet," being distributed initially on a roadshow basis. Recently completed is "Ivory Hunter," known in England as "Where No Vultures Fly."

More in keeping with the so-called formula are five new pix which will be ready for American distribution shortly. These include "The Card," based on Arnold Bennett's story and starring Alec Guinness; "I Believe in You," starring Cecil Parker and Celia Johnson; "His Excellency," starring Eric Portman, Cecil Parker and Helen Cherry; "Secret People," with Valentina Cortesa and Serge Reggiani and featuring Audrey Hepburn, and "Wanted," suspense yarn by British screenwriter Jack Whittingham.

Chicago Foldos Did Badly 'Long Before TV Supplied Crusher'

Widely publicized closing of theatres in Chicago, with television prominently regarded as the heavy, is given a new twist in a survey conducted by Sindlinger & Co., market analysis outfit of Ridley Park, Pa. Company offers an assortment of facts and figures purporting to show that the houses which folded were for the most part doubtful financial operations since 1948, and "TV was only the straw that broke their backs."

Last month, various newspapers across the country quoted Chi City Tax Collector William T. Prendergast as saying 91 houses in the area went out of business in 1951, representing 25% of the total. TV was blamed by his agents, who had surveyed the field, said Prendergast. Earlier closings were 25 in 1950, 51 in 1949 and six in 1948, he added.

Sindlinger, in examining the inside on Chi theatre operations, relates that 103 houses in 1948 were averaging about $700 weekly gross. In the same year only 298 of the then 410 theatres in Chi had a drawing potential wide enough to warrant advertising in local papers. In view of the low grossing power, states Sindlinger, "there was little (revenue) to provide service, surroundings and product to even meet the competition of other theatres, let alone the convenience of TV."

Analysis further showed, it was reported, that "actually 103 Chicago theatres were really "out of business in '48, before TV." Conclusions were accompanied by graphs showing the rise of TV receiver ownership in relationship to b.o. decline over the 1948-'51 period.

Sindlinger's topper is that "our analysis of the Chicago closed theatres is that most of them either wore out, decayed, were improperly managed, were located in changing neighborhoods, or economically had no right to operate for many years.

Plans to Make Spy Yarn in Stockholm

Alexander Klein, a short subject producer who turned out a number of films for the U. S. Army and Air Force, has acquired the rights to an espionage yarn and plans to roll the venture in Stockholm this summer. Picture would be his first full-length feature.

Financing is already pledged. Klein declared in New York last week, although investors' final approval depends upon their acceptance of stars and director. No talent as yet has been set. Script reportedly is the "true story" of an American oil salesman who helped pinpoint Allied bombing of Germany in World War II.

NABE CHANGES CAUSE OF MOST

Sampling of various exchange territories by VARIETY indicates that bad biz, per se, has been responsible for very few of the theatre shutterings of the past five years. Most frequent reason for darkenings appears to be a basic change in the economic and social aspects of the neighborhoods in which the closed theatres are located.

That ties up with the general trend to the suburbs in American cities. And it makes clear how overdone is the lay press' oft-painted picture of myriads of houses closing. For while a flock have doused their glims for good, the suburbs have seen the building of plenty of new conventional and drive-in theatres.

The VARIETY survey as yet hasn't covered a sufficient number of exchanges to indicate whether the net number of theatres is up or down from five years ago. There are undoubtedly fewer indoor houses operating fulltime than there were, particularly since building restrictions have prevented erection of new ones since the Korean war started. Big question, however, is whether the ozoners opened since 1947 outweigh the number of roofed-over houses that have given up.

No Authoritative Check

Peculiarly, no one knows the answer. There has been no recent authoritative national survey. The Council of Motion Picture Organizations has been publicizing that there are 23,000 houses now as

(Continued on page 25)

Mono's 235G Net For Last Half '51

Hollywood, April 1.

Monogram this week reported net profit of $235,582 for the 26 weeks ended last Dec. 29. This compares with earnings of $163,312 for the corresponding period in the previous year.

Gross income amounted to $4,330,861, up from $3,937,810 in the 1950 period.

Monogram prez Steve Broidy, paying tribute to the nation's exhibs, urged this week that a format developed through years of fair dealing with both exhibs and distribs be continued. "It has taken years to establish the fine friendship now existing between exhibitors and Monogram," he said, "and without their help we wouldn't be in business today."

Broidy disavowed recent press reports that he was considering an appeal to the Department of Justice to stave off a threatened boycott of company product. "Statement attributed to me," he declared, "was utterly erroneous." Exec added that he always felt that Mono was an "exhibitors' company" and opined that problems could be adjusted "without recourse to litigation."

'5,000 Fingers' Tinkle 24 Tunes for Kramer

Hollywood, April 1.

Stanley Kramer's "The 5,000 Fingers of Dr. T," a film wrapped around a piano, will be enlivened by 24 tunes, both vocal and instrumental, by Frederick Hollander and Ted Geisel.

Vocal numbers are "The Money Song," "I Will Not Get Involved," "Grindstone," "Freckles on a Pigmy," "Many Questions Have No Answers," "You Opened My Eyes," "Get Together Weather," "Dream Stuff," "The Dressing Song," "Do Re Me," "Hypnotic Chant," "Massage Opera," "The Hypnotic Duel," "Ten Happy Fingers," "The Happy Fingers Fugue," "Roller Skating Waltz," "Victory Procession," "Dungeon Elevator" and "Chopsticks Fantasy."

$13,427,000 Gross For 1st Qtr. Reflects Big Payoff to U on Cornball Pix

Irony

Hollywood, April 1.

Last month, radio producer-director Hal Gerard packaged three one-acters and presented them at Las Palmas Theatre as a showcase for the acting talents of his wife, GeGe Pearson. The venture cost him around $13,000.

To date, three members of the supporting cast have won film roles and Gerard won a test at Warners. And although Miss Pearson has had no offers, even Wilson Millar—who took the publicity stills for the legit production—has been set for a film role.

SWG Ignores Hughes Dare To Call Strike

Hollywood, April 1.

Screen Writers Guild declined Howard Hughes' invitation to call a strike against RKO in the studio's screen credit dispute with Paul Jarrico, at the same time accusing Hughes of violating his signed contract with the Guild. Row stems from RKO's removal of his writing credit from "Las Vegas Story."

Meanwhile, Jarrico filed a $350,000 damage suit against RKO and disputed the studio's right to use the "morals clause" in discharging him after he refused to answer questions asked by the House un-American Activities Committee about his Communist connections.

He declared that Hughes himself showed "defiance" and that he uttered "sharp and severe criticism during the hearings before a special U. S. Senate committee investigating the national defense program in 1947."

Jarrico's suit asks $100,000, plus $250,000 punitive damages, and petitions the court to decree that he "has not violated the morals clause" of his contract with RKO. It also states that RKO did not ap-

(Continued on page 29)

See Leisen Replacing Negulesco for 'Tonight'

Hollywood, April 1.

Jean Negulesco was withdrawn as director of "Tonight We Sing" at 20th-Fox to prepare another picture for early lensing. Understood he will be replaced by Mitchell Leisen.

David Wayne was picked to play the role of Sol Hurok in the George Jessel production. Previously signed were Ezio Pinza, Roberta Peters and Tamara Toumanova.

Art Director Jobs Up

Hollywood, April 1.

Average number of art directors on active assignments has been upped in the last nine months the Society of Motion Picture Art Directors' Robert M. Haas has reported.

Television, plus demand for higher-quality production in regular film field, are sharing credit. Currently there are 144 art directors on active assignment, 94 with majors, 29 in indies, 18 in live television.

TOA Names Starr

Alfred Starr, Nashville circuit operator, has been named chairman of the tax committee appointed by Theatre Owners of America, succeeding Morton Thalhimer, Richmond exhib.

Thalhimer bowed out as committee head. He's on a tour of Europe, and will be away from his office for several months.

Action-type pix, westerns and corny comedies are paying off handsomely at the b.o. for Universal. Company has completed the first quarter of its new fiscal year with hefty gross business of $13,427,000, a gain of about $700,000 over the corresponding period of 1951.

U, which had been in a serious financial rut in mid-1948, is now well underway with an impressive comeback via its down-to-earth product, as against costly heavyweight dramatics or other serious fare. Company paid a common stock dividend of 60c last year, its first to stockholders since '48, and some Wall St. observers anticipate a divvy of up to $1 in the current year. This reflects the upbeat nature of U's finances.

Company's product consists of what domestic sales chief Charles Feldman and other execs term "Boxoffice A's." The films mainly are medium-budgeters but a number of them are drawing "A" money at the b.o. "Ma and Pa Kettle at the Fair," which is the fourth in the series, is expected to do about $2,000,000 in domestic distribution revenue. "Comanche Territory" and "Tomahawk" both are close to the same figure. "Apache Drums" will bring about $1,000,000. U's ambitious outdoor epic, "Bend of the River," is seen snaring $3,000,000.

When on the brink of financial collapse, U cut its lensing budgets drastically. Its only solution for the problems inherent in the changed market condition was inexpensive product that promised a fair return at the boxoffice. This gave birth to the "Kettle" and "Francis" se-

(Continued on page 15)

Avge. $1,260,000 Cost For 33 20th-Fox Pix During Current Yr.

Twentieth-Fox's studio-produced films in 1952 will be brought in at an average negative cost of $1,260,000. Total of 33 productions are on the sked at a combined cost of $41,580,000.

Reflecting the studio economies affected over the past few years, the figures compare with an average per-pic budget of $1,370,000 in 1951 and $1,634,000 in 1950. Total of 33 also was on the sked for last year and 28 were listed for '50.

In a quarterly letter sent to stockholders this week, Spyros P. Skouras, president, disclosed that 20th's film operations accounted for a net profit of $2,123,000 last year and theatres brought earnings of $2,180,000 for the previously reported total of $4,308,431. Net in 1950 was $9,553,260.

Film rentals for the new year amounted to $60,318,000 in the U. S. and Canada and $32,171,000 in foreign territories for a total of $92,489,000. Total was up from the previous year's $90,841,764.

In the breakdown for 1950, domestic rentals reached $59,450,000 and foreign amounted to $31,392,000.

Corporation's '51 profit equalled $1.47 per common share, compared with $3.26 in '50. The '50 profit of $9,553,260 included $2,262,988 as income for prior years from countries with currency restrictions and a net gain of $1,183,985 in theatre sales under 20th's divestiture program.

National's Ad Campaign

Los Angeles, April 1.

Divorcement of National Theatres from 20th-Fox, effective June 29, will be accompanied by a nation-wide advertising campaign under supervision of Frank H. Ricketson, Jr., prexy of Fox Intermountain.

Spyros Skouras, 20th-Fox chief, in his farewell address to the circuit's directors, recalled the days when he and his brother joined National Theatres. At that time, he said, the chain was bankrupt and losing $150,000 a week.

H.O.s Dominate L.A.; 'Show' Standout With $22,500 in 6th, 'Scandal' Lean 21G, 'Snow White' 18G, 'Queen' $11,200

Los Angeles, April 1.

Holdovers are dominating the city this week, with overall biz mild. "Greatest Show on Earth" is grabbing the best total with solid $22,500 in sixth week in two theatres.

Of the three new entries, "Scandal Sheet" and "First Time," loom best with modest $21,000 in two houses. But "Snow White," back on reissue, shapes hefty $18,000 in two spots.

"African Queen" is holding with another smart $11,200 for 14th session at the Wilshire.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Ritz (FWC (2,097; 2,048; 1,719; 1,248; 1,370; 70-$1.10)—"Viva Zapata!" (20th) (3d wk-5 days). Mild $20,000. Last week, without Ritz, $27,300.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Streetcar" (WB) (2d wk). Fair $17,000. Last week, $30,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Wild North" (M-G) and "Young Scarface" (Indie) (Loew's only) (2d wk). Dull $14,000. Last week, $18,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Scandal Sheet" (Col) and "First Time" (Col). Modest $21,000. Last week, "Girl Every Port" (RKO) and "Pace That Thrills" (RKO), $23,00.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,398; 1,430; 65-$1.20)—"Something Live For" (Par) and "Wings Danger" (Lip) (L.A. Par only) (2d wk). Thin $10,000. Last week, $15,600.

Hawaii, United Artists (G&S-UAT) (1,106; 2,100; 60-$1.10)—"Thief Damascus" (Col) and "Okinawa" (Col). Fair $11,000. Last week, Hawaii, "Hong Kong" (Par) and "Flaming Feather" (Par) (2d wk), $2,000; United Artists, "Steel Town" (U) and "Bitter Springs" (Indie) with Iris, Ritz, fair $12,000.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (6th wk). Good $22,500. Last week, $24,700.

Four Star (UAT) (900; 70-$1.10)—"Miracle Milan" (Indie) (2d wk). Light $2,200. Last week, $2,600.

Fine Arts (679; 80-$1.50)—"Browning Version" (U). Fair $3,200. Last week, "Lavender Hill Mob" (U) (11th wk), $2,200.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA) (14th wk). Sturdy $11,200. Last week, same.

Canon (ABC) (520; $1.20)—"Rashomon" (RKO) (3d wk). Good $6,000. Last week, $6,700.

Iris (FWC) (814; 70-90)—"Steel Town" (U) and "Bitter Springs" (Indie) (2d wk). Off to $1,500 in single spot. Last week, with Ritz, United Artists, fair $12,000.

Vogue, El Rey, Globe (FWC) (885; 851; 782; 70-90)—"Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Col). Hearty $18,000. Last week, "Bushwackers" (Indie) and "Holiday Cruise" (Indie) (8 days), $6,400.

Broadway Grosses

Estimated Total Gross
This Week $461,400
(Based on 21 theatres)
Last Year $628,200
(Based on 18 theatres)

'Bugles' Lusty $11,000 in Prov.

Providence, April 1.

Majestic is hottest thing in town with "Bugles in the Afternoon." Holdovers are still solid with "Greatest Show on Earth" in third sesh at Strand, and "African Queen" at Loew's State, both nice.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "At Sword's Point" (RKO) and "Pace That Thrills" (RKO). Hefty $8,000. Last week, "Bend of River" (U) and "Robin Hood" (Lip), $9,000.

Majestic (Fay) (2,200; 44-65) — "Bugles In Afternoon" (20th) and "Secret Flight" (Rep). Very nice $11,000. Last week, "Streetcar" (WB), $10,000.

Metropolitan (Snider) (3,100; 44-65) — "Fort Osage" (Mono) and "Newshound" (Mono). So-so $4,500. Last week, "One Big Affair" (UA) and "Caged Fury" (Mono), $4,000.

State (Loew's) (3,200; 44-65) — "African Queen" (UA) and "Panelled Door" (Indie) (2d wk). Holding at $9,000. First week, very nice $18,000.

Strand (Silverman) (2,200; 90-$1.25)—"Greatest Show" (Par) (3d wk). Began Monday (31). Second round was socko $10,000.

'Want You' Fair 10G, Indpls.; 'Queen' 11G, 2d

Indianapolis, April 1.

The first touch of spring plus opening of drive-ins has slowed biz to a walk at most first-runs here this stanza. "African Queen," in second week at Loew's, still looks like lader, at stout figure. "I Want You," at Circle, and "Bugles in Afternoon" at Indiana, are so-so.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"I Want You" (RKO) and "Pace That Thrills" (RKO). Fair $10,000. Last week, "Streetcar" (WB) and "Wings of Danger" (Lip). Modest $9,000 at popscale.

Indiana (C-D) (3,200; 50-76)—"Bugles in Afternoon" (WB) and "Jim in Forbidden Land" (Col). Mild $9,500. Last week, "Aaron Slick From Punkin Creek" (Par) and "Smith Meets Scotland Yard" (RKO), $10,000.

Loew's (Loew's) (2,427; 50-76)—"African Queen" (UA) and "Magic Carpet" (Col) (2d wk). Stout $11,000 on top of extra good $13,500 opener.

Lyric (C-D) (1,600; 50-76)—"Aladdin and Lamp" (Mono) and "Konga, Wild Stallion" (Col). Dull $3,000. Last week, "Return of Texan" (20th) and "Last Musketeer" (Rep), $4,000.

'TEMBO' LUSH $15,000, DET.; 'BUGLES' DIM 10G

Detroit, April 1.

The tempo is down this week with only one newcomer, "Tembo" at Palms, doing well. "Bugles in Afternoon" shapes very flat at the Michigan. "Something to Live For" is disappointing at United Artists. "Greatest Show" at Madison and "Quo Vadis" at the Adams continue strong in sixth and fifth weeks respectively.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"5 Fingers" (20th) and "St. Benny the Dip" (UA) (2d wk). Weak $14,000. Last week, $22,000.

Michigan (United Detroit) (4,000; 70-95)—"Bugles in Afternoon" (WB) and "Mr. Lord Says 'No'" (Lip). Poor $10,000. Last week, "Bend of River" (U) and "Hong Kong" (Par), nice $14,000 in second week.

Palms (UD) (2,900; 70-95)—"Tembo" (RKO) and "Pace Thrills" (Mono). Fine $15,000. Last week, "Scandal Sheet" (Col) and "Yank in Indo-China" (RKO), $12,000.

Madison (UD) (1,900; 90-$1.25)—"Greatest Show" (Par) (6th wk). Strong $14,000. Last week, $15,000.

United Artists (UA (1,900; 70-95)—"Something To Live For" (Par) and "Fort Osage" (Mono). Unexciting $10,000. Last week, "Danny Wilson" (U) and "Kettles at Fair" (U), $7,500.

Adams (Balaban) (1,700; 90-$1.25)—"Quo Vadis" (M-G) (5th wk). Stout $15,000. Last week, $16,000.

'Show' Standout In Pitt., Wow 30G

Pittsburgh, April 1.

"Greatest Show on Earth" is hogging almost everything in town at the Penn this week although couple of nearby pix, "Five Fingers" at Fulton and "My Six Convicts" at Harris, are getting an assist from the overflow. However, "Aaron Slick of Punkin Crick" is getting no place at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "5 Fingers" (20th). Weekend was very good, and notices and word-of-mouth should land a nice $8,000. May hold. Last week, "Bend of River" (U) (2d wk-10 days), fast $8,500.

Harris (Harris) (2,200; 50-85) — "My Six Convicts" (Col). Like the Fulton, Harris, too, is getting weekend break on overflow from nearby Penn. Good $7,500. Last week, "Steel Town" (U), helped by good campaign and auto giveaway to same figure.

Penn (Loew's) (3,300; 50-$1.25)—"Greatest Show" (Par). Terrific $30,000 or over. It has all of the earmarks of a run. Last week, "Love Is Better Than Ever" (M-G), $8,000 in 6 days.

Squirrel Hill (WB) (900; 50-85)—"Mr. Lord Says No" (Indie). First time since nabe house went to art policy more than three months ago that house has gone into red. Lean $1,700 looms. Last week, "So Long At Fair" (UA) (3d wk-5 days), $1,800.

Stanley (WB) (3,800; 50-85) — "Aaron Slick From Punkin Crick" (Par). Title is figured as against this one. Looks mighty grim at $7,500 or near. Last week, "Streetcar" (WB), at popular prices was disappointing at $8,500.

Warner (WB) (2,000; 50-85) — "Flaming Feather" (Par). Western action pic shapes okay at $7,500. Last week, "Snow White" (RKO) (reissue) (3d wk), $5,600.

L'ville Loaded Up With H.O.s; 'Show' Solid 13G, 3d, 'Queen' Big 12G, 2d

Louisville, April 1.

Four of town's five first-runs are in holdover this week. Rialto moving into third stanza with "Greatest Show" and State is holding "African Queen" for second week, both big-seaters doing smash trade. "Ma, Pa Kettle at Fair," also in second at Strand, looks sturdy. "Red Skies of Montana," lone newcomer, shapes mild at the Kentucky.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Red Skies Montana" (20th) and "First Legion" (UA). Mild $4,000 likely. Last week, "Viva Zapata!" (20th), $6,500.

Mary Anderson (People's) (1,200; 54-75) — "Streetcar" (WB) (11 days). Good $9,000 for popscale engagement.

Rialto (Fourth Avenue) (1,200; 75-99) — "Greatest Show" (Par) (3d wk). Still doing biz with solid $13,000 after last week's sturdy $18,000.

State (Loew's) (3,000; 45-65) — "African Queen" (UA) and "Man With Cloak" (M-G) (2d wk). One of the front runners. Socko $12,000. Last week, $14,000.

Strand (FA) (1,200; 54-75)—"Ma, Pa Kettle at Fair" (U) and "Hold Line" (U) (2d wk). Still okay at $4,000 after last week's big $6,000.

Cincy Strong; 'Snow White' Fancy $13,000, 'Hoodlum' Hep 8G, 'David' 7G

Cincinnati, April 1.

All major stands are sporting sturdy product currently. Perennial "Snow White" at Palace is brightest coiner among new pix. "Hoodlum Empire," the only new bill, is solid at Grand. "Quo Vadis," topping town for fourth straight week, is doing a smart swan song at big Albee. "David and Bathsheba," back at popscale, has the Capitol in winning stride. "Viva Zapata!" looks fancy on holdover at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Quo Vadis" (M-G) (4th wk). Nine days. Smart $15,000 to finish engagement following sturdy $18,000 last week.

Capitol (Mid-States) (2,000; 55-75)—"David and Bathsheba" (20th). Okay $7,000 on popscale date. Last week, "Something to Live For" (Par), about same.

Grand (RKO) (1,400; 55-75)—"Hoodlum Empire" (Rep) and "Young Scarface" (Indie). Lofty $8,000. Last week, "Streetcar" (WB), fast $10,000.

Keith's (Mid-States) (1,542; 55-75)—"Viva Zapata!" (20th) (2d wk). All right $7,000 trailing big $10,000 preem.

Lyric (RKO) (1,400; 55-75)—"Okinawa" (Col), 2 days, and "Streetcar" (WB), 5 days (m.o.s). Oke $4,500. Last week, "American in Paris" (M-G, $4,000.

Palace (RKO) (2,600; 55-75)—"Snow White" (RKO) (reissue). Rousing $13,000. Last week, "Okinawa" (Col), $9,500.

Basketball Title Tilt Bops K.C. Biz; 'Streetcar' $8,000, 'Queen' Hot 10G, 2d

Kansas City, April 1.

Town is about average with screens divided between newcomers and holdovers. "Viva Zapata!" in four first-runs is doing average trade. Paramount is only fairly good with "Streetcar Named Desire." "African Queen" is holding nifty in second Midland week. Olympic basketball with Kansas University in key game at the Municipal Auditorium was powerful competition Saturday night since the ball was sold out and WDAF-TV also picked up game. Weather is seasonally favorable for theatres.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Lost Continent" (Lip) and "Unknown World" (Lip) (2d wk). So-so, $1,000 in 4 days. Last week, $2,500.

Kimo (Dickinson) (504; 75-99) — "La Marie Du Port" (Indie). Medium $1,500. Last week, "Eye Witness" (Indie) and "Kind Hearts, Coronets" (Indie) (2d wk), $1,200.

Midland (Loew's) (3,500; 50-69)—"African Queen" (UA) and "Big Night" (UA) (2d wk). Nifty $10,000. Last week, fat $17,000, opening being day after Academy Awards.

Missouri (RKO) (2,650; 50-75)—"Big Trees" (WB) and "Pardon My French" (UA). Fair $6,000. Last week, "Snow White" (RKO) (reissue), satisfactory $6,500 for third time at first-run in town.

Paramount (Tri-States) (1,900; 50-69)—"Streetcar" (WB) first time at regular prices, topping average at $8,000. Last week "Greatest Show" (Par) (4th wk), with $1.24 got hefty $13,000 in 10 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Viva Zapata!" (20th). Moderate $13,000. Last week, "Red Skies Montana" (20th) and "Never Forget You" (20th), same.

Vogue (Golden) (550; 75-85) — "The Titan" (Indie) (2d wk). Oke $1,500. Last week, $1,700.

Key City Grosses

Estimated Total Gross
This Week $2,138,300
(Based on 24 cities, 218 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,474,000
(Based on 24 cities, and 210 theatres.)

'Show' Sockeroo $22,000, St. Loo

St. Louis, April 1.

Even with an upped scale "Greatest Show on Earth" is proving a smash boxoffice draw here over the weekend when the first spring temperatures melted biz considerably. It will be way ahead of field at the Missouri for greatest trade there in months. "Aaron Slick" is rated only fair at the Ambassador. "Death of Salesman" looms fairly good at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Aaron Slick from Punkin Crick" (Par) and "Flaming Feather" (Par). Fair $12,000. Last week, "David and Bathsheba" (Par) and "Phone Call" (20th) (2d wk). $9,000.

Fox (F&M) (5,000; 60-75)—"Hong Kong" (Par) and "Silver City" (Par). Opened today (Tues.). Last week, "Viva Zapata!" (20th) and "Waco" (Mono), good $15,000.

Loew's (Loew) (3,173; 50-75)—"Salesman" (Col) and "First Time" (Col). Neat $13,000. Last week, "Invitation" (M-G) and "Its Big Country" (M-G), $16,000.

Missouri (F&M) (3,500; 75-$1)—"Greatest Show" (Par) Smash $22,000. Last week, "Streetcar" (WB) and "Inheritance" (Indie) (2d wk), $11,500.

Pageant (St. L. Amus.) (1,000; 75-90)—"Rashomon" (RKO) (3d wk). Good $3,000 after $4,000 second session.

Shady Oak (St. L. Amus.) (800; 75-90)—"Rashomon) (RKO) (3d wk). Nice $4,000 following $4,500 second stanza.

Spring Sloughing Frisco; 'Kettles' Rugged $12,000, 'Queen' Torrid 15G, 4th

San Francisco, April 1.

Spring weather is lowering the film theatre grosses here this session. Best showing is being made by "African Queen" although in the fourth week at the United Artists. It continues sock, very close to third week's figure. Of newcomers, "Ma, Pa Kettle at Fair" is doing fairly well at Orpheum while "Sellout" looms okay at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"The Mummy" (Indie) and "Mummy's Curse" (Indie) (reissues). Oke $9,500 in 5 days. Last week. "Rancho Notorious" (RKO), $8,500.

Fox (FWC) (4,651; 65-95)—"Viva Zapata!" (20th) and "Hold Line" (Mono) (2d wk). Way off to $10,500. Last week, strong $22,000.

Warfield (Loew's) (2,656; 65-95) —"Lone Star" (M-G) (2d wk). Held at $11,000. Last week, good $15,000.

Paramount (Par) (2,646; 65-95)—"Sellout" (M-G) and "For Men Only" (Lip). Okay $13,000. Last week, "Streetcar" (WB) at popscale, $14,000 in 9 days.

St. Francis (Par) (1,400; $1.25-$1.50)—"Greatest Show" (Par) (6th wk). Stout $11,000. Last week, $12,000.

Orpheum (No. Coast) (2,448; 65-95)—"Ma, Pa Kettle at Fair" (U) and "Holiday Cruise" (Indie). Fairly good $12,000. Last week, "Sniper" (Col) and "Sky High" (Lip), $14,500.

United Artists (No. Coast) (1,207; $1-$1.25)—"African Queen" (UA) (4th wk). Big $15,000. Last week, sock $17,500.

Clay (Rosener) (400; 65-85)—"Isle of Sinners" (Indie). Oke $2,800. Last week, "Eroica" (Indie) (3d wk), $2,300.

Vogue (S. F. Theatres) (375; $1-$1.20)—"Le Ronde" (Indie) (19th wk). Good $1,400. Last week, same.

Johnnie Ray Teenagers Lift 'Bride,' Wham 35G, D.C.; 'Show' $17,000, 3d

Washington, April 1.

The shrieks of teenagers jamming Loew's Capitol to hear their latest singing fave, Johnnie Ray, are creating by far the biggest excitement along the main stem this session. Other than this big Loew house, where the film, "Japanese War Bride" is of secondary importance, it is a quiet week, with holdovers predominant. However, "Greatest Show on Earth," in third stanza at Warner, is holding well. "African Queen" in second movover week at Loew's Columbia, is still enjoying spurt given it by the Bogart Oscar. "Green Glove," at Ontario, is solid.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Japanese War Bride" (20th) plus vaude headed by Johnnie Ray. Sensational $35,000, best since summer stint of Les Paul & Mary Ford. Last week, "Love Better Than Ever" (M-G) plus vaude, $16,000.

Columbia (Loew's) (1,174; 50-80)—"African Queen" (UA) (m.o.) (2d wk. Sock $7,500 in a house generally averaging $5,000. Last week, wow $12,000, way above hopes.

Dupont (Lopert) (372; 50-85)—"Rashomon" (RKO) (2d run). So-so $3,500. Last wek. "Simple Case of Money" (Indie, $2,500.

Keith's (RKO) (1,939; 50-85)—"Rancho Notorious" (RKO). Fair $9,000. Last week, "Flesh and Fury" (U), $10,000.

Metropolitan (Warner) (1,200; 50-80)—"Sea Hornet" (Rep). Slow $4,000. Last week, "Tembo" (RKO), $5,000.

Ontario (K-B) (1,404; 44-74)—"Green Gloves" (UA). Firm $7,500, and holds. Last week, "Salesman" (Col) (3d wk), $3,000.

Palace (Loew's) (2,370; 50-80)—"Sailor Beware" (Par) (2d wk). Pleasant $16,000 after solid $22,000 opener.

Playhouse (Lopert (485; 55-$1)—"Five Fingers" (20th) (5th wk). Steady $5,500 after $6,500 last week. Holds.

Warner (WB) (2,174; 90-$1.25)—"Greatest Show" (Par) (3d wk). Holding its own with $17,000 after $21,000 last week.

Trans-Lux (T-L) (654; 50-85)—"The Sniper" (Col) (3d wk). So-so $4,000 after $5,000 last week. Holds again.

H.O.s Help Dull Chi; 'Trees' Light $11,000, 'Model' Lively 13G, 'Queen' Sock at 20G, 6th, 'Vadis' 27G, 7th

Chicago, April 1.

There is nothing much on Loop horizon that is going to overcome the Lenten doldrums currently. Best grosser looks to be sockeroo holdover of "African Queen" at Woods, now in sixth week, with $20,000. Also holding well is "Quo Vadis" at Oriental, in seventh frame, with smash $27,000.

All the new pix are on minor side with "Model and Marriage Broker" at Grand appearing the best with $13,000. "Big Trees" at United Artists is light $11,000. "Hong Kong" and "On Dangerous Ground" at Roosevelt seems safe, looks like $12,000. Chicago with "Wild North" and stageshow might eke out light $35,000.

State-Lake with "Girl in Every Port" and "Sword's Point" looms murky in second frame. "Rashomon" at Ziegfeld, now in fourth stint, is sliding.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Wild North" (M-G) with vaude. Looks very light $35,000. Last week, "Woman is Dangerous" (WB) and stageshow, $26,000.

Grand (RKO) (1,500; 55-98)—"Model and Marriage Broker" (20th). Fairly good $13,000. Last week, "Phone Call Stranger" (20th) (2d wk), $7,800.

Oriental (Indie) (3,400; 98-$1.25)—"Quo Vadis" (M-G) (7th wk). Doing remarkably big at $27,000. Last week, $28,000.

Roosevelt (B&K) (1,500; 55-98)—"Hong Kong" (Par) and "Dangerous Ground" (RKO). Oke $12,000 or less. Last week, "Bugles in Afternoon" (WB) and "Sellout" (M-G) (2d wk), $9,000.

State-Lake (B&K) (2,700; 55-98)—"Girl in Every Port" (RKO) and "Sword's Point" (RKO) (2d wk). Minor $8,000. Last week, $15,000.

United Artists (B&K) (1,700; 55-98)—"Big Trees" (WB) and "Captain Blood" (WB) (reissue). NSG $11,000. Last week, "Streetcar" (WB), $12,000 for popscale run.

Woods (Essaness) (1,073; 98)—"African Queen" (UA) (6th wk). Staunch $20,000 for Bogart starrer. Last week, $21,000.

World (Indie) (587; 80)—"St. Matthew Passion" (Indie) (2d wk). Likely to hold to first week's fine $4,000.

Ziegfeld (Lopert) (480; 98)—"Rashomon" (RKO) (4th wk). Falling off to mere $2,800. Last week, $4,000.

'Retreat' Smooth 16½G, Toronto; 'Treason' Tall $12,000, 'Show' 30G, 3d

Toronto, April 1.

"Retreat, Hell!" and "High Treason" are leading newcomers here this week but "Greatest Show on Earth" is still topping the field with record-breaking returns. "5 Fingers" and "Room for One More" also are rated big. "Streetcar Named Desire" looms nice on second frame at popscale.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Retreat, Hell!" (WB) and "Lady Says No" (UA). Very big $16,500. Last week, "Here Come Nelsons" (U) and "Pygmy Island" (Col), $10,000.

Eglinton (FP) (1,080; 40-80)—"5 Fingers" (20th) (3d wk). Still big $10,000. Last week, $10,500.

Imperial (FP) (3,373; 75-$1.15)—"Greatest Show" (Par) (3d wk). Smash $30,000. Last week, $32,500.

Loew's (Loew) (2,743; 90-$1.50)—"Quo Vadis" (M-G) (7th wk). Holding nicely at $12,000. Last week, $13,500.

Nortown, University (FP) (959; 1,558; 40-80)—"Room for One More" (WB) (3d wk). Fine $15,000. Last week, $16,000.

Odeon (Rank) (2,390; 50-90)—"High Treason" (U). Neat $12,000. Last week, "Flesh and Fury" (U), $8,000.

Shea's (FP) (2,386; 40-80)—"Streetcar" (WB) (2d wk). At popscale, good $13,000. Last week, $15,000.

Uptown (Loew) (2,743; 40-80)—"Steel Town" (U). Sad $5,000. Last week, "Invitation" (M-G), $5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Retreat' Socko $27,000, Denver

Denver, April 1.

"Retreat, Hell!" is copping the high money here this round playing at Denver and Esquire. "Greatest Show on Earth" is doing so well in fifth stanza that it will go a sixth at Denham. Nice weather does not appear to be hurting biz. "Streetcar" is holding well in three locations.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"Streetcar" (WB) and "In a Padded Cell" (Indie) (2d wk), day-date with Tabor, Webber. Fine $9,000. Last week, fine $10,000.

Broadway (Wolfberg) (1,200; 40-85)—"Salesman" (Col) (2d wk). Fair $7,000. Last week, $9,000.

Denham (Cockrill) (1,750; 90-$1.25)—"Greatest Show" (Par) (5th wk). Fine $13,000, and holding again. Last week, sock $18,000.

Denver (Fox) (2,525; 40-85)—"Retreat, Hell!" (WB) and "Go West Young Lady" (Col), day-date with Esquire. Loud $23,000. Last week, "Viva Zapata!" (20th), $18,000.

Esquire (Fox) (742; 40-85)—"Retreat Hell!" (WB) and "Go West Young Lady" (Col), also Denver. Big $4,000 or over. Last week, "Viva Zapata!" (20th) $4,000.

Orpheum (RKO) (2,600; 40-85)—"Snow White" (RKO) (2d wk). Good $11,000. Last week, lusty $16,000.

Paramount (Fox) (2,200; 40-85)—"5 Fingers" (20th) and "Romance of Redwoods" (Col) (2d wk). Off to $8,000. Last week, fine $15,000.

Tabor (Fox) (1,967; 40-85)—"Streetcar" (WB) and "In Padded Cell" (Indie) (2d wk), also Aladdin, Webber. Fancy $8500. Last week, $9,500.

Vogue (Pike) (600; 60-85)—"Browning Version" (U). Fair $1,800. Last week, "Lavender Hill Mob" (U), (3d wk), $1,500.

Webber (Fox) (750; 40-85)—"Streetcar" (WB) and "In Padded Cell" (Indie) (2d wk), also Aladdin, Tabor. Nice $4,500. Last week, same.

'AARON' NSG $9,000 IN OMAHA; 'DAVID' 8½G

Omaha, April 1.

Downbeat is not so pronounced this week with better film fare on hand. "Aaron Slick" at Orpheum opened with Alan Young and Joan Taylor in person to help biz. It shapes good. "Bright Victory" at Omaha fell short of its ballyhoo but looms fair. "David and Bathsheba," back at Paramount on popscale, looks fairish. "Quo Vadis" is still rambling on in its third week at State. "I Want You" is only so-so at the Brandeis.

Estimates for This Week

Omaha (Tristates) (2,100; 16-70)—"Bright Victory" (U) and "Her Panelled Door" (Indie). Fair $7,000. Last week, "Meet Danny Wilson" (U) and "Korea Patrol" (U), okay $8,000.

Brandeis (RKO) (1,500; 16-70)—"I Want You" (RKO). So-so $5,000. Last week, "Streetcar" (WB), $5,500.

Orpheum (Tristates) (3,000; 16-70)—"Aaron Slick From Punkin Crick" (Par) and "Hold Line" (Mono). Good $9,000. Last week, "Invitation" (M-G) and "Sellout" (M-G), $9,000.

Paramount (Tristates) (2,800; 16-70)—"David and Bathsheba" (20th). Fairish $8,500 on popscale run. Last week, "Viva Zapata!" (20th), $8,000.

State (Goldberg) (865; 35-$1.25)—"Quo Vadis" (M-G) (3d wk). Still showing strength at $5,000. Last week, extra good $8,000.

Mpls. Laggard; 'Glove' Oke $6,000, 'Port' NG 7G

Minneapolis, April 1.

There is sunshine here for a change but it is not reflected at the wickets. Fresh entries include "Bugles in Afternoon," "Rancho Notorious," "Girl in Every Port" and "Green Glove." Only the last is doing okay. Holdovers continue to hold their own.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)—"Quo Vadis" (M-G) (5th wk). Fine $7,000. Last week, $10,000.

Gopher (Berger) (1,000; 50-76)—"Viva Zapata!" (20th) (3d wk). Fair $4,000. Last week, $5,000.

Lyric (Par) (1,000; 50-76)—"Green Glove" (U). Okay $6,000. Last week, "For Men Only" (Lip), $4,000.

Radio City (Par) (4,000; 50-76)—"Bugles in Afternoon" (WB). Drab $8,000. Last week, "Belle of N.Y." (M-G), $8,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Rancho Notorious" (RKO). Tepid $7,000. Last week, "Streetcar" (WB) (2d run), $8,000.

RKO-Pan (RKO) (1,600; 40-76)—"Okinawa" (Col) and "Whistle Eaton Falls" (Col). Mild $4,700. Last week, "First Time" (Col) and "Purple Heart Diary" (Col), $4,500.

State (Par) (2,300; 40-76)—"Girl in Every Port" (RKO). Light $7,000. Last week, "5 Fingers" (20th), $9,500.

World (Mann) (400; 85-$1.20)—"Salesman" (Col) (4th wk). Loud $3,500. Last week, $3,100.

'Sniper' Sharp In Philly, $16,000

Philadelphia, April 1.

Rain last Saturday night plus springlike weather Sunday (30) sloughed biz generally here. Surplus of holdovers and some reissues also are no help. At that many of the holdovers and extended-runs are faring better than the newcomers. "Sniper" is rated sharp at $16,000 at the Goldman but "Big Trees" shapes dull $10,000. "Snow White" is holding up briskly in second round at the Randolph.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Streetcar" (WB) (2d wk). Nice $7,000. Last week, $9,000.

Boyd (WB) (2,360; 50-$1.50)—"Greatest Show" (Par) (6th wk). Off to $8,500. Last week, big $9,500.

Earle (WB) (2,700; 50-99)—"Wild North" (M-G). Frigid $10,000. Last week, "Big Night" (UA) plus Johnnie Ray onstage, terrific $38,000.

Fox (20th) (2,250; 50-99)—"Five Fingers" (20th) (2d wk). Off to $13,000. Last week, mighty $26,000.

Goldman (Goldman) (1,200; 50-99)—"Sniper" (Col). Sharp $16,000. Last week, "Sword's Point" (RKO) (2d wk), $8,500.

Mastbaum (WB) (4,360; 90-$1.50)—"Quo Vadis" (M-G) (8th wk). Held at $9,500. Last week, steady $12,000.

Midtown (Goldman) (1,200; 50-99)—"Meet in St. Louis (M-G) and "Babes in Arms" (M-G) (reissues). Fair $6,000. Last week, "Flesh and Fury" (U), smash $12,000.

Randolph (Goldman) (2,500; 50-99)—"Snow White" (RKO) (reissue) (2d wk). Bright $15,000. Last week, $20,000.

Stanley (WB) (2,900; 50-99)—"Big Trees" (WB). Dull $10,000. Last week, "Bugles in Afternoon" (WB), fair $15,000 for 9 days.

Stanton (WB) (1,473; 50-99)—"Hoodlum Empire" (Rep) (2d wk). Off to $5,000 after nice $8,000 opener.

Trans-Lux (T-L) (500; 85-$1.20)—"Detective Story" (Par) (20th wk). Okay $4,400. Last week, great $5,500.

World (G&S) (500; 50-99)—"Hotel Sahara" (UA). So-so $3,000. Last week, "Navajo" (Lip), $2,500.

Andrews Sis Tilt 'Time' To Big $15,000, Seattle

Seattle, April 1.

The Palomar shapes standout here this session the Andrews Sisters onstage boosting "First Time" to big total. Biz generally is off, with too many holdovers combining with weak newcomers to make a rather disappointing business picture. "Greatest Show on Earth" still is sturdy in second Paramount round. "Rancho Notorious" looks best newcomer but it is only mild at Liberty.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Rodeo" (Mono) and "Jet Job" (Mono). Mild $7,000. Last week, "Return of Texan" (20th)

(Continued on page 29)

5 New Pix Steady B'way; 'Singin'' Sock $146,000, 'Convicts' Great 28G, Sinatra-'Danny' 64G, 'Flesh-Fury' 18G

Five new bills, including some very strong product, are enabling Broadway first-run theatres to hold business on an even keel this week despite Lent. The springlike atmosphere, contrary to usual experience, helped trade Saturday-Sunday because it brought many out-of-towners into the city over the weekend.

Outstanding is "Singin' In Rain" with annual Easter stageshow, which looks a sock $146,000 at the Music Hall. Very strong reviews for the pic helped, with the Hall getting lines Saturday and Sunday. Show was running ahead of last year's Easter bill over the weekend. Combo is due to stay past Easter.

"My Six Convicts" is heading for great $28,000 or close in first week at the Astor to pace the straight-films. "Captive City" shapes only mild $11,000 at the Criterion.

Frank Sinatra topping stage bill is boosting "Meet Danny Wilson," in which he's starred, to a good $64,000 at the Paramount, rated nice for this time of year. Buddy Rich band, Frank Fontaine and June Hutton are on same stageshow.

"Flesh and Fury" shapes fine $18,000 at the State, one of stronger opening weeks at this house in some time.

"African Queen" continues to travel its amazing pace at the Capitol with $40,000 probable for sixth week. Probably could have held through Easter, with the impetus given to film by Oscaring of Humphrey Bogart, costar of pic, but "My Son, John" comes in April 9.

"Marrying Kind" still is going great at the Victoria, with socko $23,000 due for third round ending today. Two previews are helping "Deadline-U.S.A." and stage bill topped by Gloria De Haven to wind up the third session at the Roxy with $52,000, barely okay.

"Young and Damned" shapes up as strongest new entry for the arty theatres with nice $7,500 for initial week at the Trans-Lux 52d Street.

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"My Six Convicts" (Col). First week ending today (Wed.) looks to hit great $28,000 or near. Holding, of course. Pic got fine reviews and had a big weekend. Last week, "Quo Vadis" (M-G) (20th wk-9 days), $17,000.

Baronet (Reade) (430; 74-$1.20)—"Pardon My French" (UA). Opened Saturday (29) with fairly good week in prospect. In ahead, "Navajo" (Lip) (5th wk-8 days), $2,300 but film got nice run. Fourth week was $3,000.

Capitol (Loew's) (4,820; 70-$1.80)—"African Queen" (UA) (7th wk). The sixth round ended yesterday (Tues.) held at smash $40,000 after $44,000 for fifth week, over hopes. "My Son, John" (Par) now due in April 9.

Criterion (Moss) (1,700; 50-$1.80)—"Captive City" (UA) (2d wk). Initial session ended last night (Tues.) was disappointing with mild $11,000. In ahead, "Snow White" (RKO) (reissue) (5th wk-6 days), $9,000 but finishing off sock run. "Sword's Point" (RKO) due in April 9.

Guild (Guild) (565; 74-$1.50)—"Royal Journey" (UA) (5th wk). Current frame shapes up at around $5,200, solid, after $4,800 for fourth week. Overflow from Music Hall is credited with helping this to perk up at this stage of run.

Globe (Brandt) (1,500; 50-$1.80)—"Red Skies of Montana" (20th) (2d wk). Off to $6,500 after just okay $11,000 for first week. "Hong Kong" (Par) opens April 4.

Fine Arts (Davis) (468; 90-$1.80)—"Lavender Hill Mob" (U) (25th wk). The 24th round ended Monday (31) continued improving for fourth week in succession with $5,700 total after $5,600 for 23d round.

Holiday (Zatkin) (950; 50-$1.80)—"Lili Marlene" (RKO). First week ending tomorrow (Thurs.) likely will not top $5,000 and stays only one week. "Outlaw Women" (Lip) comes in next. In ahead, "Fighting Rats of Tobruk" (Indie) (2d wk), fine $5,200.

Mayfair (Brandt) (1,736; 50-$1.80)—"Sailor Beware" (Par) (9th-final wk). Final round ending today (Wed.) is surprisingly good at $13,000, but won't hold again. Last week, $18,000. "Anything Can Happen" (Par) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par). Opens today (Wed.). Last week, "Something To Live For" (Par) (4th wk-5 days), mild $3,500 after $5,000 for third week.

Paramount (Par) (3,664; 80-$1.80)—"Meet Danny Wilson" (U) with Frank Sinatra, Buddy Rich orch heading stage bill (2d wk). First stanza ended last night (Tues.) landed good $64,000, rated very okay for this time of year. In ahead, "Boots Malone" (Col) with Ella Fitzgerald, Al Donahue orch onstage (2d wk), mild $47,000.

Park Ave. (Reade) (583; 90-$1.50)—"Just This Once" (M-G) (3d wk). Second round ended Sunday (30) held at $4,200 after okay $5,600 for opener.

Paris (Indie) (568; $1.25-$1.80)—"The River" (UA) (30th wk). The 29th round (third on continuous-run, lower scale) ended Sunday (30) was $7,000, after fine $7,800 for 28th week.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Singin' In Rain" (M-G) and annual Easter stageshow. First week winding up today (Wed.) looks to hit excellent $146,000. Holding indef. Last week, "Greatest Show on Earth" (Par), with stageshow (11th wk), wound up very long engagement with $103,000, the run equalling the longest at the Hall and totalling $1,372,000.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Viva Zapata!" (20th) (8th wk). Holding near $9,000 in current week after okay $11,000 for seventh round. Will wind up run before Easter.

Roxy (20th) (5,886; 80-$2.20)—"Deadline—U.S.A." (20th) with Gloria De Haven, Noonan & Marshall heading stage bill (3d-final wk). Off to around $52,000, with boost from two preview days after okay $60,000 for second week. "With Song in Heart" (20th) and Easter stage bill open Friday (4).

State (Loew's) (3,450; 55-$1.80)—"Flesh and Fury" (U). Initial week ending today (Wed.) shapes as fine $18,000, with personal by Tony Curtis, film's star, opening day helping. Holding. In ahead, "Belle of N.Y." (M-G) (3d wk-8 days), with big assist from preview of "Flesh," held to $14,000.

Warner (WB) (2,756; 85-$2)—Sadler's Wells Theatre Ballet on stage for special two-week run. Got $80,200 in nine performances with $6 top. House returns to stagefilm policy April 7 with "Jack and Beanstalk" (WB) and stageshow headed by Gene Nelson and Louis Jordan Tympany Five topping stage bill.

Sutton (R&B) (561; 90-$1.50)—"Man in White Suit" (U). Opened yesterday.) after preem Monday (31) night. In ahead, "Tales of Hoffmann" (Indie) (14th wk-6 days), held at $4,000 after okay $4,200 for 13th week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Murder in Cathedral" (Indie) (2d wk). Initial round ended Monday (31) did okay $6,500. In ahead, "Magic Garden" (Indie) (7th wk), $2,400.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Young and Damned" (Indie) (2d wk). First session ended Saturday (29) hit nice $7,500. In ahead, "Love Better Than Ever" (M-G (3d wk), $1,700.

Victoria (City Inv.) (1,060; 70-$1.80)—"Marrying Kind" (Col) (3d wk). Current round ending today (Wed.) looks very strong $23,000 after $26,000 for second stanza. Stays indef.

'Flesh' Furious $14,000, Hub; 'Bugles' Bright At 16G, 'Queen' Big 27G, 2d

Boston, April 1.

There is not too much activity at first-runs this stanza with biz spotty. "Fresh and Fury" at Memorial opened strongly hypoed by personals of Tony Curtis and Jan Sterling with rousing session likely. "Meet Danny Wilson" at Boston is only light with "Bugles in Afternoon" at Paramount and Fenway fine. "African Queen" in second stanza at State and Orpheum continues solid while "Greatest Show" in third round at Met is slipping a bit.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Something To Live For" (Par). Looks lively $11,000. Last week, "Cry, Beloved Country" (Indie), sluggish $4,000 for second week.

Beacon Hill (Beacon Hill) (682; 65-$1.20)—"The Medium" (Indie)

(Continued on page 29)

Nix Longer Quota Life of Prestige British Pix Asked by Producers

London, April 1.

A plea by British producers for a more lenient attitude by the Government in extending the quota life of prestige British pix, has been rejected by the Films Council. At its meeting last Tuesday (25) requests for extended quota tickets were nixed on five applications. The importance of a prolonged quota life for British films is of major concern to producers since the introduction of the Eady fund. The pool is only opened to pictures that qualify for quota and British films whose quota life expired cannot share in the subsidy.

Producers, therefore, are hit two ways. First, the reissue of a British oldie has a particular appeal to exhibs if it can qualify for quota and thus help to meet the current 30% obligation. Without this aid, the selling power of the picture is seriously affected. Second, the fact that it cannot get an additional 40% of its gross from the Eady fund, has a serious adverse effect on its earning potential.

The producers' request to the Board of Trade was made after last month's executive council meeting, at which it was urged that such a policy would be of inestimable value to the industry as a whole. It would help producers to receive additional coin on some of the top flight British films that were distributed before the advent of the Eady fund and would also help exhibitors in hard pressed situations to fulfil their quota commitments.

The original request to the Board of Trade was coupled with another suggestion that a lenient view should be taken towards indie theatres who had difficulty in fulfilling their quota.

Union of Journalists In Britain to Probe 'Intimidation' of Crix

London, March 25.

Allegations of attempts to intimidate film and drama critics are made in a resolution which will be considered by British journalists at their annual Easter conference in Edinburgh. A motion tabled by a London suburban branch of the National Union of Journalists claims that it is disturbed by the determined efforts made by commercial interests to prevent honest criticism from reaching the public, particularly through columns of weekly newspapers.

The resolution urges launching a public campaign to convince the public that freedom of criticism outside of national newspapers and periodicals is "largely illusory."

Attention is also drawn to the intimidation of crix by threats of lost jobs or withdrawal of viewing facilities.

METRO MAY DO 7 PIX IN BRITAIN THIS YEAR

London, April 1.

Plans for an extended British production program by Metro, referred to by Sam Eckman, Jr., on his arrival in N. Y. last month, are now being completed at the company's Elstree studios. Eckman indicated that possibly five to seven pictures would be lensed during the current year.

Already in production is "Time Bomb," with Glenn Ford due in soon to take up the starring role. A location unit is now filming at Portsmouth (big naval base) and studio work will follow shortly. Also set in the schedule is the first Boulting Bros. picture under a new long-termer with Metro. This will be the Van Johnson starrer, "Crest of the Waves," on which studio work is expected to begin late this spring. A number of others are being considered, including a film version of "Brigadoon."

Aussie Location Shots

Sydney, March 25.

Harold Hech, Warner Bros. producer, together with Norman Demning, will visit the pic, "His Majesty O'Keefe."

There is no talk of the film being in Aussie; only location shots being probable.

NFFC Partly Blamed For Oldway Pix Woes

London, March 25.

Refusal of the National Film Finance Corp. to grant financial assistance, is one of three reasons advanced by Oldway Studios for a deficiency of $218,000. The company, which is now being wound up, was formed about three years ago to operate studios in Paignton, Devon. Other reasons advanced for the company losses were the failure of an Anglo-American vidpix production deal to mature and attempts at over-ambitious production.

The deputy Official Receiver considered the main cause of failure was due to the directors undue optimism which resulted in "unwarranted and exorbitant expenditure."

Sketch Films Attract French Prods. Despite Not Being B.O. Tested

Paris, March 25.

Sketch films are becoming a part of the production setup here. Just finished is the ambitious Franco-Italian coproduction, "Seven Capital Sins." Seven sketches were turned out in France and utilized the biggest name directors, stars and technicians.

"Luxury" was directed by Yves and Viviane Romance. It probes the problem of love vs. materialism. Roberto Rossellini handled the reins on "Envy" with Andree Debar one sketch. "Gluttony," written and directed by Carlo Rim, has Henri Vidal and Claudine Dupuis in top roles, while "Pride," directed by Claude Autant-Lara, has Michele Morgan in the lead. "Greed and Anger" is the work of Italo writer-director Eduardo de Filippo, who also costars in it with Isa Miranda. "Indolence," directed by Jean Dreville, stars Jacqueline Plessis and Noel-Noel. The seventh sketch, with Gerard Philippe, will be used to animate the others and serve as a connecting link.

Just going into production is a three-sketch detective film based on the exploits of George Simonen's Inspector Maigret, S. A. Steeman's Inspector Wens and Peter Cheney's Lemmy Caution. Picture is called "Three Aces" with the first sketch, "The Choir Boys' Evidence," to be made here, with Michael Simon as Maigret. The second, "Death in the Elevator," goes before the cameras in Belgium with Raymond Rouleau as Wens, and the third, "I'm An Easy Guy," has Dutch actor John Van Dreelen in the lead. It will be made in Hamburg. Henry Verneuil is to direct.

Opening here recently were two pix based on a trilogy of short stories by Guy de Maupassant called "Le Plaisir." It was directed by Max Ophuls and sets up pleasure vs. age, pleasure vs. purity and pleasure vs. death. "Three Women," directed by Andre Michel, also was released in the last few weeks.

Others done here were "Under the Paris Sky," directed by Julien Duvivier, a slice of life in a Paris day. It is to follow "The River" into the Paris Theatre in N. Y.; "Lost Souvenirs," directed by Christian-Jaque, about four articles lost and found; "Paris Still Sings," a film stringing the top Gallic singers together in their standard hits, and a trilogy by Paul Paviot in a series of parodies on Hollywood westerns, gangster films and horror pix.

Crown Film Stays Dead

London, March 25.

The government has refused a reprieve for the Crown Film Unit. John Boyd-Carpenter, financial secretary to the Treasury, gave the last word on the subject to a trade union deputation which urged reconsideration of the earlier economy decision.

The deputation was told that the decision was final and the matter could not be reopened. The entire studio staff is being dismissed and the Beaconsfield plant is to go dark.

Equity Asks Brit. Actors To Retain TV Rights

London, March 25.

Film artists, who are asked to relinquish all TV rights when signing production contracts, have been urged to refuse by British Actors Equity. In a statement headed "Important warning to members and their agents," it is asserted that "it's vital that the profession takes a firm and united stand on this question."

Basis of Equity claim is that the normal contract between actor and film producer relates to services in the making of a film for exhibition in cinemas. What is happening now, they allege, is that producers are attempting, without consultation or negotiation, to impose on actors a clause which allows the producer to exploit the artist's performance "in a second vast and profitable medium." This, it urges, must be resisted.

Equity have also instructed their members not to sign contracts containing an obligation to participate in TV relays of performances in theatres where the audience has paid for admission. Similar instructions are being sent out to members of the Musicians' Union and the Variety Artists' Federation.

Shows Abroad

LONDON

(This Week)

(Figures indicate weeks of run)

"And So to Bed," Strand (24).
"Bet Your Life," Hippodrome (6).
"Blue for Boy," Her Majesty's (70).
"Call Me Madam," Colisseum (3).
"Deep Blue Sea," Duchess (4).
"Excitement," Casino (4).
"Figure of Fun," Aldwych (24).
"Gay's the Word," Saville (59).
"Hollow," Ambassadors (44).
"King Lear," Old Vic (5).
"Knights of Madness," Vic Palace (107).
"Little Hut," Lyric (78).
"Love of 4 Colonels," Windham (46).
"Lyric Revue," Globe (27).
"Much Ado Nothing," Phoenix (12).
"Navy at Sea," Comedy (5).
"Nightmare Abbey," Westminster (5).
"Penny Plain," St. Martin (40).
"Red Letter Day," Garrick (6).
"Relative Values," Savoy (17).
"Reluctant Heroes," Whitehall (91).
"Same Sky," Duke of York's (2).
"Seagulls Over Sorrento," Apollo (91).
"South Pacific," Drury Lane (22).
"Stateley Homes," Embassy (26).
"Third Person," Criterion (13).
"Waters of Moon," Haymarket (51).
"White Sheep Family," Piccadilly (25).
"Women of Twilight," Vaudeville (24).
"Zip Goes a Million," Palace (24).

(CLOSED LAST WEEK)

"Colombe," New (15).

(OPENING THIS WEEK)

(Figures denote preem dates)

"The Young Elizabeth New (2).
"Winter Journey," St. James (3).

AUSTRALIA

(Week ending April 4)

"Brigadoon," Royal, Sydney.
"Peep Show," Tivoli, Sydney.
"Kiss Me, Kate," Her Majesty's, Melb.
"King Lear," Comedy, Melbourne.
"To Dorothy, a Son," Tivoli, Melbourne.
"Merchant of Venice," Royal, Adelaide.
"Naughtical Nudes," Royal, Brisbane.

PARIS

(Week ending March 29)

"Afgar," Mooneeau.
"Belle Rombiere"-"Debarras," Oeuvre.
"Caprices de Vichnou," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Don d'Adele," Wagram.
"Double Blanc," Bouffes.
"Heritiere," Mathurins.
"Je l'Aimais Trop," St. Georges.
"Jesus la Caille," Gramont.
"J'y Suis j'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"La Liberte Dimanche," Hebertot.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Main de Cesar," Theatre de Paris.
"Mangerant-ils?" Gaite Montparnasse.
"Mare aux Canards," Varietes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," michodiere.
"Notre Dame Haut," Vieux Colombier.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"Pauvre Monsieur Dupont," Ambigu.
"Pays du Sourirle," Gaite Lyrique.
"Prefere," Rochefort.
"Profanateur," Antoine.
"Quarante et Quatre," Michel.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tartempion," Fontaine.
"Tete des Autres," Atelier.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vrale Folle," Folies Bergere.

STOCKHOLM

(Week ending March 22)

"Antony and Cleopatra," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who Is Sylvia?" Vasa.

GLASGOW

(Week ending March 29)

"His Excellency," Alhambra.
"McFlannels' Hogmanay," Metropole.
"Juno and the Paycock," Citizens.
"Peter Pan," King's.

BUENOS AIRES

(Week ending March 22)

"Darling Burglar," Grand Splendid.
"Don Guzman the Good," Liceo.
"Eyes Full of Love," Versailles.
"Lost Face," Buenos Aires.
"Men In My Life," Smart.
"Tears Also Dry," Ateneo.
"3 Cries Over Sea," Politeama.

British Strive to Keep 100% Of Rental Coin Despite 'Aussie Curbs

Sydney, March 25.

No official decision has yet been announced by the Robert Menzies government regarding any curb on rental coin takeaway by British distributors operating in Aussie. Currently, British distribs are allowed 100% coin takeaway but U. S. companies can only remit 75% of rental earnings.

Reported that British distrib chiefs are taking their case for continuance of the 100% takeaway to the British High Commissioner in Canberra for presentation to the government. There are some industry insiders who believe that governmental treasury officials may suggest that a percentage (not as high as that covering U. S. distribs) of British earnings from films remain frozen in Aussie in keeping with the government's new financial policy.

Carbons, Projectors Cut Down

Industry leaders will confer immediately with governmental officials in connection with the import cut on carbons (vital to Aussie theatre operation), rawstock for local film processing, projectors, technical equipment, publicity material and other material necessary to the successful operation of Down Under cinemas. As one circuit executive stated: "What's the use of having pix if you haven't the equipment to put them on the screen?"

Industry leaders are concerned over the fact that the government is cutting imports of commercial goods from as high as 80% to 40%, using the 1950-51 period as a basis. Industry men say that this particular span was a bad one from the importers' viewpoint because there was a major lack of shipping between England and Australia and many importers had to live on stocks on hand, including all those organizations handling cinema carbons, projectors, etc.

While there has been no governmental edict on any product cut on pix either from England or the U. S., film leaders believe there will be no curb on screen fare this year, major factor in this direction being that it is a practical impossibility to produce a sufficient number of pix Down Under to keep cinemas in full operation. Right now there is not one studio where a film is before the cameras.

Understood, however, that the government may decide to curb 16m product for private use. But this wouldn't be a bad edict for regular exhibitors; rather it would be helpful.

Pres. Aleman Honored For Helping Mex Films

Mexico City, March 25.

President Miguel Aleman won the film players annual award as the most distinguished person in Mexico during 1951 for his stimulation of the film industry. Decorations were bestowed at a special ceremony in the president's official residence here by Jorge Megrete, actor-singer, in his capacity as secretary general of the Picture Production Workers Union.

Negrete told President Aleman that the decorations were "an expression of gratitude of motion picture players."

French Legit Authors Going Stale, Say Most Paris Stage-Pix Scouts

Paris, March 18.

Consensus of opinion by legit and picture scouts here is that local playwrights are going stale generally and that Paris no longer is the fertile ground from which material can be obtained by the U. S. Except for such people as Jacques Deval, Roger Ferdinand and a few more like Marcel Ayme or Jean Paul Sartre, the writing here suffers from isolation because of the war years which shut off writers here from the world for a long period. It is believed that this has slanted their minds on matters so they write plays that have no general appeal.

They also appear to be callous about what may prove a local draw, including offensive material, but which does not create stories worth exporting. Such names as Marcel Achard, Jean Anouilh and Andre Roussin lately have not come up to expectations, and their appeal is strictly limited to local audiences.

Evidencing this is the quick succession of flops experienced on Broadway by French plays, while material from other countries has shown better results.

Theatre Biz in Hands of Few

Locally, the real theatre business is concentrated in a few hands, like Maurice Lehmann, Leon Benoit Deutsch, Jean de Letraz, Mitty Goldin, Henri Bernstein. In the lighter fields there are Paul Derval and Henri Varna and more recently Pierre Louis-Guerin, who may become the leader. Most other theatre men are speculators trying to find angels to back their shoestringing productions. As in the picture field, here, most producers are merely promoters.

Even people, who, like Simonne Berriau, are supposed to do big business, operate on a system that involves plenty of strange deals.

The same applies to choreographers Serge Lifar is now considered passe and were it not for Boris Kniazeff and some other foreigners, ballet here would soon die.

Another reason for the legit theatre slumping considerably here, apart from pictures (radio doesn't mean much, television nothing), is the fact that the insiders have killed the golden goose. The red-inspired unions have made so many demands that it is often unprofitable to put on a show that otherwise might have provided employment for many people.

However, localities, who apparently with no worldwide point of view, do not realize how much this center has dropped behind the times and how far it will have to go in order to regain its old position in the theatre world.

Edinburgh 6th Film Fete

Edinburgh, March 25.

Sixth annual International Film Festival will run here Aug. 17 to Sept. 7, concurrently with the Edinburgh Festival of Music and Drama. Films are expected from Australia, Canada, U. S. and India. Inquiries have been received from many of the 28 countries represented at last year's junket.

Organized by the Edinburgh Film Guild, with the collaboration of the British Film Institute, the fete has the support and cooperation of the governments and film organizations in several countries.

PAR GETS 290-SEATER IN SYDNEY FOR FILMS

Sydney, April 1.

Paramount has set a three-year deal to play first-release product at the 290-seat Variety bandbox house here. The independent Sydney Theatres Ltd., arranged deal. House has been playing reissues for long time with an occasional foreign pic. Par starts using house July 1. Uderstood that this minor seater still has about nine oldie pix under contract. These will be spotted in between the Paramount films until contract expires.

Paramount's major showcase here is the 1390-seat Prince Edward, operated by Carroll-Musgrave Theatres Ltd. Deal with the Variety will give Paramount an additional outlet for piled-up product. The former house has been playing between 10 and 12 top Paramount films a year, not figured sufficient to cover yearly lineup.

Some time ago, when product outlets in Melbourne tightened up, Paramount clinched a deal with Galety Theatres, Ltd. to take over the 1350-seat Kings as a first-release showcase, and set another deal with Celebrity Theatres for the 1025-seat Majestic, in Adelaide.

Scot TV Site Juiceless

London, March 25.

None of the villagers in Kirk O'Shotts, where Scotland's only TV transmitter is situated, is able to view television programs. There is no electricity in the village.

The population has refused to become excited about tele, claiming to be much more interested in the installation of an electrical generating plant.

New Approach to French Film Prod., On Dorfman Case, May Help All Biz

Paris, March 25.

While controversy rages among studio workers and in the newspapers regarding what should be done to remedy sick film production here, industry heads are quietly taking steps to work out their own salvation. Action of Robert Dorfman, with the Silver Films as his production company and Corona as his distribution unit, in halting production and stopping all payments, was the most disturbing development, because liabilities ran to about $1,000,000.

First step taken was to handle the Dorfman headache, with pix specialist Pierre Cheret called in to frame an adjustment. Already scheduled productions (of the Dorfman lineup) went to other producers for handling. Additionally, it was discovered that the films, then distributed by Corona, would pay enough to get the organization out of the red, if given time.

Next step was to get financial support from banks, in order to provide the long-term refunding. W. Baumgartner, Bank of France head, once did a stint as head of Credit National, the government's financial branch which looks after financing of films. Naturally, he's familiar with the picture industry. He saw no point in having the banks throw the film biz into bankruptcy because of the financial straits of two companies.

Ray Ventura, a comparative newcomer, but now head of Hoche Productions, was accepted by Baumgartner to head a committee to handle the Corona properties. Dorfman, who has recovered from a nervous breakdown, will be placed in charge, under supervision of this committee. It now looks possible for distribution of product, which went through Corona, to pay off the indebtedness in about 18 months.

Salvage Operations

Ventura is also heading salvage operations on production, permitting resumption of some Silver Films projects. One such project is to be handled by a company, yet to be organized, with American participation via Benagoss Productions, which already has made "The Green Glove" here. Other Silver Films products would be similarly divided between responsible producers, thus evening up risks and financial details.

Plan of coping with the industry situation by the film biz itself, instead of running to the government for relief in the form of a subsidy, is a departure from usual local procedure. In some circles, it's regarded a step forward in placing the industry on a sounder basis and making for stronger boxoffice pictures. If the same formula of getting local financing for worthwhile production ventures can be applied to other firms, many in the trade feel that the whole production setup may be revitalized. The old routine of making a picture and getting enough rental coin from it to insure a further government grant for the next film has worked for mediocrity, and explains why so few French pix get American playdates or obtain substantial revenue from the U. S. market.

Better French producers are chary of making blanket financing against distribution deals. This type feels that his pic, if it is good, will garner 50% more than if handled by an American major company in French speaking territories.

RANK SEES FILMS AS ABLE TO BATTLE TV

Leeds, March 25.

J. Arthur Rank, British film industry leader, said while here that he believes the cinema industry would be able to compete with television.

"Provided we make entertaining pictures, we shall hold our own and still be going as long as TV," he said.

When national events were taking place and could be televised on the spot, film theatres would be affected, he explained.

British pix, said Rank, could do much in the world today to prove that this country is not finished. Although the written word might be powerful, it is not nearly as powerful as the motion picture.

'Tight Island' Producer Forming Scot Film Unit

London, March 25.

If author Compton Mackenzie can obtain treasury permission to float a public company, he will launch a Scottish film production unit in association with James Robertson Justice, Moray Maclaren and Eric Linklater.

Mackenzie became interested in the idea of a Scottish production company after the success of "Whisky Galore" ("Tight Little Island"). If the project goes through he is planning a light comedy as his first venture with a modern Scottish drama or Sir Walter Scott piece to follow.

Company is aiming at a capital of $560,000, most of coin to be subscribed by Scottish investors.

Retain Royal Fete Hall Despite Loss

London, March 25.

For the sake of providing concert entertainments which commercial managements could not afford to stage, the London County Council is reconciled to operating the Royal Festival Hall at a loss. In its first year of operation the LCC wound up with a deficit of more than $250,000.

Concert promotion at the Festival Hall only means operating in the red when the events are staged by the LCC. For commercial entrepreneurs, however, it can be quite a profitable business. For example, a recent Saturday night concert, with Eileen Joyce featured as soloist, played to absolute capacity with a gross of $2,788, which left the promoter with a clear profit of around $800 for this one-night stand.

But while there is no criticism of the musical standard offered by the regular managements, LCC believe its own more adventurous policy justifies the risk involved. In recent months it has been plugging little known works which can only attract the extreme longhair enthusiasts among the concert going public.

Among the shows lined up for the Royal Festival Hall are one-night stands by Burl Ives and George Sanders and a series of concerts to be given by the Boston Symphony Orch.

Aussie's HCL Blamed For Recent Slump In Pix Theatre Attendance

Sydney, March 25.

Australia showed a trade deficit of 53,436,000 pounds (about $120,232,000) for last January, second highest monthly reverse ever recorded, according to the Aussie statistician, S. R. Carver. Although Australians are getting the highest basic wage in the country's history, the added coinage is of little value because of the terrific cost of living. This is one of the major reasons why there has been a decline in cinema attendances recently. It is a case of bread before pix.

Majority of Aussie families now are going to cinemas only once weekly instead of two or three times. They just have not the necessary coin to spend on entertainment.

Unlerstood that the Robert Menzies Liberal government will issue an edict curtailing imports from dollar areas to improve the trade balance. Sir Arthur Fadden, Aussie treasurer, has just returned from financial talks in London. He is expected to make a statement on the financial position shortly.

In the meantime, commercial biz is hard hit because of government's edict restricting bank credit. Many industries are reducing their staffs drastically. The film industry is waiting to see whether there will be any curb on product importation from Hollywood and also whether there will be any tightening on dollar remittances from this zone.

Jack Waller Buys 'Relations' for Screen

London, March 25.

Film rights to Jean Cocteau's "Intimate Relations," which was staged at the Strand Theatre by Jack Waller last year, have been acquired by Adelphi Films for production later this year.

Arthur Dent, the Adelphi chief, is currently lining up a cast and crew and intends to sign an American star for the role of Madeleine, which was played on the stage by Sarah Lawson. Fay Compton starred in the London legit version.

ABPC Lines Up Joint WB, Mono Prod. for Brit.

London, April 1.

A program of joint production with Warner Bros. and Monogram is being lined up by Associated British Picture Corp. as a result of the recent American trip of Sir Philip Warter, the corporation's chairman. Filming will be at ABPC's Elstree studios, and wherever warranted U. S. stars and directors will be used.

Announcing this new policy on his return, Sir Philip explained that for both sides there were substantial advantages in collaboration. The division of production costs gave the British company star values above the average and made it possible for the films to have widespread appeal in the American market. He also felt it would play an important part in paving the way for a reasonable outcome of the forthcoming talks on the renewal of the Anglo-American agreement.

On its own behalf, WB is proceeding in the summer with the production of Robert Louis Stevenson's "Master of Ballantrae," and to follow, on a joint basis, would be a new Audrey Hepburn starring vehicle, probably with a Hollywood male star and director.

Impressed by the first results of Warnercolor, which he had seen in Hollywood, Sir Philip has arranged for a team of technical experts, headed by Cyril J. Phillips, chief of Pathe Labs, to visit Hollywood in April and to submit a comprehensive report on the problems involved in equipping the British unit for handling the processing and release prints in the new medium. One of the main problems, he considered, would be to resolve the stock situation. If the stock was available it was likely that some of the collaborative efforts would be in Warnercolor.

Sir Philip was also impressed with the development of magnetic recording, which provided better quality sound with a saving of raw stock. Arrangements had been made for its introduction at the ABPC studios as well as their newsreels in June.

Warns Vs. Sponsored TV

An up-to-date analysis on the TV situation is to be made by Sir Philip at the next ABPC board meeting, but he expressed the view that his U. S. trip had warned him that the biggest menace to British theatres would be the development of sponsored television. This attracted the biggest names and hurt the boxoffice. The lesson for the British film industry, he said, would be to oppose sponsorship in any shape or form. If the industry intended to flirt with bigscreen TV, he felt they should insist on private channels through a closed line and not contemplate sharing public programs with the British Broadcasting Corp.

Cut Shots of Late King From 'Lord Says No' Film

London, March 25.

Newsreel shots of the late King opening the Festival of Britain last year, which were included in Sidney Box's production of "The Happy Family," (known in the U.S. as "Mr. Lord Says No") have been deleted as a result of protests following the London tradeshow.

A number of national press crix contended their inclusion was in bad taste, particularly in view of the farcial nature of the subject. Within 48 hours of the tradeshowing, the scenes were scissored.

London First-Runs Topped by 3 New British Pix; 'Angels' Lively $11,800, 'Robin Hood' 9G, 'Island' Opens Well

London, March 25.

A trio of British entries dominates the West End scene, but biz during this last stanza has been below average. The dip in grosses appears to have affected all current offerings, although big productions like "Quo Vadis" and "Streetcar" are attracting a fair proportion of available coin.

At Metro's Empire, "Angels One Five," a new AB-Pathe offering, has opened with a nice $11,800 in its first five days, having been helped by good notices. "Robin Hood," Disney's live action British feature, took a pleasing $9,000 in its first frame at the Leicester Square Theatre and held up to $4,200 for its second weekend. "Saturday Island," the Coronado Technicolor production starring Linda Darnell, took an unprecedented beating from the crix, but its first weekend gross of $3,400 was well above hopes.

At the Carlton and the Ritz, "Quo Vadis" finished its eighth week with $8,700 and $4,500 respectively. "Greatest Show on Earth" at the Plaza dipped to around $7,000 in its fifth week. "Where River Bends" is nice in second Gaumont week.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15)—"Quo Vadis" (M-G) (8th wk). Holding up well at $8,700, very good for length of run. Continues.

Empire (M-G) (3,099; 55-$1.70)—"Angels One Five" (AB-Pathe). Starting off in encouraging style with $11,800 in first five days. In ahead, "Belle of N. Y." (M-G) (2d wk), moderate $9,500.

Gaumont (CMA) (1,500; 50-$1.70) "Where River Bends" (GFD) (2d wk). Shaping good $6,700 this stanza after bright $9,200 opener. Stays another session with "Tall Headlines" (GN) and "Chicago Calling" (UA) to follow.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Robin Hood" (RKO) (2d wk). Steady $4,200 for second weekend after pleasing $9,000 initial week. Stays third round with "5 Fingers" (20th) in next.

London Pavilion (UA) (50-$1.70)—"Ten Tall Men" (Col). Shaping to useful $6,800 in first round. Continues.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Saturday Island" (RKO). Above hopes at $3,400 in first three days after being roundly panned by crix. In for usual three weeks.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"I Believe In You" (GFD) (3d wk). Moderate $5,000. "Viva Zapata!" (20th) opens March 27.

Plaza (Par) (1,902; 70-$1.70)—"Greatest Show on Earth" (Par) (5th wk). Off to around $7,000 but very strong in prior rounds. "Hoodlum Empire" (Rep) opens March 28.

Rialto (LFP) (592; 50-$1.30)—"Rashomon" (BL). This Japanese Oscar winner drawing big crowds nightly since its opening, powerful $5,400 in first week. Stays.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (8th wk). Still drawing crowds at steady $4,500. Stays indef.

Warner (WB) (1,735; (50-$1.70)—"Streetcar" (WB) (4th wk). Fair $4,200 in final weekend after average $7,900 in third frame. "Distant Drums" (WB) comes in March 27.

66 New Theatres Now Being Built in Canada

Washington, April 1.

Canada now has upwards of 1,850 regular theatres and about 80 drive-ins in operation, latter during the season, according to U. S. Commerce Department. In addition, Nathan D. Golden, chief of the Commerce film division, reports that a trade survey there shows 66 additional theatres under construction, of which 11 are drive-ins.

Average weekly attendance during 1951 was about 4,536,000. Total boxoffice receipts for that year, exclusive of tax, came to $86,713,357.

No Aussie Cut In U.S. Film Imports

Sydney, March 25.

The Minister in charge of Australian Customs has announced that American films would not come under his government's ruling that drastically cut imports from the dollar zone. Minister pointed out that U. S. distributors operating Down Under left a big proportion of their earnings in frozen funds under an agreement made in 1947. U. S. distribs are currently permitted to remit 75% of rentals.

The government has decided to recall all import licenses covering commercial imports from the dollar zone immediately. Government is planning to cut dollar expenditure to the limit. Prime Minister Robert Menzies has issued an edict that this country must live within its earnings. Last week the Menzies' government created a stir in the world of commerce by cutting imports from the sterling area, the first time this has ever taken in England.

Although happy over the fact that American films will not be slashed on the current import schedule, insiders point out that should the dollar situation become more tense here, the government may consider freezing more Yank rental revenue. However, more conservative opinion is that because U. S. distributors have played ball with the government for a number of years, there probably will be no further coin freezing.

Apart from the U. S. and Canada, the dollar edict also applies in the Philippines and Latin-American countries, thus making it impossible for importers to ship goods through these countries instead of the U. S. and Canada in an endeavor to beat the dollar rap.

Of 51 Foreign Stars Imported for Brit. Pix Last Yr., 40 Were Yanks

London, March 25.

Of a total of 51 foreign stars imported for British films last year, 40 came from Hollywood. The remainder were brought over from France, Switzerland, Italy, Sweden and Austria. These figures are given in a survey on foreign artists compiled by British Actors Equity.

The Equity list is complete for all branches of entertainment with the exception of revue, cabaret and vaudeville. The majority of performers in these categories normally would come under the jurisdiction of the Variety Artist Federation, which has no figures readily available showing the 1951 importations.

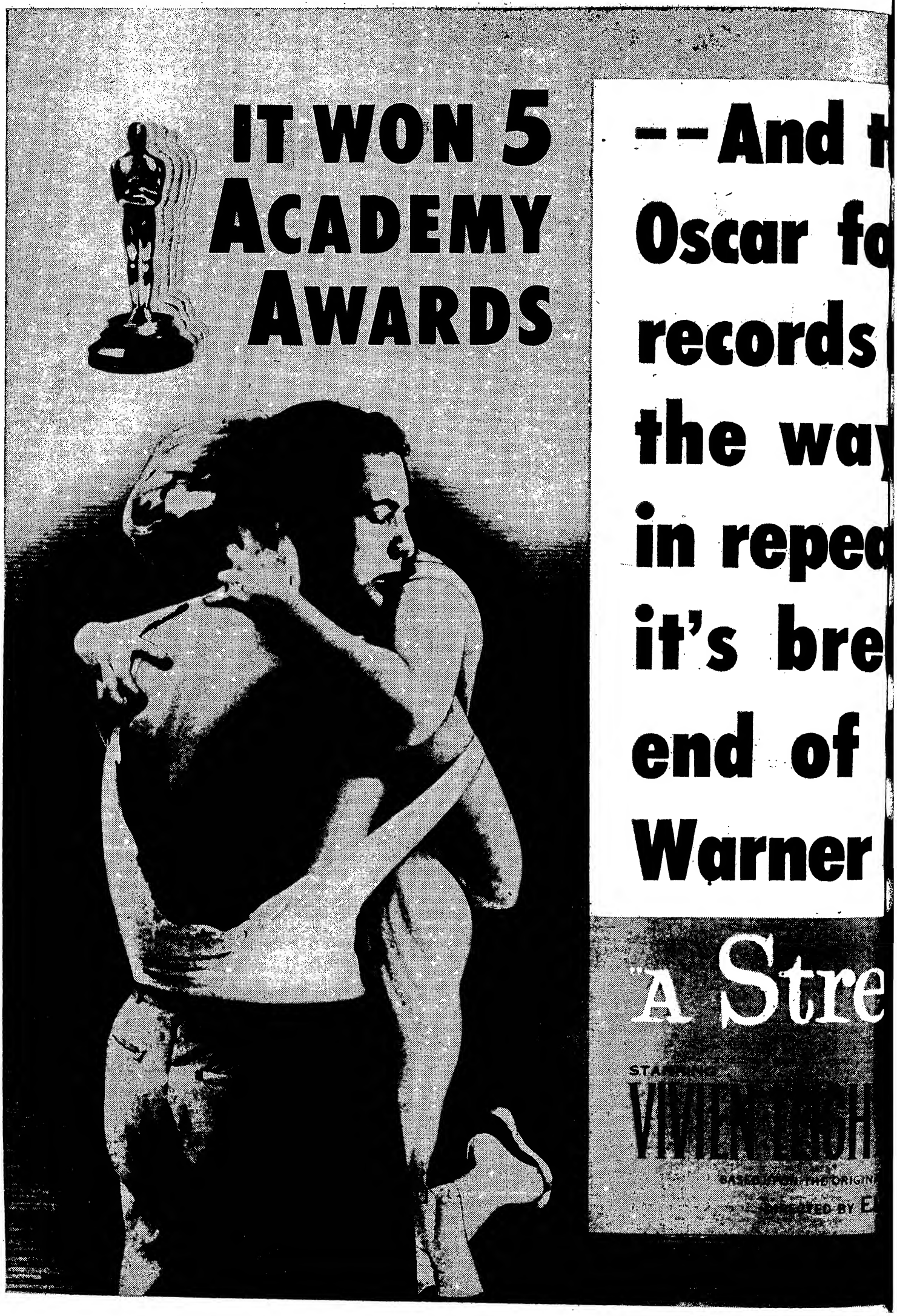
The legit theatre last year attracted 85 foreigners, 62 being French and 20 American. Musicals accounted for an additional 27, of which 26 came from the U. S. Opera accounted for 23 (16 American) and ballet 191 (29 American). TV and vidpix earned two labor permits, one for an American and the other for a Swedish artist.

ARGENTINA SOCKO IN MEX CITY ON 2-A-DAY

Mexico City, March 25.

Imperio Argentina, Spanish comedienne and singer-dancer, is boffo on two-a-day at the Teatro Lirico here. She is supported by the Los Churumbeles de Espana, 10 Spanish male folk singers. They are doubling twice weekly on radio at Station XEW, Ron Potrero, rum manufacturer, sponsoring.

The powerful leftist Confederation of Mexican Labor, which blocked Argentina's entry to Mexico five years ago, made no objection this time to her and isn't interfering in any way with her performing here.


IT WON 5
ACADEMY
AWARDS
--And t
Oscar fo
records
the way
in repea
it's bre
end of
Warner
"A Stre
STARRING
VIVIEN LEIGH

ere ought to be a special
the way it even breaks
n blizzards out west--
it even breaks records
engagements--the way
king records from one
ne land to the other in
ros'. General Release of

'Variety's' Quarterly Film Reviews Index

(Jan. 2, 1952—March 26, 1952)

Miniature Film Reviews and credits on all pictures reviewed in VARIETY during the first three-month period of 1952. Date indicates that issue of VARIETY in which each review appeared. Indexes of Film Reviews are published quarterly.

Aaron Slick From Punkin Crick
(SONGS—COLOR)

Mild screen comedy with songs based on old-time play. B.o. outlook not strong.

Paramount release of William Perlberg-George Seaton production. Stars Alan Young, Dinah Shore, Robert Merrill; features Adele Jergens, Minerva Urecal, Martha Stewart, Fritz Feid, Veda Ann Borg, Chick Chandler. Direction and screenplay, Claude Binyon; based on play by Walter Benjamin Hare; camera (Technicolor), Charles B. Lang, Jr.; editor, Archie Marshek; songs, Jay Livingston and Ray Evans; musical direction, Robert Emmett Dolan. Tradeshown Feb. 15, '52. Running time, 95 MINS.

(Reviewed Feb. 20, 1952)

Aladdin and His Lamp
(COLOR)

Arabian Nights fantasy headed for satisfactory grosses.

Monogram release of Walter Wanger production (Ben Schwalb, associate). Stars Patricia Medina, John Sands. Directed by Lew Landers. Screenplay, Howard Dimsdale, Millard Kaufman; camera (Cinecolor), Gilbert Warrenton; editor, Jack Ogilvie; music, Marlin Skiles. Previewed Jan. 31, '52. Running time, 67 MINS.

(Reviewed Feb. 6, 1952)

Anna
(FRANCO-ITALIAN)

Lux Film release of a Ponti-DeLaurentiis production. Stars Silvana Mangano, Raf Vallone, Vittorio Gassmann, Gaby Morlay, Jacques Dumesnil. Directed by Alberto Lattuada. Story and screenplay, Giuseppe Berto, Dino Risi, Ivo Perilli, Franco Brusati, Rodolfo Sonego; camera, Otello Marelli; editor, Gabriele Varriale. Previewed in Genoa. Running time, 110 MINS.

(Reviewed March 5, 1952)

Anything Can Happen

Heart-warming comedy starring Jose Ferrer and Kim Hunter. Better than average b.o. if properly sold.

Paramount release of William Perlberg production. Stars Jose Ferrer, Kim Hunter; features Kurt Kasznar, Eugenie Leontovitch, Oscar Karlweis. Directed by George Seaton. Screenplay, Seaton and George Oppenheimer; from book by George and Helen Papashvily; camera, Daniel L. Fapp; editor, Alma Macrorie; music, Victor Young. Previewed in N. Y., Feb. 21, '52. Running time, 107 MINS. MINS.

(Reviewed Feb. 27, 1952)

At Sword's Point
(COLOR)

Costume melodrama starring Cornel Wilde, Maureen O'Hara; good escapist entertainment.

RKO release of Sid Rogell (Jerrold T. Brand) production. Stars Cornel Wilde, Maureen O'Hara; features Robert Douglas, Gladys Cooper, Blanche Yurka. Directed by Lewis Allen. Screenplay, Walter Ferris, Joseph Hoffman, from story by Aubrey Wisberg and Jack Policxfen; camera (Technicolor), Ray Rennahan; editors, Samuel E. Beetley, Robert Golden; music, Roy Webb. Tradeshown N. Y., Jan. 17, '51. Running time, 81 MINS.

(Reviewed Jan. 23, 1952)

The Belle of New York
(MUSICAL—COLOR)

Fred Astaire, Vera-Ellen in mildly entertaining musical. Spotty b.o.

Metro release of Arthur Freed production. Stars Fred Astaire, Vera-Ellen, Marjorie Main; features Keenan Wynn, Alice Pearce, Clinton Sundberg, Gale Robbins. Directed by Charles Walters. Screenplay, Robert O'Brien, Irving Elinson; adapted by Chester Erskine from play by Hugh Morton; camera (Technicolor), Robert Planck; editor, Albert Akst; songs, Harry Warren and Johnny Mercer; musical direction, Adolph Deutsch; musical numbers staged and directed by Robert Alton. Tradeshown Feb. 13, '52. Running time, 80 MINS.

(Reviewed Feb. 20, 1952)

Bend of the River
(COLOR)

Top-notch pioneer adventure with James Stewart; healthy b.o.

Universal release of Aaron Rosenberg production. Stars James Stewart, Arthur Kennedy, Julia Adams, Rock Hudson; features Lori Nelson, Jay C. Flippen, Stepin Fetchit. Directed by Anthony Mann. Screenplay, Borden Chase; based on novel, "Bend of the Snake," by Bill Gulick; camera (Technicolor), Irving Glassberg; editor, Russell Schoengarth; music, Hans J. Salter. Previewed Jan. 15, '52. Running time, 91 MINS.

(Reviewed Jan. 23, 1952)

The Big Trees
(COLOR)

Outdoor actioner with Kirk Douglas; grooved for okay acceptance in general runs.

Warners release of Louis F. Edelman production. Stars Kirk Douglas; features Eve Miller, Patrice Wymore, Edgar Buchanan, John Archer. Directed by Felix Feist. Screenplay, John Twist, James R. Webb; from story by Kenneth Earl; camera (Technicolor), Bert Glennon; editor, Clarence Kolster; music, Heinz Roemheld. Tradeshown Jan. 15, '52. Running time, 89 MINS.

(Reviewed Feb. 6, 1952)

Birthright

Documentary on syphilis.

Classic Films release of Columbia University educational film produced by Southern Education Film Production Service. Directed by Bill Clifford. Screenplay, George C. Stoney; camera, Ralph A. Woolsey; editor, Fred Lassc; music, Lan Adomian. Previewed in N. Y., Feb. 8, '52. Running time, 45 MINS.

(Reviewed Feb. 13, 1952)

Brief Rapture
(LEBRA-BIANCA)
(Italian)

Gangster-melodrama about narcotics-peddling. Fair for language trade.

Jewel Productions release of Rocket Films presentation, produced by La Perla Films of Rome. Stars Lois Maxwell, Amedeo Nazzari Umberto Spadaro, Ermanno Randi. Directed by Enzo Trapani. Screenplay, Adriano Bolzoni and Enzo Trapani; camera, Adalberto Albertini; musical direction, Constantino Perri, conducting Teatro dell'Opera di Roma Orch. At Holiday Theatre, N. Y., Feb. 27, '52. Running time, 80 MINS.

(Reviewed March 5, 1952)

Buffalo Bill in Tomahawk Territory

Low-budget frontier saga, for Saturday matinee trade.

United Artists release of Jack Schwarz (Edward Finney-B. B. Ray) production. Stars Clayton Moore. Directed by B. B. Ray. Screenplay, Sam Neuman and Nat Tanchuck; camera, Elmer Dyer; editor, Norman Cerf. Previewed in N. Y., Jan. 23, '52. Running time, 66 MINS.

(Reviewed Jan. 30, 1952)

Bugles in the Afternoon
(COLOR)

Ray Milland in cavalry-vs.-Indians drama. Average action-feature with okay chances.

Warners release of William Cagney production. Stars Ray Milland, Helena Carter, Hugh Marlowe, Forrest Tucker; features Barton MacLane, George Reeves, James Millican, Gertrude Michael, Stuart Randall, William "Bill" Phillips. Directed by Roy Rowland. Screenplay, Geoffrey Homes, Harry Brown; from novel by Ernest Haycox; camera (Technicolor), Wilfrid M. Cline; editor, Thomas Reilly; music, Dimitri Tiomkin. Tradeshown Jan. 29, '52. Running time, 84 MINS.

(Reviewed Feb. 6, 1952)

The Captive City

Topnotch b.o. drama of small town editor's fight against corruption. Epilog by Sen. Kefauver.

United Artists release of Aspen (Theron Warth) production. Stars John Forsythe; features Joan Camden, Harold J. Kennedy and Mary Tarcai. Directed by Robert Wise. Screenplay, Karl Kamb and Alvin Josephy, Jr.; original story, Alvin Josephy, Jr.; camera, Lee Garmes; editor, Ralph Swink; music, Jerome Moross. Previewed in N. Y., March 21, '52. Running time, 91 MINS.

(Reviewed March 26, 1952)

Captive of Billy the Kid

Allan "Rocky" Lane gets his man again in topnotch western packed with action and fisticuffs.

Republic production and release. Stars Allan "Rocky" Lane; features Penny Edwards, Grant Withers, Clem Bevans, Roy Barcroft. Directed by Fred C. Brannon. Screenplay, M. Coates Webster, Richard Wormser; camera, John MacBurnie; editor, Robert M. Leeds. Tradeshown in N. Y., Jan. 8, '52. Running time, 64 MINS.

(Reviewed Jan. 16, 1952)

The Card
(BRITISH)

Alec Guinness in attractive poor-boy-to-riches story, for fair grosses.

GFD release of Ronald Neame production. Stars Alec Guinness, Glynis Johns, Valerie Hobson, Petula Clark. Directed by Ronald Neame. Screenplay, Eric Ambler, from Arnold Bennett's novel; camera, Oswald Morris; editor, Clive Donnor; music, William Alwyn. At Odeon, London, Feb. 25, '52. Running time, 91 MINS.

(Reviewed March 5, 1952)

Cloudburst
(BRITISH)

Melodrama starring Robert Preston adds up to good supporting fare for secondary situations.

United Artists release of Alexander Paal production. Stars Robert Preston, Elizabeth Sellars; features Colin Tapley, Sheila Burrell, Harold Lang, Thomas Heathcote, Marie Germaine, Edward Lexy. Directed by Francis Searle. Screenplay, Searle and Leo Marks, from latter's play, "Cloudburst"; camera, Jimmy Harvey; editor, John Ferris; music, Frank Spencer. Tradeshown N. Y., Jan. 25, '52. Running time, 83 MINS.

(Reviewed Jan. 30, 1952)

Colorado Sundown
(SONGS)

Fair Rex Allen oatuner, mixing range songs and formula western action.

Republic release of Edward J. White production. Stars Rex Allen, Koko (equine); features Mary Ellen Kay, Slim Pickens, June Vincent, Fred Graham, John Daheim, Louise Beavers, Chester Clute, Clarence Straight, the Republic Rhythm Riders. Directed by William Witney. Screenplay, Eric Taylor, William Lively; story, Eric Taylor; camera, John MacBurnie; editor, Tony Martinelli. Previewed Feb. 8, '52. Running time, 67 MINS.

(Reviewed Feb. 13, 1952)

Cry, the Beloved Country

Fine filmization of the Alan Paton bestseller, with Canada Lee; strong bet for specialized and art houses.

Lopert Films release of London Films (Zoltan Korda-Alan Paton) production. Features Canada Lee, Sidney Poitier, Charles Carson, Joyce Carey. Directed by Korda. Screenplay by Paton, from his novel of same name; camera, Robert Krasker; editor, David Eady. Tradeshown in N. Y., Jan. 18, '52. Running time, 105 MINS.

(Reviewed Jan. 23, 1952)

Daughter of the Sands
(Les Noces de Sable)

Sub-standard Sahara stuff with outside chance in art situations.

Discina International Films release of Studio Maghreb production. Features Denise Cardi, Larbi Tounsi, Itto Bent Lahsen, Himmoud Brahimi. Directed by Andre Zwobada. Screenplay, Jean Cocteau; based on story by Zwobada; camera, Andre Bac; music, Georges Auric; narrator, Duncan Elliott. Tradeshown in N. Y., Feb. 14, '52. Running time, 48 MINS.

(Reviewed Feb. 20, 1952)

David
(DOCUMENTARY)

Arthur Mayer-Edward Kingsley release of World Wide Picture production. Written and directed by Paul Dickson. Music, Grace Williams. Previewed in N. Y., Jan. 23, '52. Running time, 40 MINS.

(Reviewed Feb. 6, 1952)

Deadline—USA

Bogart starrer on OK b.o. newspaper picture.

20th Century-Fox release of Sol C. Siegel production. Stars Humphrey Bogart, Ethel Barrymore, Kim Hunter. Written and directed by Richard Brooks. Camera, Milton Krasner; music, Cyril Mockridge; music director, Lionel Newman; orchestration, Edward Powell; special effects, Ray Kellogg; editor, William B. Murphy. Tradeshown March 7, '52. Running time, 87 MINS.

(Reviewed March 12, 1952)

Dente Per Dente
(Measure for Measure)
(ITALIAN-MADE)

Hoffberg release of Braglia production. Stars Alfredo Varelli, Aldo Silvani, Caterina Boratto; features Nelly. Corradi, Carlo Tamberlani. Directed by Marco Elter. Screenplay and dialog, Guglielmo Usellini and Enrico Ribuisi, based on play by William Shakespeare; camera, P. Filippone and G. Borzone. At Cinema Verdi, N. Y., Dec. 7, '51. Running time, 88 MINS.

(Reviewed Jan. 2, 1952)

Denver & Rio Grande
(COLOR)

Regulation outdoor action feature with plentiful thrills and okay b.o. chances in regular market.

Paramount release of Nat Holt production. Stars Edmond O'Brien, Sterling Hayden, Dean Jagger, Laura Elliot, Lyle Bettger, J. Carrol Naish, ZaSu Pitts; features Tom Powers, Robert Barrat, Paul Fix, Don Haggerty, James Burke. Directed by Byron Haskin. Story and screenplay, Frank Gruber; camera (Technicolor), Ray Rennahan; editor, Stanley Johnson; music, Paul Sawtell. Previewed March 19, '52. Running time, 89 MINS.

(Reviewed March 26, 1952)

Dream of a Cossack
(SOVIET)

Long-winded chronicle of technical progress in the Caucasus region of Soviet Russia; meagre b. o.

Artkino release of Mosfilm Studio production. Features Boris Chirkov, Semyon Bondarchuk. Directed by Yuri Raisman. Screenplay, B. Churskov, from novel by S. Babayevsky; camera (Magicolor), S. Urusevsky; music, T. Khrennikov. At Stanley Theatre, N. Y., week of Feb. 16, '52. Running time, 95 MINS.

(Reviewed Feb. 20, 1952)

Dupont-Barbes
(FRENCH)

Comptoir du Film Francais production and release. Stars Madeleine Lebeau, Henri Vilbert. Directed by Henri Lepage. Screenplay, Andre-Paul Antoine; camera, Charlie Bauer; editor, Yvonne Martin. At Le Paris, Paris. Running time, 110 MINS.

(Reviewed March 5, 1952)

Era Lui . . . Si! Si!
(It Was Him . . . Yes! Yes!)
(ITALIAN)

Dear Film release of an Amato-D.S. production. Stars Walter Chiari, Isa Barzizza, Silvana Pampanini, Carlo Campanini. Written and directed by Metz and Marchesi. Camera, Vincenzo Seratrice; music, Pippo Barzizza. At Nuovo Odeon, Genoa. Running time, 88 MINS.

(Reviewed Jan. 23, 1952)

Fabulous Senorita
(MUSIC)

Estelita starred in mildly amusing comedy; can do as support on twin bills.

Republic production and release. Stars Estelita; features Robert Clarke, Nestor Paiva. Directed by R. G. Springsteen. Screenplay by Charles E. Roberts, Jack Townley, from story by Townley and Charles R. Marion; camera, Jack Marta; editor, Tony Martinelli; music, Stanley Wilson. Tradeshown in N. Y., March 20, '52. Running time, 80 MINS.

(Reviewed March 26, 1952)

Filumena Marturano
(ITALIAN)

Variety Film release of an Arco production. Stars Eduardo DeFilippo, Titina De-Filippo, Tamara Lees. Directed by Eduardo DeFilippo. Screenplay, DeFilippo and Piero Tellini from the play by De-Filippo; camera, Leonida Barboni; music, Nino Rota; editor, Gisa Levi. At Cinema Orfeo, Genoa. Running time, 100 MINS.

(Reviewed March 5, 1952)

The First Time

Amusing domestic comedy of young couple who become parents for first time. For regular dual bills.

Columbia release of Norma (Harold Hecht) production. Stars Robert Cummings, Barbara Hale; features Bill Goodwin, Jeff Donnell, Carl Benton Reid, Mona Barrie, Kathlcen Comegys, Paul Harvey, Cora Witherspoon. Directed by Frank Tashlin. Screenplay, Jean Rouverol, Hugo Butler, Frank Tashlin, Dane Lussier; based on story by Jean Rouverol and Hugo Butler; camera, Ernest Laszlo; editor, Viola Lawrence; music, Frederick Hollander. Previewed in Hollywood, Jan. 21, '52. Running time, 89 MINS.

(Reviewed Jan. 30, 1952)

5 Fingers

Spy-thriller based on actual World War II espionage case, fictionized for good suspense entertainment in regular release.

20th-Fox release of Otto Lang production. Stars James Mason, Danielle Darrieux, Michael Rennie; features Walter Hampden, Oscar Kariweis, Herbert Berghof, John Wengraf, A. Ben Astar, Roger Plowden. Directed by Joseph L. Mankiewicz. Screenplay, Michael Wilson; based on novel by L. C. Moyzisch; camera, Norbert Brodine; editor, James B. Clark; music, Bernard Herrmann. Tradeshown Feb. 7, '52. Running time, 107 MINS.

(Reviewed Feb. 13, 1952)

Flesh and Fury

Okay drama of deaf-mute prizefighter, with Tony Curtis, Jan Sterling, Mona Freeman.

Universal release of Leonard Goldstein production. Stars Tony Curtis, Jan Sterling, Mona Freeman; features Wallace Ford, Connie Gilchrist, Katherine Locke, Harry Shannon, Louis Jean Heydt. Directed by Joseph Pevney. Screenplay, Bernard Gordon; story, William Alland; camera, Irving Glassberg; editor, Virgil Vogel; music, Hans J. Salter. Previewed in Hollywood, March 4, '52. Running time, 82 MINS.

(Reviewed March 12, 1952)

For Men Only

Drama on evils of uncontrolled fraternity hazing, with strong exploitation angles to rate business in ballyhoo dates.

Lippert Pictures release of Paul Henreid-(H-N) production. Stars Henreid; features Margaret Field, James Dobson, Robert Sherman, Russell Johnson, Kathleen Hughes, Vera Miles, Douglas Kennedy, Robert Carson; Virginia Mullen, O. Z. Whitehead. Directed by Henreid. Screenplay, Lou Morheim, from original story by Morheim and Herbert Margolies; camera, Paul Ivano; editor, Sherman Rose; music, Laving Friedman. Previewed Jan. 11, '52. Running time, 93 MINS.

(Reviewed Jan. 16, 1952)

Fort Osage
(COLOR)

Average western with Rod Cameron; for more general situations.

Monogram release of Walter Mirisch production. Stars Rod Cameron; features Jane Nigh, Morris Ankrum, Douglas Kennedy, John Ridgely. Directed by Lesley Selander. Story and screenplay, Dan Ullman; camera (Cinecolor), Harry Neumann; editor, Richard Heermance; music, Marlin Skiles. Previewed Jan. 14, '52. Running time, 72 MINS.

(Reviewed Jan 23, 1952)

Ghetto Terezin
(CZECH)

Czechoslovakian Film release and production. Features Blanka Waleska, O. Krejka, Victor Ocasek, Z. Baldova. Directed by Alfred Radok. Screenplay, Mojmir Kolar; camera, Jaroslav Erskine. Editor, Erik Kolar. At Les Reflets, Paris, Jan. 15, '52. Running time, 96 MINS.

(Reviewed Feb. 27, 1952)

The Girl in White

Biographical drama of a femme medic in 1900. Nominal biz despite toplined June Allyson, Arthur Kennedy and Gary Merrill.

Metor release of Armand Deutsch production. Stars June Allyson, Arthur Kennedy, Gary Merrill; features Mildred Dunnock, Gladys White, Hillary Erskine. Directed by John Sturges. Screenplay, Irmgard Von Cube, Allen Vincent; adaptation, Irmgard Von Cube, Philip Stevenson, from book by Emily Dunning Barringer; camera, Paul C. Vogel; editor, Ferris Webster; music, David Raksin. Previewed March 11, '52. Running time, 92 MINS.

(Reviewed March 19, 1952)

The Greatest Show On Earth
(COLOR-SONGS)

Smash b.o. for De Mille's Ringling circus story.

Paramount release of Cecil B. DeMille production (Henry Wilcoxon, associate producer). Stars Betty Hutton, James Stewart, Cornel Wilde, Charlton Heston, Dorothy Lamour and Gloria Grahame; features Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cucciolla and Antoinette Concello. Directed by DeMille. Screenplay, Fredric M. Frank, Barre Lyndon and Theodore St. John, from story by Frank, St. John and Frank Cavett; camera (Technicolor), George Barnes, with additional photography by J. Peverell Marley and Wallace Kelly; editor, Anne Bauchens; circus musical and dance numbers staged by John Murray Anderson; score, Victor Young; songs, Young and Ned Washington, John Ringling North, E. Ray Goetz, Henry Sullivan & John Murray Anderson. Tradeshown N. Y. Dec. 13, '51. Running time, 151 MINS.

(Reviewed Jan. 2, 1952)

The Green Glove

Glenn Ford as ex-paratrooper in routine cops-and-robbers meller set in Monte Carlo; for secondary markets.

UA release of Benagosa (Georges Maurer) production. Stars Glenn Ford, Geraldine Brooks, Sir Cedric Hardwicke; features George Macready. Directed by Rudolph Mate. Original story and screenplay, Charles Bennett; camera, Claude Renoir; editor, Lola Barache; music, Joseph Kosma. Previewed in N. Y. Jan. 24, '52. Running time, 88 MINS.

(Reviewed Jan. 30, 1952)

Guardie e Ladri
(Cops and Robbers)
(ITALIAN)

Lux Film release of a Ponti-Delaurentiis-Golden production. Stars Aldo Fabrizi, Totjo; features William Tubbs, Ave Ninchi, Rossana Podesta; Gino Leurini. Directed by Steno and Monicelli. Screenplay, Steno, Monicelli, Fabrizi, Maccari, Flajano, Brancati, from story by Piero Tellini; camera, Mario Bava; music, Alessandro Cicognini. At Olympia, Genoa. Running time, 107 MINS.

(Reviewed March 5, 1952)

(Continued on page 18)

Amusement Stock Quotations

(For the Week ending Tuesday (1)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	90	11½	11¼	11¼	— ⅛
CBS, "A"	64	38⅞	37⅝	37⅝	— ⅝
CBS, "B"	39	38⅝	37½	37¾	— ¾
Col. Pic.	28	13⅜	12⅞	13	
Decca	27	8⅝	8⅛	8⅛	— ⅜
Eastman Kodak	153	44¼	43⅛	43¾	+ ½
Loew's	201	17	16⅛	16⅛	— ⅞
Paramount	62	28⅝	28	28⅛	— ⅛
Philco	194	31	29½	29¾	— ⅛
RCA	698	27¾	26¾	27¼	+ ⅜
RKO Pictures	102	4	3¾	3⅞	— ⅛
RKO Theatres	65	3⅜	3⅜	3½	— ⅛
Republic	242	5⅛	4½	4½	
Rep., pfd.	26	10⅞	10⅜	10⅝	+ ⅜
20th-Fox	171	17⅞	17½	17½	— ⅛
Un. Par. Th.	111	18⅞	16¼	18¼	— ⅝
Univ.	46	12⅝	11⅝	11⅝	— ⅜
Univ. pfd.	1.9	57¾	57⅜	57½	— ½
Warner Bros.	117	14¾	14⅝	14⅝	
Zenith	76	79¾	75¾	78	+2½
N. Y. Curb Exchange					
Du Mont	64	17	16⅞	17	
Monogram	95	3¼	3	3	— ⅛
Technicolor	29	23⅝	23	23	— ½
Over-the-Counter Securities			**Bid**	**Ask**	
Cinecolor			1⅝	2⅛	
Pathe			4½	5	— ⅜
UA Theatres			5¼	6¼	
Walt Disney			7¼	8¼	

(Quotations furnished by Dreyfus & Co.)

Wear & Tear Sisters

Continued from page 1

being washed out, "Mr. Roberts" did a $6,200 one-night stand in Richmond and several playgoers came at least part of the way in a rowboat.

Literally flung down the hundreds of miles of fertile California farm valleys like a handful of scattered stage diamonds, the Hazelton & Ware time is truly unique.

They book high school auditoriums, civic centers and film houses, which range in seating capacities from 666 in Santa Barbara to 3,597 in Berkeley, and they can offer a $3 top attraction an eight-performance potential of $40,000. Out of 12 cities which now comprise their domain, Hazelton & Ware give a touring attraction subscription in seven.

Not long ago, Lawrence Langner, who had been hearing reports of this fruit-grove theatrical empire for years, and whose "Oklahoma" broke records all over the place, made a personal tour of inspection.

He learned, among other things, that the two ladies who operate their citrus circuit were former social workers from the middle west, induced in 1935 by Pete Ermatinger to take a try at theatre management, and that no show has ever left Los Angeles or San Francisco to take their ranch route without one or both of the ladies in personal escort.

In addition, the director of the Theatre Guild discovered the tremendous theatre-awareness which exists in such Hazelton & Ware outposts as Marysville, Stockton, Fresno and Riverhead. Everytime the L. A. or San Francisco papers carry a paragraph concerning some Broadway hit which is routing its tour to the Coast, Hazelton & Ware receive a deluge of mail demanding to know when this attraction will play their local high school auditorium.

Carolyn Ware insists that her problem is not audience, but show.

"We start every fall with promising bookings and spend the rest of the winter juggling time and making cancellations. Often, the inland-city newspapers and radio stations are so eager to help that they go to the public with prospective plays and we have to explain why they fail to make our time. Sometimes shows fall on tour and never reach the Coast; others go to Chicago and stay for a run. The worst is when they actually reach Los Angeles and San Francisco, and then bypass the valley towns. Many stars refuse to play one-night stands. Some managers in New York do not yet understand the tremendous potential we offer. And still other managers think of California as having but two eastern-type cities, and they are unable to understand the potential of the circuit we offer."

Hazelton & Ware offer these vital statistics:

City	Capacity	Gross	Top	Theatre
San Diego	2,401	$5,189	$3.00	Russ Auditorium
San Bernardino	1,780	5,249	3.50	Fox
Pasadena	2,968	6,815	3.00	Civic Auditorium
Berkeley	3,597	7,162	3.00	Berkeley High School

The other towns include Richmond, where a slightly larger gross than Berkeley can be realized, and Fresno, recently become a two-night stand, and Sacramento, Stockton, Riverside and Redlands.

Help Inlanders

Hazelton & Ware have representatives in each community, mostly women-managers, who are resident and more or less maintain a year-round contact with the newspapers and public through releases and mailings. Most of the inland cities have now cultivated fairly valuable mailing lists, ranging in size from three to 4,000 for each date. Press relations are quite excellent, and such important publishers as Eleanor McClatchy, owner of the big Sacramento and Fresno dailies, is a personal friend and ardent theatre fan.

The big hits such as "Kiss Me, Kate," "Mr. Roberts" and "Oklahoma" have begun playing the Wear & Tear time for more than a week. "Oklahoma" stayed for six profitable weeks, so far the record. "South Pacific" is now penciled in for four weeks. "Mr. Roberts" did two, and "Kate" three weeks. Naturally, nothing makes a one-night stand operator happier than a split or full-week date, and Hazelton & Ware dwell fondly on these "runs."

In the last few years, the production efforts of Russel Lewis and Howard Young out of Los Angeles have stirred hope in the valley towns that they may eventually see more than the few shows a year which reach their grassland cities.

Both Carolyn Ware and Mabel Hazelton wish that more such production activity would begin on the Coast. But both ladies are confirmed in their belief in one thing: any production undertaken of this sort must be first-class. They insist their farm land audiences are discriminating and well-informed. In fact, both are so alert to the taste and attitudes of their inland California audiences, that they are forced to reject inferior productions or plays of questionable content.

Former Exhib Sues Over 'Osage' Script

Los Angeles, April 1.

Breach-of-contract suit for $25,000 was filed here by Ted Wynn, former Missouri exhib, against Monogram and James S. Burkett, producer of "Fort Osage."

Wynn charges he suggested the story to Burkett in 1949 and wrote a 10-page manuscript containing the fort's historical background. Although promised compensation, he declares, he has not collected a cent.

Si Seadler's Nifty

Metro's ad in VARIETY last week on the Academy winners struck a nerve with newspaper people, many of whom quoted the copy verbatim, as it showed Leo the Lion soliloquizing, "Honestly, I was only Standing in the Sun waiting for a Streetcar." This referred, of course, to Metro's "American in Paris", nosing out "Place in the Sun" and "Streetcar Named Desire" for the top Oscar.

PS—Leo's ad copy Boswell travels under the initials of Silas F. Seadler, advertising manager of Loew's, Inc.

RKO PREPS 7 SCRIPTS FOR EARLY LENSING

Hollywood, April 1.

RKO's writing mill is busy with seven scripters working on that number of screenplays for early filming. Alan LeMay is toiling on "Blackbeard the Pirate"; Irving Wallace on "Split Second"; Frank Cavett on "The Cook Story"; Michael Fessier on "The Girls Have Landed"; Stephen Longstreet on "All the Beautiful Girls," and Walter Newman and Horace McCoy on properties still untitled.

Clare Boothe Luce wound up her scripting chore last week on the Biblical story, "Pilate's Wife."

COMPO Maps Shorts In Defense Co-op

Council of Motion Picture Organizations has completed plans for production of a 10-minute short and a two-minute musical trailer in its role of coordinator of the industry's cooperation with the Defense Department in its recruitment of women for the armed services. Script material has been submitted to Defense authorities for approval, which will be followed by production in N. Y.

Short was written under the direction of Jay Bonafield of RKO. Two-minute clip will feature a song composed by Jules Styne with lyrics by Betty Comden and Adolph Green. Likelihood is that it will be added to newsreels.

U's Big Payoff

Continued from page 7

ries and other lightweight pix of the type.

'Bright Victory' Deviated

Only deviation from the policy in the past few years was "Bright Victory," which focused on a war veteran who had been blinded in combat. Reason for undertaking this was that U had held the story property and the public had accepted a similar subject on two previous occasions. "Best Years of Our Lives" and "The Men" both concerned handicapped veterans and were commercially successful. "Victory" is now being played off slowly.

Otherwise, the film outfit is staying with the earthy product, stressing action in diversified story material, and sometimes spending more production money. "Flesh and Fury," costarring Tony Curtis and Mona Freeman, and "Steel Town," Ann Sheridan and John Lund, each carries a negative price tag at about $1,000,000.

Regarding all pix on the U sked, Feldman insists that neither the public nor the exhibitors have any interest in the amount of production money invested. A film is an "A" if it can draw good coin at the b.o., and the budget, even though in the medium or less bracket, doesn't matter at all, Feldman states.

Meanwhile, offered as a possible clue to audience tastes today is U's experience with the new "Kettles at the Fair" pic. Earlier films of the series had been big money-makers in the hinterlands and all but died at key runs in big cities. "Back on the Farm," for example, was tried at the Capitol, N. Y., and failed to draw. "At the Fair," however, is scoring in some important first-runs. At the United Artists Theatre, Detroit, it was especially impressive, Feldman reported. He believes a substantial part of the public which hadn't been reached before was introduced to the "Kettles" in a Collier's article and turned out for the newest episode.

Easter Dates for Broadway 1st-Runs Set After Considerable Jockeying

After considerable jockeying for choice Easter dates, attractions for the many Broadway first-run houses have been set. Paramount will be represented by four pix, with "Encore" opening today (Wed.) at the Normandie; "Anything Can Happen" tomorrow (Thurs.) at the Mayfair, "Hong Kong," Friday (4), at the Globe, and "My Son, John" on Tuesday (8) at the Capitol.

Columbia follows with three Easter offerings "The Marrying Kind" is currently in its third week at the Victoria, "My Six Convicts" bowed Thursday (27) at the Astor, and "Okinawa" is set for the Rialto either April 4 or 9.

Universal has two entries. "The Man in the White Suit" opened yesterday (Tues.) at the Sutton and "Bend of the River" is set for the Paramount, April 9.

Metro, Warners, 20th-Fox and RKO will have one pic each for Easter viewers. M-G's "Singin" in the Rain" teed off Thursday (27) at the Radio City Music Hall, 20th's "With a Song in My Heart" debuts at the Roxy, Friday (4), Warner's "Jack and the Beanstalk" opens at the Warner on the same day, and RKO's "At Sword's Point" is set for the Criterion, April 9.

Most unusual of the Easter openings is the Italian-Languager set for Loew's State on April 12. Pic is "Tomorrow is Too Late."

Formerly, most of the Broadway houses had a set day of the week for the opening of a new picture. However, at present only the Music Hall, Roxy and the Paramount continue to cling to definite teeoff times. Hall opens all its pix on Thursdays and the Paramount on Wednesdays. Roxy starts now shows on Fridays with very rare exceptions. However, selection of a specific day of the week is not governed by any hard or fast rules.

Seeking Clear Day

If an exhib has booked what he considers an important big picture, he seeks an absolutely clear day to assure that he'll get the first-string N. Y. film critics as well as the greatest potential audience. Although the exhib may consider his new film as the most important, a critic might think otherwise and there is a degree of chance involved if the exhib decides to open in opposition to another picture. Although Monday is generally looked upon as a poor opening day, it has been frequently selected by those seeking clear days. Art houses, which depend on the critics' acceptance of a film, particularly favor a Monday opener since it assures them of a review by the first-string crix.

Similarly, films which are deemed critics' pix are skedded for Tuesday or Wednesday airings. Thusly, the theatres, with the cooperation of their ad agencies, can get review ads in the daily papers on Thursday and Friday to drum up weekend biz.

Honor 4 in Philly

Philadelphia, April 1.

Four top industry figures will be honored next Monday (7) for outstanding work on behalf of the philanthropic services of the Jewish community at a testimonial dinner sponsored by the theatrical division of the United Jewish Appeal.

Guests of honor will be Frank L. McNamee, indie circuit owner, former president of United Artists and fire commissioner of Philadelphia; James P. Clark, president of Highway Express (film delivery service), and president of the Philadelphia Eagles pro grid club; Councilman Victor H. Blanc, Chief Barker of Variety Club, Tent 13, and Fredric H. Mann, the city's recreation commissioner and president of Robin Hood Dell, al fresco concert association.

Dinner will be held at the Variety Club, in the Bellevue-Stratford Hotel.

Day-Date Dual Bills From Same Distrib Get Wash. Boxoffice Test

Washington, April 1.

A new package deal, which may result in higher grosses from "B" pictures, and also hypo business for double-feature nabe houses in various situations, gets a fullscale test here commencing May 1. It will be tried three days each month.

Proposition calls for day-and-date first-runs of double feature programs in key nabe houses which customarily offer dual features. Both features will come from the same distributor, so that there'll never be any question about whose picture gets top money.

Columbia, Monogram and United Artists have gone into the distribution end of the experiment. The Kogod-Burka and Sidney B. Lust indie circuits are each putting three theatres into the arrangement, with Anacostia Amus. Co. providing two and the Bernheimer group here one more.

However, more than these nine theatres are needed to make the deal worthwhile for the distributors. Warner Bros., which has a large chain of nabe houses, some playing two features, may add at least three theatres to give the minimum of a dozen wanted by the distribs.

Plan is an expansion of a successful experiment tried earlier in Pittsburgh and originated by Sam Galanty, Columbia eastern division manager, with headquarters in Washington. First package lined up consists of two Columbia pix, "Family Secret" and "Barefoot Mailman." They will play a three-day run during the first week in May. In June, Monogram will put up "Fort Osage" and "Flight to Mars" for the test. United Artists' turn is in July. It has already selected "Lady Says No," with a second film still to be named.

Promotion will be on a high-power co-op basis, with all the theatres and the distributors working on it. Pictures will generally play Sunday, Monday and Tuesday.

Efforts are being made to get still other distribs interested.

Rogers Repeats

Hollywood, April 1.

Will Rogers, Jr., currently playing his father in "The Story of Will Rogers" at Warners, will repeat the impersonation in "The Eddie Cantor Story" on the same lot.

Cantor recently played himself in "The Will Rogers Story." They were Ziegfeld stars together.

Goldstone's 'Perfect'

Hollywood, April 1.

Richard Goldstone was handed production reins on Metro's "Too Perfect," making a total of three pictures on his overseas program. Others are "The Devil Makes Three," currently shooting in Munich, and "Time Bomb," to be filmed in London.

Fletcher Markle will direct "Too Perfect," based on a script by Alec Coppel, in Europe.

Indiana Allied Meets May 6-7

Indianapolis, April 1.

Allied Theatre Owners of Indiana holding its spring get-together at French Lick Springs Hotel, French Lick, Ind., May 6-7.

Brit. Producers

Continued from page 7

somewhere around 6% for loans and the Film Finance Corp. will have to add on their ½% for protection. Consequently, producers who have been borrowing over the years from the NFFC may be paying an additional 2% on their loans. For films in the higher budget brackets, this will have a serious effect.

In an attempt to ease the lot of independent producers, the Eady fund directorate is introducing a scheme to speed up payments from that pool. In the future, advances will be on bolder lines, with the object of freeing as much capital for production as possible. Hitherto, Eady fund payments have been cautiously estimated with the object of playing safe and having a grand settlement at the end of each financial year.

U-I's SPRING PROFIT PARADE!

For APRIL

MA and PA KETTLE AT THE FAIR

Starring

MARJORIE MAIN
PERCY KILBRIDE
with LORI NELSON • JAMES BEST

For APRIL

COLOR BY Technicolor

The BATTLE AT APACHE PASS

Starring

JOHN LUND
JEFF CHANDLER

AS THE GREAT APACHE CHIEF...
COCHISE!

with SUSAN CABOT

For MAY

The Never-Before-Told Story of the Army's Devil Drivers!

RED BALL EXPRESS

Starring

JEFF CHANDLER
ALEX NICOL
JUDITH BRAUN • CHARLES DRAKE

For MAY

The Thrill Story of America's Fastest Growing Sport!

Bronco Buster

COLOR BY Technicolor

Starring

JOHN LUND
SCOTT BRADY
JOYCE HOLDEN
CHILL WILLS

Filmed at the 4 Great Rodeos with CASEY TIBBS World's Champion Cowboy!

NOW in release

BEND OF THE RIVER color by Technicolor

TREASURE OF LOST CANYON color by Technicolor

FLESH and FURY

STEEL TOWN color by TECHNICOLOR

IT'S A GOOD OLD U·I TRADITION

Top box-office product when you want it...when you need it...and SPRING 1952 is NO exception...

For MAY

TONY CURTIS
PIPER LAURIE

Terrific Together!

NO ROOM for the GROOM

with

DON DeFORE

Spring Byington

For JUNE

color by Technicolor

EALING STUDIOS PRESENTS

IVORY HUNTER

Starring ANTHONY STEEL • DINAH SHERIDAN • HAROLD WARRENDER

A MICHAEL BALCON PRODUCTION • A J ARTHUR RANK ORGANIZATION PRESENTATION

A UNIVERSAL-INTERNATIONAL RELEASE

For JUNE

SCARLET ANGEL

color by Technicolor

Starring YVONNE De CARLO · ROCK HUDSON

with RICHARD DENNING

For JUNE

The GIRL ACROSS the STREET

(TENTATIVE TITLE)

Starring ANN SHERIDAN · JOHN LUND

with ROBERT KEITH · CECIL KELLAWAY

Universal International 1912 40th Anniversary Year 1952

All year...every year... Universal-International heeds the needs of Exhibitors everywhere.

Film Reviews Index

Continued from page 14

Harem Girl

Slow Joan Davis comedy located in Near East; strictly a dualer.

Columbia release of Wallace MacDonald production. Stars Joan Davis; features Peggie Castle, Arthur Blake, Paul Marion, Donald Randolph, Henry Brandon, Minerva Urecal, Peter Mamakos, John Dehner. Directed by Edward Bernds. Screenplay, Bernds and Elwood Ullman, from story by Bernds; camera, Lester White; editor, Richard Fantl; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., Jan. 11, '52. Running time, 70 MINS.

(Reviewed Jan. 16, 1952)

The Hawk of Wild River (SONGS)

Routine Charles Starrett-Smiley Burnette program oater.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Jack Mahoney, Clayton Moore, Edwin Parker, Jim Diehl. Directed by Fred F. Sears. Written by Howard J. Green; camera, Fayte Browne; editor, Paul Borofsky. Previewed Feb. 4, '52. Running time, 53 MINS.

(Reviewed Feb. 13, 1952)

Here Come the Nelsons

Ozzie, Harriet, and offspring, move over from ether to film with good family comedy patterned along lines of air show.

Universal release of Aaron Rosenberg production. Stars Ozzie, Harriet, David and Ricky Nelson; Rock Hudson; features Barbara Lawrence, Sheldon Leonard, Jim Backus. Directed by Frederick de Cordova. Story and screenplay, Ozzie Nelson, Donald Nelson, William Davenport; based on radio show, "The Adventures of Ozzie and Harriet"; camera, Irving Glassberg; editor, Frank Gross. Previewed Jan. 2, '52. Running time, 75 MINS.

(Reviewed Jan. 16, 1952)

His Excellency (BRITISH)

Politico story may do for some U. S. arty houses.

GFD release of Ealing-Michael Balcon production. Stars Eric Portman. Direction and screenplay, Robert Hamer; camera, Douglas Slocombe; editor, Seth Holt; music, Ernest Irving. At Odeon, London, Jan. 8, '52. Running time, 84 MINS.

(Reviewed Jan. 23, 1952)

Home at Seven (BRITISH)

Ralph Richardson, Margaret Leighton in film version of play. Has popular appeal.

British Lion release of London Films-Maurice Cowan production. Stars Ralph Richardson, Margaret Leighton, Jack Hawkins. Directed by Ralph Richardson. Screenplay, Anatole de Grunwald (from R. C. Sherriff's novel); camera, Jack Hildyard, Edward Scaife; editor, Peter Bates; music, Malcolm Arnold. At London Pavilion, London, Jan. 29, '52. Running time, 83 MINS.

(Reviewed Feb. 6, 1952)

Hon Dansade En Sommar (One Summer of Happiness) (SWEDISH)

Nordisk Tonefilm release of Lennart Landheim production. Stars Folke Sundquist, Ulla Jacobsson. Directed by Mac Mattsson. Screenplay, W. Semitjov from novel by Per Olof Eckstrom;; camera, Goran Strindberg; music, Sven Skold. At Grand, Stockholm. Running time, 103 MINS.

(Reviewed March 5, 1952)

Hoodlum Empire

Film version of Kefauver investigation; solid boxoffice.

Republic release of Joseph Kane production. Stars Brian Donlevy, Claire Trevor, Forrest Tucker, Vera Ralston, Luther Adler, John Russell; features Gene Lockhart, Grant Withers, Taylor Holmes, Roy Barcroft, William Murphy, Richard Jaeckel, Don Beddoe, Roy Roberts, Richard Benedict, Philip Pine, Damian O'Flynn, Pat Flaherty. Directed by Kane. Screenplay, Bruce Manning and Bob Considine from latter's story; camera, Reggie Lanning; editor, Richard L. Van Enger; music, Nathan Scott. Tradeshown N. Y., Feb. 18, '52. Running time, 98 MINS.

(Reviewed Feb. 20, 1952)

Hunted (BRITISH)

London, Feb. 19.

Mild British man-hunt meller; slim chances in U. S.

GFD release of Independent Artists production. Stars Dirk Bogarde. Directed by Charles Crichton. Screenplay, Jack Whittingham; camera, Eric Cross; editor, Ted Holliday; music, Hubert Clifford. At Odeon, London, Feb. 13, '52. Running time, 84 MINS.

(Reviewed March 5, 1952)

Incantesimo Tragico (Tragic Spell) (ITALIAN)

Lux release of an E.P.I.C. production. Stars Maria Felix, Rossano Brazzi, Charles Vanel, Massino Serato. Directed by Mario Sequi. Screenplay, Luigi Bonelli, Mario Sequi; from story by Bonelli, Sequi and Marinucci; camera, Piero Portalupi; editor, Guido Bertoli; music, Roman Vlad. At Nuovo Odeon, Genoa. Running time, 95 MINS.

(Reviewed Jan. 23, 1952)

Invitation

Smoothly-fashioned drama of femme with year to live and a bought husband; spotty b.o.

Metro release of Lawrence Weingarten production. Stars Van Johnson, Dorothy McGuire, Ruth Roman, Louis Calhern; features Ray Collins, Michael Chekhov. Directed by Gottfried Reinhardt. Screenplay, Paul Osborn; based on story by Jerome Weidman; camera, Ray June; editor, George Boemler; music, Bronislau Kaper. Tradeshown Jan. 16, '52. Running time, 84 MINS.

(Reviewed Jan. 23, 1952)

Island of Procida (ITALIAN)

Topflight meller; strong entry for Italian-language houses.

Casolaro Films release of Luciano Dorio production. Stars Claudio Gora, Vera Carmi, Carlo Ninchi, Franca Marzi. Directed by Mario Cesari. Screenplay, L. Ciacci; camera, Tonino Delli Colli; music, Ezio Carabella. Tradeshown in N. Y., March 14, '52. Running time, 90 MINS.

(Reviewed March 19, 1952)

Japanese War Bride

Exploitation feature for ballyhoo dates; otherwise, dual bill companion film with modest prospects.

20th-Fox release of Joseph Bernhard (Anson Bond) production. Stars Shirley Yamaguchi, Don Taylor; features Cameron Mitchell, Marie Windsor, James Bell, Louise Lorimer, Philip Ahn, Sybil Merritt, Lane Nakamo, Kathleen Mulqueen, Orley Lindgren, George Wallace. Directed by King Vidor. Screenplay, Catherine Turney; story, Anson Bond; camera, Lionel Lundon; editor, Terry Morse; music, Emil Newman, Arthur Lange. Tradeshown Jan. 3, '52. Running time, 91 MINS.

(Reviewed Jan. 9, 1952)

Jet Job

Programmer for lowercase bookings; formula meller on test pilots of jet planes.

Monogram release of Ben Schwalb production. Stars Stanley Clements. Elena Verdugo; features John Litel, Bob Nichols, Tom Powers, Dorothy Adams, Todd Karnes. Directed by William Beaudine. Written by Charles R. Marion; camera, Marcel LePicard; editor, Walter Hannemann. Previewed March 20, '52. Running time, 63 MINS.

(Reviewed March 26, 1952)

Jungle Jim in the Forbidden Land

Okay Jungle Jim adventure programmer with Johnny Weissmuller.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Angela Greene, Jean Willes, Lester Matthews, William Tannen, George Eldredge, Frederic Berest, Tamba. Directed by Lew Landers. Screenplay, Samuel Newman; based on the King Features' "Jungle Jim" newspaper strip; camera, Fayte Browne; editor, Henry Batista. Previewed Feb. 27, '52. Running time, 64 MINS.

(Reviewed March 5, 1952)

Lady Possessed (SONGS)

Underdeveloped psychological thriller; weak grosses indicated.

Republic release of James Mason production. Stars James Mason and June Havoc; features Stephen Dunne, Fay Compton and Pamela Kellino. Directed by William Spier and Roy Kellino. Screenplay, Mason and Pamela Kellino, from Miss Kellino's novel, "Del Palma"; songs, Hermione Hannen, Hans May, Allie Wrubel, William Spier, Kay Thompson; camera, Karl Struss; editor, Arthur Roberts; music, Nathan Scott. Reviewed at Trans-Lux, N. Y., Feb. 14, '52. Running time, 87 MINS.

(Reviewed Feb. 20, 1952)

La Maison Bonnadieu (FRENCH)

Marceau release and production. Stars Bernard Blier, Danielle Darrieux. Directed and written by Carlo Rim. Camera, Nicolas Hayer; editor, H. Taverna; music, Georges Van Parys. At Marignan and Marivaux, Paris. Running time, 100 MINS.

(Reviewed Jan. 2, 1952)

La Maison Dans La Dune (The House On The Dune) (FRENCH)

Corona release of Vandome-Silver Films production. Stars Ginette Leclerc. Directed by Georges Lamping. Screenplay, Maxence Van Der Meersch; camera, Jean Bourgoin; editor, Borys Lewin. At Le Francais, Paris. Running time, 76 MINS.

(Reviewed March 26, 1952)

La Plus Belle Fille Du Monde (Most Beautiful Girl in the World) (FRENCH)

Gaumont release of Gaumont-Equipe Technique production. Features Francoise Arnoul, Nadine Alari, Maria Riquelme, Jacqueline Gautier, Paul Bernard. Directed and written by Christian Stengel. Screenplay, Rene Wheeler, Jean Ferry; camera, Rene Gaveau; editor, Charles Bretoniche. At Le Raimu, Paris. Running time, 102 MINS.

(Reviewed Jan. 2, 1952)

La Poison (FRENCH)

Gaumont release of S. N. E. G.-Paul Wagner production. Stars Michel Simon. Written and directed by Sacha Guitry. Camera, Jean Bachelet; music, Louiguy. At Colisee-Gaumont Palace and Le Berlitz Theatres, Paris, Nov. 30, '51. Running time, 85 MINS.

(Reviewed Jan. 2, 1952)

The Last Musketeer (SONGS)

Rex Allen in actionful program western.

Republic release of Edward J. White production. Stars Rex Allen, Koko; features Mary Allen, Ray "Slim" Pickens, James Anderson, Boyd "Red" Morgan, Monte Montague, Michael Hall, Alan Bridge, Stan Jones, Republic Rhythm Riders. Directed by William Witney. Written by Arthur E. Orloff; camera, John MacBurnie; editor, Harold Minter; new song, Foy Willing. Previewed in Hollywood, March 3, '52. Running time, 67 MINS.

(Reviewed March 12, 1952)

The Las Vegas Story (SONGS)

Fair romance-murder meller laid in Las Vegas but obscurely motivated. Jane Russell, Victor Mature and spotty b.o. outlook.

RKO release of Robert Sparks production. Stars Jane Russell, Victor Mature, Vincent Price; features Hoagy Carmichael, Brad Dexter, Gordon Oliver, Jay C. Flippen. Directed by Robert Stevenson. Screenplay, Earl Felton, Harry Essex; based on story by Jay Dratler; camera, Harry J. Wild; editor, George Shrader. Frederic Knudtson; music, Leigh Harline; songs Hoagy Carmichael, Harold Adamson. Tradeshown Dec. 27, '51, Running time, 87 MINS.

(Reviewed Jan. 9, 1952)

Latuko (DOCUMENTARY—COLOR)

Interesting, although grim in spots, documentary of life among the Latuko tribe in Africa. Exploitable.

Producers Representatives, Inc., release Edgar M. Queeny production under sponsorship of American Museum of Natural History. Screenplay, Charles L. Tedford; camera filmed in 16m. Kodachrome, prints in Technicolor). Edgar M. Queeny and Fort B. Guerin; sound, Jack Flink; editor, William K. Chulack; narrator, Paul E. Prentiss. Previewed Jan. 9, '52. Running time 56 MINS.

(Reviewed Jan. 16, 1952)

La Verite Sur Bebe Donge (The Truth About Bebe Donge) (FRENCH)

UGC release of OGDC production. Stars Jean Gabin, Danielle Darrieux. Directed by Henry Decoin. Screenplay, Maurice Auberge, Decoin from a story by Georges Simenon; camera, L. H. Burel; editor, A. Millet. At Biarritz, Paris. Running time, 124 MINS.

(Reviewed March 12, 1952)

Lawless Cowboys

Standard oater built around gambling fix yarn; for western fans.

Monogram release of Frontier Pictures (Vincent M. Fennelly) production. Stars Whip Wilson; features Jim Bannon and Fuzzy Knight. Directed by Lewis Collins. Screenplay, Maurice Tombragel; camera, Ernest Miller; editor, Samuel Fields. At New York Theatre, N. Y., week of Jan. 7, '52. Running time, 58 MINS.

(Reviewed Jan. 16, 1952)

Leadville Gunslingers

Average Allan "Rocky" Lane program oater.

Republic release of Harry Keller production. Stars Allan "Rocky" Lane, Black Jack (equine); features Eddy Waller, Grant Withers, Elaine Riley, Roy Barcroft, Richard Crane, L. Stanford Jolley, Kenneth MacDonald. Directed by Keller. Written by M. Coates Webster; camera, Bud Thackery; editor, Robert M. Leeds. Previewed March 19, '52. Running time 54 MINS.

(Reviewed March 26, 1952)

Le Cap De L'Esperance (The Cape of Hope) (FRENCH)

Sirius release of Ariane production. Stars Edwige Feuillere, Frank Villard. Directed by Raymond Bernard. Screenplay, Pierre Laroche; camera, Jacquelin Sadoul. At Olympia and Ermitage, Paris. Running time, 96 MINS.

(Reviewed Jan. 2, 1952)

Le Dindon (The Turkey) (FRENCH)

Corona release of Armor-Silver Films production. Features Jacques Charon. Directed by Claude Barma. Screenplay, Jean Luc from play by Georges Feydeau; camera, Jacques Mercanton; editor, Florence Marnier. At Marignan and Marivaux, Paris. Running time, 85 MINS.

(Reviewed Jan. 2, 1952)

Le Plaisir (Pleasure) (FRENCH)

Columbia S.A. release of Stera Films-CCFC production. Stars Jean Gabin, Danielle Darrieux, Madeleine Renaud, Daniel Gelin, Simone Simon, Claude Dauphin, Gaby Morlay, Pierre Brasseau, Gisette Leclerc. Directed by Max Ophuls. Screenplay, Jacques Natanson, Ophuls; camera, Christian Matras, Philippe Agostini; editor, Leonid Azar. At Normandie, Paris. Running time, 97 MINS.

(Reviewed March 26, 1952)

Les Miserables (ITALIAN)

Lux Film release of Carlo Ponti production. Stars Gino Cervi, Valentina Cortese. Directed by Riccardo Freda. Screenplay, Freda, Mario Monicelli, Stefano Vanzina, Nino Novarese; camera, Rodolfo Lombardi; editor, Otello Colangeli; music, Alessandro Cicognini. Tradeshown in N. Y., Jan. 24, '52. Running time, 140 MINS.

(Reviewed Jan. 30, 1952)

Les Loups Chassent La Nuit (Wolves Hunt At Night) (FRENCH)

Pathe-Consortium release of CICC-Fono-Roma production. Stars Jean-Pierre Aumont, Carla Del Poggio, Fernand Ledoux. Directed by Bernard Roderie. Screenplay, F. Thuret, Roderie; camera, Jacques Lemaire; editor, Taverna. At Le Raimu, Paris. Running time, 97 MINS.

(Reviewed March 19, 1952)

The Lion and the Horse (COLOR)

Excellent outdoor actioner of a cowboy and his horse, with Steve Cochran and new Warnercolor. For general companion bookings.

Warners release of Bryan Foy production. Stars Steve Cochran; features Ray Teal, Bob Steele, Harry Antrim, George O'Hanlon, Sherry Jackson, Ed Hinton, William Fawcett, House Peters, Jr. Directed by Louis King. Written by Crane Wilbur; camera (Warnercolor), Edwin DuPar; editor, William Ziegler; music, Max Steiner. Previewed Feb. 27, '52. Running time, 83 MINS.

(Reviewed March 26, 1952)

Love Is Better Than Ever

Romantic comedy with Elizabeth Taylor, Larry Parks and fair prospects as companion feature in dualers.

Metro release of William H. Wright production. Stars Larry Parks, Elizabeth Taylor; features Josephine Hutchinson, Tom Tully. Directed by Stanley Donen. Written by Ruth Brooks Flippen; camera, Harold Rosson; editor, George Boemler; music, Lennie Hayton. Tradeshown Jan. 23, '52, Running time, 80 MINS.

(Reviewed Feb. 6, 1952)

Ma and Pa Kettle at the Fair

Okay new entry in U's "Kettles" series for situations where these mean business.

Universal release of Leonard Goldstein production. Stars Marjorie Main, Percy Kilbride; features James Best, Lori Nelson, Esther Dale, Emory Parnell, Oliver Blake, Russell Simpson, Rex Lease. Directed by Charles Barton. Screenplay, Richard Morris, John Grant; story, Martin Ragaway, Leonard Stern, Jack Henley; camera, Maury Gertsman; editor, Ted J. Kent. Previewed March 11, '52. Running time, 78 MINS.

(Reviewed March 19, 1952)

Macao

Routine cops and robbers film set in Orient, with Jane Russell, Robert Mitchum and William Bendix names to help b.o.

RKO release of Alex Gottlieb production. Stars Robert Mitchum, Jane Russell, William Bendix; features Thomas Gomez, Gloria Grahame. Directed by Josef von Sternberg. Screenplay, Bernard C. Schoenfeld and Stanley Rubin; camera, Harry J. Wild; editors, Samuel E. Beetley, Robert Golden; music Anthony Collins. Previewed in N. Y. March 14, '52. Running time, 81 MINS.

(Reviewed March 19, 1952)

The Magic Garden (SOUTH AFRICAN)

Arthur Mayer-Edward Kingsley release of Dawn Films production. Stars Directed by Donald Swanson, Screenplay, Ferdinand Webb, Swanson, C. Pennington-Richards; original story, James Brown; camera, Pennington-Richards; editor, Gerald Ehrlich; music, Ralph Trewhela. Matome Thomas' Ramskopga. Previewed in N. Y., Jan. 25, '52. Running time, 63 MINS.

(Reviewed Feb. 6, 1952)

Malia (ITALIAN)

Lupa Film release of Titanus Film production. Stars Rossano Brazzi, Anna Proclamer, Gina Cervi, Roldano Lupi. Directed by Giuseppe Amato. Screenplay, R. Castellani, G. Amato, based on L. Capuana's stageplay; camera, Aldo Tonti. At Cinema Verdi, N. Y., starting Feb. 1, '52. Running time, 73 MINS.

(Reviewed Feb. 6, 1952)

Man Bait (BRITISH)

Okay program melodrama for secondary bookings.

Lippert Pictures release of Anthony Hinds production. Stars George Brent, Marguerite Chapman; features Raymond Huntley, Peter Reynolds, Diana Dors. Directed by Terence Fisher. Screenplay, Frederick Knott; from original story by James Hadley Chase; camera, Walter Harvey; editor, Maurice Rootes. At Vogue, Hollywood, Jan. 24, '52. Running time, 74 MINS.

(Reviewed Jan. 30, 1952)

Maria Theresia (AUSTRIAN)

A Sascha Film release of Paula Wessely production. Stars Paula Wessely; features Fred Liewehr, Marianne Schoenauer and Erik Frey; with Otto Tressler, Rosa Albach Retty, Rudolf Fernau and Cees Laseur. Directed by E. E. Reinert. Written by Paul H. Rameau; music, Alois Melichar; camera, Friedl Behn-Grund. At Apollo, Vienna. Running time, 90 MINS.

(Reviewed Jan. 9, 1952)

The Marrying Kind

Domestic comedy-drama with excellent key city possibilities.

Columbia release of Bert Granet production. Stars Judy Holliday, Aldo Ray; features Madge Kennedy, Sheila Bond, John Alexander, Rex Williams, Phyllis Povah, Mickey Shaughnessy, Griff Barnett. Directed by George Cukor. Screenplay by Ruth Gordon, Garson Kanin; camera, Joseph Walker; editor, Charles Nelson; music score, Hugo Friedhofer. Previewed in Hollywood, Feb. 26, '52. Running time, 92 MINS.

(Reviewed March 12, 1952)

Meet Danny Wilson (SONGS)

Tailor-made Frank Sinatra starrer with Shelley Winters; okay possibilities.

Universal release of Leonard Goldstein production. Stars Frank Sinatra, Shelley Winters, Alex Nicol; features Raymond Burr. Directed by Joseph Pevney. Story and screenplay, Don McGuire; camera, Maury Gertsman; editor, Virgil Vogel; musical direction, Joseph Gershenson. Previewed Jan. 8, '52. Running time, 86 MINS.

(Reviewed Jan. 16, 1952)

Messaline (FRANCO-ITALIAN)

Filmsonor release and production. Stars Maria Felix, Jean Chevrier, Georges Marechal. Directed and written by Carmine Gallone. Camera, Andre Brizzi; editor, Nicole Lazarri. At Marignan and Marivaux, Paris. Running time, 111 MINS.

(Reviewed March 5, 1952)

Mr. Lord Says No (BRITISH)

Mild comedy entry for the "art" spots.

Souvaine Pictures release of William MacQuitty production. Stars Stanley Holloway and Kathleen Harrison; features Naunton Wayne, Daddy Nichols, John Stratton, Eileen Moore, Shirley Mitchell. Directed by Muriel Box. Screenplay, Muriel and Sydney Box. At Guild Theatre, N. Y., Feb. 13, '52. Running time, 76 MINS.

(Reviewed Feb. 20, 1952)

Mutiny (COLOR)

Costumer about War of 1812; okay for duals.

United Artists release of King Bros. production. Stars Mark Stevens, Angela Lansbury, Patric Knowles. Directed by Edward Dmytryk. Screenplay, Philip Yordan, Sidney Harmon, based on story by Hollister Noble; music composed and directed by Dimitri Tiomkin; camera, Ernest Laxlo; editor, Frank Sullivan. Tradeshown in N. Y., Feb. 15, '52. Running time, 77 MINS.

(Reviewed Feb. 20, 1952)

My Six Convicts

Topnotch entertainment for all situations, with strong word-of-mouth to help grosses.

Columbia release of Stanley Kramer Co. production; associate producers, Edna and Edward Anhalt. Features Millard Mitchell, Gilbert Roland, John Beal, Marshall Thompson, Alf Kjellin, Henry Morgan, Jay Adler. Directed by Hugo Fregonese. Screenplay, Michael Blankfort; based on book by Donald Powell Wilson; camera, Guy Roe; editor, Gene Havlick; music, Dimitri Tiomkin. Previewed in Hollywood, March 6, '52. Running time, 104 MINS.

(Reviewed March 12, 1952)

My Son John

Family problem drama, well-made, with strong anti-Communism pitch. Selling difficulties likely, despite Helen Hayes-headed name cast.

Paramount release of Leo McCarey production. Stars Helen Hayes, Van Heflin, Robert Walker, Dean Jagger; features Minor Watson, Frank McHugh, Richard Jaeckel, James Young. Directed by McCarey. Screenplay, Myles Connolly and McCarey; adaptation, John Lee Mahin; camera, Harry Stradling; editor, Marvin Coil; music, Robert Emmett Dolan. Previewed March 12, '52. Running time, 121 MINS.

(Reviewed March 26, 1952)

Navajo

Unusual art house subject dealing with Indian boy's rebellion against white man's civilization.

Lippert Picture release of Hall Bartlett production. Directed by Norman Foster. Narration written by Foster; spoken by Sammy Ogg; camera, Virgil E. Miller; editor, Eloyd Nesler; music, Leith Stevens. Previewed Jan. 25, '52. Running time, 70 MINS.

(Reviewed Jan. 30, 1952)

The New China (DOCUMENTARY—COLOR)

Artkino release of Chinese People's Republic Film Studios of Peking-Central Documentary Film Studios of Moscow production. Filmed and directed by Sergei Gerasimov, Ivan Dubinsky, Siu Siao-Bin, Su Ko-Chin and others. Narrated in English. At Stanley, N. Y., starting March 8, '52. Running time, 105 MINS.

(Reviewed March 12, 1952)

(Continued on page 20)

The Perfect Family Picture!

(Developed for your boxoffice by 20th Century-Fox)

The **"CHEAPER BY THE DOZEN" FAMILY** Is Back On The Screen In The Book-Of-The-Month Best-Seller **"BELLES ON THEIR TOES"** *Technicolor*

starring JEANNE CRAIN · MYRNA LOY · DEBRA PAGET · JEFFREY HUNTER · EDWARD ARNOLD

with Hoagy Carmichael Produced by SAMUEL G. ENGEL Directed by HENRY LEVIN Screen Play by PHOEBE and HENRY EPHRON

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Film Reviews Index

Continued from page 11

Night Stage to Galveston
(SONGS)

Routine Gene Autry oatuner, slowly paced.

Columbia release of Armand Schaefer production. Stars Gene Autry; features Pat Buttram, Virginia Huston, Thurston Hall, Judy Nugent, Robert Livingston, Harry Cording, Robert Bice, Frank Sully. Directed by George Archainbaud. Written by Norman S. Hall; camera, William Bradford; editor, James Sweeney. Previewed March 10, '52. Running time, 61 MINS.

(Reviewed March 19, 1952)

Northwest Territory

Slow-moving actioner for secondary houses; Canadian Mountie gets his man.

Monogram release of Lindsley Parsons production. Stars Kirby Grant; features Chinook (Dog), Gloria Saunders, Pat Mitchell. Directed by Frank McDonald. Screenplay, William Raynor; camera, William Sickner. At New York Theatre, N. Y., Feb. 8, '52. Running time, 61 MINS.

(Reviewed Feb. 13, 1952)

Nous Irons a Monte Carlo
(We Will Go to Monte Carlo)
(FRENCH)
(Songs)

Corona release of Hoche production. Features Philippe Lemaire, Danielle Godet, Andre Luguet, Jeanette Batti, Henri Genes, Audrey Hepburn, Ray Ventura Orch. Directed by Jean Boyer. Screenplay, Alex Joffe; camera, Charles Suin; editor, F. Mazim; music, Paul Misraki. At Berlitz, Paris. Running time, 104 MINS.

(Reviewed Feb. 27, 1952)

Okinawa

Stock war drama for secondary bookings.

Columbia release of Wallace MacDonald production. Stars Pat O'Brien; features Cameron Mitchell, Richard Denning, Rhys Williams, James Dobson, Richard Benedict, Rudy Robles. Directed by Leigh Jason. Screenplay, Jameson Brewer, Arthur Ross from story by Ross; added dialog, Leonard Stern; camera, Henry Freulich; editor, Jerome Thoms. Previewed Feb. 21, '52. Running time, 67 MINS.

(Reviewed Feb. 27, 1952)

O.K. Nerone
(O.K. Nero)
(ITALIAN—SONGS)

I.C.S. release of a Niccolo Theodoli production. Stars Walter Chiari, Silvana Pampanini, Carlo Campanini, Jackie Frost, Gino Cervi. Directed by Mario Soldati. Screenplay, Age, Continenza, Monicelli, Scarpelli, Steno, Cianelli; from story by Steno and Monicelli. Camera, Mario Montuori; music, Mario Nascimbene; dances, Dino Solari. At Grattacielo, Genoa. Running time, 111 MINS.

(Reviewed March 26, 1952)

The Old West
(SONGS)

Gene Autry oatuner for program western market.

Columbia release of Armand Schaefer production. Stars Gene Autry, Champion; features Pat Buttram, Gail Davis, Lyle Talbot, Louis Jean Heydt, House Peters, Sr., House Peters, Jr., Dick Jones, Kathy Johnson. Directed by George Archainbaud. Written by Gerald Geraghty; camera, William Bradford; editor, James Sweeney. Previewed Jan. 4, '52. Running time, 61 MINS.

(Reviewed Jan. 9, 1952)

The Olympic Elk
(COLOR)

Fourth in Disney's True-Life Adventure series; interesting documentary study of elk life.

RKO release of Walt Disney True-Life Adventure production. Directed by James Algar. Screenplay, Winston Hibler, James Algar, Ted Sears; narrated by Hibler; camera (Technicolor), Herb and Lois Crisler; animation effects, John Hench, George Rowley, Dick Anthony; special process, Ub Iwerks; editor, Anthony Gerard; music, Paul Smith. Tradeshown Dec. 28, '51. Running time, 26 MINS.

(Reviewed Jan. 9, 1952)

Once a Sinner
(BRITISH)

Sexy meller starring Pat Kirkwood; okay for a few twin bills.

Hoffberg Productions release of John Argyle production. Stars Pat Kirkwood, Jack Watling. Directed by Lewis Gilbert. Screenplay, David Evans, based on novel, "Irene," by Ronald Marsh; music, Ronald Binge; camera, Frank North, Len Harris. Tradeshown in N. Y., Feb. 14, '52. Running time, 78 MINS.

(Reviewed Feb. 20, 1952)

One Big Affair

Lightweight boy-meets-girl entry; routine supporting fare.

United Artists release of Benedict Bogeaus production. Stars Evelyn Keyes, Dennis O'Keefe; features Mary Anderson, Connie Gilchrist, Thurston Hall. Directed by Peter Godfrey. Screenplay, Leo Townsend, Francis Swann, from story by George Bricker; camera, Jose Ortiz Ramos; editor, George Crome; music, L. Hernandez Breton. Tradeshown N. Y., Feb. 28, '52. Running time, 80 MINS.

(Reviewed March 5, 1952)

Outcast of the Islands
(BRITISH)

Carol Reed pic, with name cast, heads for U.S. censor trouble; not top b.o.

British Lion release of Carol Reed production. Stars Trevor Howard, Ralph Richardson; features Robert Morley, Wendy Hiller, Kerima. Directed by Carol Reed; screenplay, W. E. C. Fairchild (from Joseph Conrad's novel); camera, John Wilcox; editor, Bert Bates; music, Brian Easdale. At Plaza, London, Jan. 15, '52. Running time, 102 MINS.

(Reviewed Jan. 23, 1952)

The Face That Thrills

Routine action programmer on motorcycle racing.

RKO release of Lewis J. Rachmil production. Features Bill Williams, Carla Balenda, Robert Armstrong, Frank McHugh, Steve Flagg. Directed by Leon Barsha. Screenplay by DeVallon Scott, Robert Lee Johnson; camera, Frank Redman; editor, Samuel E. Beetley. Previewed in Hollywood, March 7, '52. Running time, 63 MINS.

(Reviewed March 12, 1952)

Pals of the Golden West
(SONGS)

Standard Roy Rogers oatuner, his final western for Republic.

Republic release of Edward J. White production. Stars Roy Rogers, Trigger (equine), Dale Evans, Estelita Rodriguez, Pinky Lee; features Anthony Caruso, Roy Barcroft, Edwardo Jiminez, Ken Terrell, Emmett Vogan, Maurice Jara, the Roy Rogers Riders. Directed by William Witney. Screenplay, Albert DeMond, Eric Taylor; story, Sloan Nibley; camera, Jack Marta; editor, Harold Minter; songs, Jack Elliott, Aaron Gonzales, Jordan Smith. Previewed Jan. 8, '52. Running time, 67 MINS.

(Reviewed Jan. 16, 1952)

Parigi e sempre Parigi
(Paris Is Always Paris)
(FRANCO-ITALIAN)
(Songs)

Minerva release of a Fortezza-Omnium International Production. Stars Aldo Fabrizi, Lucia Bose, Ave Ninchi, Marcello Mastroianni. Directed by Luciano Emmer. Screenplay, Emmer, Sergio Amidei, Ennio Flaiano, from story by Amidei and Giulio Macchi; French dialogues and adaptation, Jacques Remy and Jean Ferry; camera, Alekan; songs, Kosma; editor, Jacques Poitrenaud. At Lux Theatre, Genoa. Running time, 110 MINS.

(Reviewed Jan. 23, 1952)

Paris Chante Toujours
(Paris Still Sings)
(FRENCH—SONGS)

Cocinor release of CLM production. Features Clement Duhour, Madeleine Lebeau, Raymond Souplex, and Edith Piaf, Yves Montand, Tino Rossi, Georges Guetary, Jean Sablon, Luis Mariano. Directed by Pierre Montazel. Screenplay, Roger Feral, Jacques Chabannes; camera, Armand Thirard; editor, Paulette Robert; music, Raymond Legrand. At Paramount, Paris. Running time, 100 MINS.

(Reviewed Feb. 27, 1952)

Phone Call From a Stranger

Interesting plot, developed along mostly acceptable adult lines; okay b.o.

20th-Fox release of Nunnally Johnson production. Stars Shelley Winters, Gary Merrill, Michael Rennie, Bette Davis; features Keenan Wynn, Evelyn Varden, Warren Stevens, Beatrice Straight, Ted Donaldson, Craig Stevens, Helen Westcott. Directed by Jean Negulesco. Screenplay, Nunnally Johnson, based on story by I. A. R. Wylie; camera, Milton Krasner; editor, Hugh Fowler; music, Franz Waxman. Tradeshown Jan. 3, '52. Running time, 96 MINS.

(Reviewed Jan. 9, 1952)

The Pride of St. Louis

Warm comedy-drama based on baseball career of Dizzy Dean. Will be liked but needs selling.

20th-Fox release of Jules Schermer production. Stars Dan Dailey, Joanne Dru; features Richard Hylton, Richard Crenna, Hugh Sanders, James Brown, Leo T. Cleary. Directed by Harmon Jones. Screenplay, Herman J. Mankiewicz; based on story by Guy Trosper; camera, Leo Tover; editor, Robert Simpson; music, Arthur Lange. Previewed Feb. 22, '52. Running time, 92 MINS.

(Reviewed Feb. 27, 1952)

Quartier Interdit
(Hell's Kitchen)

Jeannic Films release of Calderon Production. Stars Ninon Sevilla. Directed by Emilio Fernandez. Camera, Gabriel Figueroa; music, Perez-Prado. At Gaumont Theatre, Paris. Running time, 81 MINS.

(Reviewed Feb. 6, 1952)

Rancho Notorious
(SONGS—COLOR)

Marlene Dietrich in pleasant, flavorsome western; good b.o. possibilities.

RKO release of Fidelity Pictures (Howard Welsch) production. Stars Marlene Dietrich, Mel Ferrer, Arthur Kennedy; features William Frawley, Jack Elam, George Reeves, Frank Ferguson, Gloria Henry, Francis McDonald, Dan Seymour. Directed by Fritz Lang. Screenplay, Daniel Taradash, from story by Sylvia Richards; songs, Ken Darby; camera (Technicolor), Hal Mohr; editor, Otto Ludwig; music, Emil Newman. Previewed in N. Y., Feb. 1, '52. Running time, 89 MINS.

(Reviewed Feb. 6, 1952)

Red Skies of Montana
(COLOR)

Excellent outdoor drama of [illegible] fire-fighters; favorable [illegible]

20th-Fox release of Samuel G. Engel production. Stars Richard Widmark, Constance Smith, Jeffrey Hunter; features Richard Boone, Warren Stevens, James Griffith, Joe Sawyer. Directed by Joseph M. Newman. Screenplay, Harry Kleiner; based on story by Art Cohn; camera (Technicolor), Charles G. Clarke; editor, William Reynolds; music, Sol Kaplan. Tradeshown Jan. 17, '52. Running time, 98 MINS.

(Reviewed Jan. 23, 1952)

Retreat, Hell!

Topnotch war drama of Marine withdrawal from the Chosin Reservoir in North Korea. Good b.o.

Warner Bros. release of Milton Sperling (United States Pictures) production. Stars Frank Lovejoy, Richard Carlson, Rusty Tamblyn, Anita Louise; features Ned Young, Lamont Johnson, Robert Ellis, Paul Smith, Peter Oritz, Dorothy Patrick. Directed by Joseph H. Lewis. Screenplay, Sperling and Ted Sherdeman, from story by Sperling; camera, Warren Lynch; editor, Folmar Blangsted; music, William Lava. Tradeshown Feb. 5, '52. Running time, 94 MINS.

(Reviewed Feb. 13, 1952)

Return of the Texan

Pleasant, general audience entertainment of Texan who returns to old homestead.

20th-Fox release of Frank P. Rosenberg production. Stars Dale Robertson, Joanne Dru; features Walter Brennan, Richard Boone, Tom Tully, Robert Horton, Helen Westcott, Lonnie Thomas, Dennis Ross. Directed by Delmar Daves. Screenplay, Dudley Nichols; based on novel by Fred Gipson; camera, Lucien Ballard; editor, Louis Loeffler; music, Sol Kaplan. Tradeshown Feb. 8, '52. Running time, 88 MINS.

(Reviewed Feb. 13, 1952)

Road Agent

Tim Holt western passable for program bookings.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Noreen Nash, Mauritz Hugo, Dorothy Patrick, Bob Wilke, Tom Tyler, Guy Edward Hearn. Directed by Lesley Selander. Written by Norman Houston; camera, J. Roy Hunt; editor, Paul Weatherwax. Tradeshown Feb. 5, '52. Running time, 60 MINS.

(Reviewed Feb. 13, 1952)

Robin Hood
(BRITISH—COLOR)

Disney's British-made version of Robin Hood legend, despite dearth of star names shapes topflight for U.S.

RKO release of RKO-Walt Disney British production. Stars Richard Todd. Features Joan Rice. Produced by Perce Pearce. Directed by Ken Annakin. Screenplay, Lawrence E. Watkin; camera, Guy Green; editor, Gordon Pilkington; Technicolor consultant, Joan Bridge; music, Clifton Parker. At RKO Radio preview theatre, London, March 3, '52. Running time, 82 MINS.

(Reviewed March 12, 1952)

Rodeo
(COLOR)

Good family trade feature for general runs.

Monogram release of Walter Mirisch production. Stars Jane Nigh, John Archer, Wallace Ford; features Gary Gray, Frances Rafferty, Sarah Hayden, Frank Ferguson. Directed by William Beaudine. Screenplay, Charles R. Marion; camera (Cinecolor), Harry Neumann; editor, William Austin; music, Marlin Skiles. Previewed Feb. 26, '52. Running time, 70 MINS.

(Reviewed March 5, 1952)

Room for One More

Topnotch family-life drama, told with humor. Cary Grant and strong word-of-mouth for building grosses.

Warner Bros. release of Henry Blanke production. Stars Cary Grant, Betsy Drake; features Lurene Tuttle, Randy Stuart, John Ridgely, Irving Bacon, Mary Lou Treen. Directed by Norman Taurog. Screenplay, Jack Rose, Melville Shavelson, from book by Anna Perrott Rose; camera, Robert Burks; editor, Alan Crosland, Jr.; music, Max Steiner. Tradeshown Dec. 18, '51. Running time, 97 MINS.

(Reviewed Jan. 16, 1952)

Rose of Cimarron
(COLOR)

Okay western feature for action fan patronage.

20th-Fox release of Edward L. Alperson production. Stars Jack Buetel, Mala Powers, Bill Williams; features Jim Davis, Dick Curtis, Tom Monroe, William Phipps, Bob Steele, Alex Gerry, Lillian Bronson, Irving Bacon, Art Smith, Monte Blue, Argentina Brunetti. Directed by Harry Keller. Written by Maurice Geraghty; camera (Natural-color), Karl Struss; editor, Arthur Roberts; music, Raoul Kraushaar, Edward L. Alperson, Jr. Previewed in Hollywood, Jan. 23, '52. Running time, 74 MINS.

(Reviewed March 12, 1952)

Royal Journey
(COLOR)
(Canadian)

Boff documentary feature of Princess Elizabeth-Prince Philip tour of Canada and U.S. Okay b.o.

United Artists (U. S.) and Columbia [illegible] release of Tom Daly production [illegible] Film Board. Features Princess [illegible] and Prince Philip. Directed by David [illegible]. Ballet sequences directed by [illegible] Parker; camera, Osmond H. Borradaille, Ron Alexander, Dennis Gillson, Bob Humble, Wally Sutton, Grant McLean, Lorne Batchelor; editors, Ron Dick, Victor Jobin; technical supervisor, Gerry Graham; music, Lou Applebaum; commentary written by Leslie McFarlane. Previewed at Nelson Theatre, Ottawa, Dec. 20, '51. Running time, 52 MINS.

(Reviewed Jan. 23, 1952)

Saturday Island
(BRITISH)

Linda Darnell, Tab Hunter in drama on tropical isle, modest b.o. in U. S.

RKO release of Coronado production. Stars Linda Darnell, Tab Hunter, Donald Gray. Directed by Stuart Heisler. Screenplay, Stephanie Nordli; camera, Oswald Morris; editor, Russell Lloyd; Technicolor consultant, Jerome Bridge; music, William Allwyn. At RKO Preview Theatre, London, March 14, '52. Running time, 102 MINS.

(Reviewed March 26, 1952)

Secret People
(BRITISH)

Audrey Hepburn in disappointing British pic; has remote chance of doing well in U.S.

GFD release of Ealing Studios production. Stars Valentina Cortesa, Serge Reggiani, Audrey Hepburn. Directed by Thorold Dickinson. Screenplay, Thorold Dickinson, Wolfgang Wilhelm; camera, Gordon Dines; editor, Peter Tanner; music, Roberto Gerhard. At Odeon Theatre, London, Feb. 5, '52. Running time, 96 MINS.

(Reviewed Feb. 13, 1952)

Scandal Sheet

Newspaper melodrama with moderate b.o. possibilities.

Columbia release of Edward Small production. Stars Broderick Crawford, Donna Reed, John Derek; features Rosemary DeCamp, Henry O'Neill, Henry Morgan, James Millican, Griff Barnett, Jonathan Hale. Directed by Phil Karlson. Screenplay, Ted Sherdeman, Eugene Ling, James Poe, based upon novel, "The Dark Page," by Samuel Fuller; camera, Burnett Guffey; editor, Jerome Thoms; musical director, Morris Stoloff. Tradeshown N.Y., Jan. 7, '52. Running time, 82 MINS.

(Reviewed Jan. 9, 1952)

School for Brides
(SONG)
(British)

Spicy farce done by all-British cast; support for dualers.

Hoffberg Productions release of Roger Proudlock production. Features Herbert Lom, Hugh McDermott, Ingeborg Wells. Directed by John Guillermin. Story and screenplay, Roger Proudlock; camera, Ray Elton. Tradeshown in N. Y., Feb. 14, '52. Running time, 73 MINS.

(Reviewed Feb. 20, 1952)

A Simple Case of Money
(Millionaires D'un Jour)
(FRENCH)

Entertaining comedy with excellent cast. Good bet for art house circuit.

Discina International Films release of Pathe-Cinema (Andre Hunebelle) production. Stars Gaby Morlay, Pierre Larquey; features Jean Brochard, Yves Deniaud, Max Revol and Gabriello. Directed by Andre Hunebelle. Adopted by Jean Halain, from story by Alex Joffe; camera, Marcel Grignon; music, Jean Marion. At Art Theatre, N. Y., Feb. 1, '52. Running time, 82 MINS.

(Reviewed Feb. 6, 1952)

Singin' in the Rain
(SONGS—COLOR)

Tuneful, highly-amusing musical, kidding early-talkie days, starring Gene Kelly, Donald O'Connor, Debbie Reynolds. Surefire grosser.

Metro release of Arthur Freed production. Stars Gene Kelly, Donald O'Connor, Debbie Reynolds; features Jean Hagen, Millard Mitchell, Cyd Charisse, Rita Moreno, Douglas Fowley. Directed by Kelly and Stanley Donen. Story and screenplay, Adolph Green and Betty Comden; suggested by song, "Singin' In The Rain"; camera (Technicolor), Harold Rosson; editor, Adrienne Fazan; songs, Freed, Nacio Herb Brown; musical direction, Lennie Hayton. Tradeshown in N. Y., March 7, '52. Running time, 103 MINS.

(Reviewed March 12, 1952)

The Sky Is Red
(ITALIAN)

Sub-standard production.

Realart release. Stars Marina Berti, Jacques Sernas, Mischa Auer, Jr.; features Anna Maria Ferrero, Liliana Pellini, Lauro Gazzolo. Directed by Claudio Gora. Screenplay, Gora, Lamberto Santilli, Leopoldo Trieste, Cesare Zavattini; camera, Vaclav Vic; original music, Valentino Bucchi; musical director, Willy Ferrero. Previewed in N. Y., Jan. 30, '52. Running time, 99 MINS.

(Reviewed Feb. 6, 1952)

The Sniper

Extremely well-done suspense melodrama on sex criminals, with possibilities according to handling.

Columbia release of Stanley Kramer Co. production; associate producers, Edna and Edward Anhalt. Features Adolphe Menjou, Arthur Franz, with Gerald Mohr, Marie Windsor, Frank Faylen, Richard Kiley, Mabel Paige, Marlo Dwyer, Geraldine Carr. Directed by Edward Dmytryk. Screenplay, Harry Brown; story, Edna and Edward Anhalt; camera, Burnett Guffey; editor, Aaron Stell; music, George Antheil. Previewed March 13, '52. Running time, 87 MINS.

(Reviewed March 19, 1952)

Smoky Canyon

New adventure of The Durango Kid. For action market.

Columbia Pictures release of Colbert Clark production. Stars Charles Starrett and Smiley Burnette; features Jack Mahoney, Dani Sue Nolan, Tristram Coffin and Larry Hudson. Screenplay, Barry Shipman; directed by Fred F. Sears; camera, Fayte Browne; editor, Paul Borofsky. Tradeshown N. Y., Jan. 18, '52. Running time, 55 MINS.

(Reviewed Jan. 23, 1952)

Something to Live For

Drama of Alcoholics Anonymous reformation of femme drunk. For distaffers.

Paramount release of George Stevens production. Stars Joan Fontaine, Ray Milland, Teresa Wright; features Richard Derr, Douglas Dick, Herbert Heyes, Harry Bellaver, Paul Valentine. Directed by Stevens. Written by Dwight Taylor; camera, George Barnes; editor, William Hornbeck, Tom McAdoo; music, Victor Young. Tradeshown Jan. 22, '52. Running time, 89 MINS.

(Reviewed Jan. 30, 1952)

Song of Paris
(BRITISH)

Dennis Price, Mischa Auer fail to help this British pic past fair dual rating.

Adelphi release of Vandyke production. Stars Dennis Price, Anne Vernon, Mischa Auer; features Hermione Baddeley. Directed by John Guillermin. Screenplay, Alex Mackinnon; camera, Len Harris; editor, Robert Hill; music, Cyril Martell. At British Council Private Theatre, London. Running time, 80 MINS.

(Reviewed Feb. 27, 1952)

The Steel Fist

Escape-from-Communism meller; modest boxoffice for dual combos.

Monogram release of Wm. F. Broidy (Wesley Barry) production. Stars Roddy McDowall; features Kristine Miller, Harry Lauter, Rand Brooks. Directed by Wesley Barry. Screenplay, C. K. Kivari (from original by Phyllis Parker); camera, William Sickner; editor, Ace Herman; music, Edward J. Kay. At New York, N. Y., week of Jan. 29, '52. Running time, 73 MINS.

(Reviewed Feb. 6, 1952)

Steel Town
(COLOR)

Standard action-romance formula against colorful steel mill background. Okay for general situations.

Universal release of Leonard Goldstein production. Stars Ann Sheridan, John Lund, Howard Duff; features William Harrigan, Eileen Crowe, Chick Chandler, James Best, Nancy Kulp. Directed by George Sherman. Screenplay, Gerald Drayson Adams, Lou Breslow; based on story by Leonard Freeman; camera (Technicolor), Charles P. Boyle; editor, Ted J. Kent. Previewed Feb. 27, '52. Running time, 83 MINS.

(Reviewed March 5, 1952)

Stormbound
(ITALIAN)

Dubbed Italian import, adequate as filler for minor spots.

Republic release of Aldo Raciti production. Stars Constance Dowling; features Andrea Checchi, Aldo Silvani, Bianca Doria. Directed by Luigi Capuano. Screenplay, Comenico Meccoli, Fulvio Palmieri, Corrado Pavolini, based on story by Capuano; camera, Gabor Pogany; editor, Robert M. Leeds; music, Alessandro Cicognini. Reviewed New York Theatre, N. Y., Jan. 16, '52. Running time, 60 MINS.

(Reviewed Jan. 23, 1952)

Stronghold

Mexican-made drama toplining Veronica Lake, Zachary Scott and Arturo de Cordova. Okay dual.

Lippert Pictures release of Producionne Mexico production. Directed by Steve Sekely; screenplay, Wells Root; camera, Stanley Cortez; musical director, Antonio Diaz Conde; editor, Charles L. Kimball. At Vogue, Hollywood, Jan. 31, '52. Running time, 72 MINS.

(Reviewed Feb. 6, 1952)

Tales of Robin Hood

Another Robin Hood adventure pic lacking names; modest boxoffice for some dual combos.

Lippert Pictures release of Hal Roach, Jr., production. Stars Robert Clarke, Mary Hatcher, Paul Cavanagh, Wade Crosby, Ben Welden. Directed by James Tinling. Screenplay and story, Leroy H. Zehren; camera, George Robinson; edi-

(Continued on page 24)

NOW! A RIP-ROARING SMASH AT POPULAR PRICES!

AND ONE OF THE BIG BOXOFFICE 6!

According to BOXOFFICE Magazine's Quarterly First Run Reports:

1. Quo Vadis 296%
2. David and Bathsheba..... 211%
3. The River 210%
4. An American in Paris..... 201%
5. Sailor Beware 187%
6. A Streetcar Named Desire..... 180%

"The big pictures are doing the kind of business exhibitors entered on their books in 1946 and 1947!"

A RECORD-BREAKER EVERYWHERE... *BOOK IT NOW—WHILE IT'S HOT!*

"THE RIVER"

Color by TECHNICOLOR

Another BIG ONE thru UA

Film Reviews

Continued from page 6

Faithful City

ion. However, this is not enough to make them a cohesive group. In addition to the usual bickering of children, there's bitter discrimination because of the different national origins. Epitaphs such as "Nazi" and "dirty Morrocan" are flung in their attempts to gain a moment of superiority.

Story deals mainly with the problem of four kids. Max, the most irascible of the quartet, is an arrogant youngster who has learned to shift for himself. In Europe, he had been an experienced blackmarket operator, knows the value of trade in cigarettes, and refuses to adhere to any adult guidance. Willy is a frightened follower whose mother had been an Aryan and in moments of terror and forgetfulness shouts, "I am an Aryan." Jean is a Morrocan lad who served as a procurer. Anna is an attractive wide-eyed lass, cynically willing to comply with any demand.

Kids are eventually adjusted to their new environment, and at pic's close the group is working harmoniously together as a well-integrated community, despite the gunfire and the shellings of the new war.

Kids, all amateurs, turn in first-rate performances, although Max, played by Israel Hanin, never arouses a degree of sympathy despite his eventual rehabilitation. Jamie Smith, as the American counselor, is handsome and rugged-looking and turns in a completely believable portrayal. (An American, now in New York, working in TV).

A good picture bet for Hollywood is Dina Peskin, a native of Israel (also now in New York) who plays Anna. Although an 18-year-old, she plays a younger lass with spirit and charm. She has a delightful accent and knows how to make with the eyes. John Slater is effective as the Viennese refugee and Didi Ramati scores as a teacher-helper. Juda Levi and Amnon Lifshitz as the Moroccan and German lads, respectively, also rate nods. Ben Josef and Rachel Markus are the other principals in the fine cast.

Although it is occasionally slow-moving, Josef Leytes' direction is on the whole creditable. G. Gibbs' lensing is on the plus side, as are the other technical credits. *Holl.*

Murder in the Cathedral

(BRITISH)

Classic Pictures release of George Hoellering production. Stars Father John Groser; features Mark Dignam, Michael Aldridge, Leo McKern, Paul Rogers. Directed by Hoellering. Screenplay, T. S. Eliot, based on his play; camera, David Kosky; editor, Anne Allnatt; music, Laszlo Lajtha; music recorded by London Philharmonic orch, with the Renaissance Singers. At Trans-Lux 60th St., N. Y., starting March 25, '52. Running time 140 MINS.

Thomas Becket	Father John Groser
King Henry II	Alexander Gauge
First Tempter	David Ward
Second Tempter	George Woodbridge
Third Tempter	Basil Burton
Fourth Tempter	T. S. Eliot
First Priest	Donald Bisset
Second Priest	Clement McCallin
Third Priest	Michael Groser
First Knight	Mark Dignam
Second Knight	Michael Aldridge
Third Knight	Leo McKern
Fourth Knight	Paul Rogers
Bishop Foliot	Alan Blakelock

T. S. Eliot's legit play, "Murder in the Cathedral," has been turned into a moving but very ponderous film. With a cast unknown to most U. S. patrons, pic will do most of its business in arty sure-seaters in this country, but even in this limited field the boxoffice should be only fairish.

Story of the life of Thomas Becket, the martyred Archbishop of Canterbury, unfolds too statically in the picture form. Eliot scripted this from his own play, but failed to add sufficient movement. Plot details how the Archbishop courageously returns to England after seven years of voluntary exile rather than submit to the king's ambition to dominate the church. Much is devoted to his temptation to return as a favorite of the king. But choosing to stay and defy him, he is slain and achieves sainthood.

There is no question about the well-chosen cast as the spiritual and human side of the archbishop is unfolded against the stately, picturesque background, including many cathedral interiors. Nor can fault be found with the musical background furnished by the London Philharmonic. But the failure of Eliot and producer-director George Hoellering to develop the stage play for the medium of the screen results only in a slow-moving, unimaginative pic.

Father John Groser, as Archbishop Becket, is impressive amidst the welter of wordage. Mark Dignam, Michael Aldridge, Leo McKern and Paul Rogers, as the four knights sent to destroy Becket, measure up to the high standard of the Old Vic, from which they were borrowed for this film. Eliot also gets into the piece as the Fourth Tempter.

David Kosky's photography is adequate excepting when dragging in countless, often meaningless closeups. Film also runs too long. *Wear.*

Angels One Five

(British)

British war pic won't rate high in the U.S.

London, March 25.

AB-Pathe release of Templar-Associated British production. Stars Jack Hawkins, Michael Denison, Dulcie Gray. Directed by George More O'Ferrall. Screenplay, Derek Twist; camera, Christopher Challis; editor, Daniel Birt; music, John Wood[illegible]. At Empire, London. Running ti[illegible]7 MINS.

"Tiger" Small	Jack Hawkins
Peter Moon	Michael Denison
Bill Ponsford	Andrew Osborn
Barry Clinton	Cyril Raymond
"Batchy" Salter	Humphrey Lestocq
"Septic" Baird	John Gregson
Group Controller	Ronald Adam
Nadine Clinton	Dulcie Gray
Betty Carfax	Veronica Hurst
Aunt Tabitha	Amy Veness
Police Constable	Philip Stainton

Action of "Angels One Five" takes place during the period described by Winston Churchill as "Britain's finest hour," when a handful of fighter pilots (the few against the many) stemmed the air invasion by Nazi war planes. Film brings back proud memories of the early wartime struggle and should have strong sentimental and emotional appeal for local audiences, although subject hardly justifies high b.o. rating for the American market.

Breaking away from the more conventional treatment, the script watches the progress of the battle, not from the actual combats, but from the messages received by and emanating from the operational control room. The fight against overwhelming odds as plotted on maps and control board comes through with graphic realism, with sufficient lighter asides to provide typical touches of humor.

Competent standard of acting set by the principals is followed by the whole cast. Jack Hawkins and Michael Denison are the two big shots of the base and their sharp discipline is tempered by a generous measure of understanding. Dulcie Gray has little more to do than appear sympathetic as the wife of the harassed control room chief. John Gregson makes a good showing as the impetous young pilot and Veronica Hurst adequately provides the one hint of romance. Cyril Raymond, Andrew Osborn, Humphrey Lestocq and Ronald Adam are among the prominent characters at the air base and play their roles with skill.

George More O'Ferrall has directed efficiently and Christopher Challis handles the cameras nicely. Daniel Birt has done a neat editing job. *Myro.*

Pictura

Feature-length film showing art works of six masters. Narration by names. Topnotch for sureseaters.

Pictura Films release of Leonid Kipnis-Herman Starr production. Features Vincent Price. Comprises six connecting episodes: **The Lost Paradise**, Hieronymous Bosch, directed by Luciano Emmer and Enrico Gras, commentary from the King James version of the Bible, narrated by Vincent Price, music by Roman Vlad; **The Legend of St. Ursula**, Vittore Carpaccio, directed by Luciano Emmer, coproduced by Sergio Amidei, commentary by Richard Nickson, narrated by Gregory Peck, music by Roman Vlad; **Francisco Goya**, produced and directed by Luciano Emmer and Lauro Ventura, narrated by Harry Marble, music by Isaac Albeniz, played by Andres Segovia; **Henri de Toulouse-Lautrec**, directed by Robert Hessens and Olga Lipska, produced by Pierre Braunberger, commentary adapted from the French by Herman Starr, narrated by Lilli Palmer, music by Guy Bernard; **Paul Gauguin**, directed by Alain Resnais, produced by Pierre Braunberger, commentary from the letters and journals of Gauguin, research by Gaston Diehl, narrated by Martin Gabel, music by Darius Milhaud; **Grant Wood**, directed By Mark Sorkin, produced by Leonid Kipnis, photographed by John Lewis, research by Jules Schwerin, narrated by Henry Fonda, music by Lan Adomian. Introductory sequences directed by E. A. Dupont, photographed by Ernest Haller. Previewed in N. Y. March 26, '52. Running time, 82 MINS.

"Pictura," first feature-length film on the subject of art, is a unique experience in art appreciation. This is no ordinary trip through museums to view static paintings, but a fascinating, entertaining introduction to the lives and works of six great painters. Pic is a natural for the art house trade, and added revenue can be obtained via tieups with local schools and museums.

An unusual camera technique which almost brings the paintings to life, a skillful use of music and a beautifully written and narrated commentary combine to make "Pictura" an exciting film experience. Use of such names as Lilli Palmer, Gregory Peck, Henry Fonda, Vincent Price, Martin Gabel and TV announcer Harry Marble for the narrations is not only effective but sure to serve as a b.o. draw. Only Price is seen on the screen as he introduces the six episodes and serves as a "guide" to a group of university students "on an exciting voyage into the far reaches of human imagination."

The six artists whose works and lives are presented are Hieronymous Bosch, Vittore Carpaccio, Francisco Goya, Henri de Toulouse-Lautrec, Paul Gauguin and America's own Grant Wood. Either specific works of the painters are used to tell a story or a legend, or the canvasses are employed to reflect the life and times of the specific painter. Latter technique is used for Goya, Toulouse-Lautrec, Gauguin and Wood.

Not the least of the film's effectiveness are the musical scores for each episode. For example, the Goya episode is enriched by the music from the guitar of Andres Segovia. Composed by Isaac Albeniz, the music blends perfectly with the "animated" presentation of the Goya paintings. Music by Roman Vlad, Guy Barnard, Darius Milhaud and Lan Adomian is also outstanding.

Although different directors, producers, writers and technicians worked on the separate episodes, each group in its own way has succeeded in completely capturing the spirit and intention of the individual artists. Only thing that could have possibly enhanced this excellent production would have been the use of color. This is only a minor criticism, for those connected with the film have succeeded in endowing the black-and-white production with unusual vividness. *Holl.*

Domenica

(FRENCH)

Paris, Feb. 27.

AGCD release of Maurice Cloche production. Features Odile Versois, Dinan; J. P. Kerien, Alain Quercy. Directed by Maurice Cloche. Screenplay, Jacques Deval; camera, Nicolas Hayer; editor, Renee Gary. At Le Raimu, Paris. Running time, 87 MINS.

Domenica	Odile Versois
Carlo	Dinan
Giuseppe	J. P. Kerien
Patrice	Alain Quercy

This is a weak attempt at a tempestuous, involved love idyll that falls short because of contrived plotting, wooden acting and lacklustre direction. For the U. S., it has exploitation pegs on its theme for special slotting or possibly some dualers.

Shot entirely on location in Corsica, it concerns a strange girl who feels she does not belong to this barren isle and tries to get away by finding a lover to carry her off. Main story is her love affair with a young student from Paris. Love scenes are handled unimaginatively. Various breast shots of Odile Versois may make for scissoring.

Film's main flaw is the rambling, undeveloped plot and flagrant casting of Odile Versois as the supposedly sensuous, half-mad Domenica. She is much too girlish for the role. Alain Quercy as her vis-a-vis is stilted and unconvincing. J. P. Xerien in a small role as the husband gives the film its only touch of authenticity.

Lensed in Corsica, the Nicolas Hayer camerawork does not take advantage of the local color and mood. Daytime stuff is good but interiors are murky. *Mosk.*

I Believe in You

(BRITISH)

British-made documentary-type meller; looks like fair boxoffice in U.S. market.

London, March 5.

GFD release of Michael Balcon-Ealing Studios production. Stars Cella Johnson, Cecil Parker, Godfrey Tearle. Produced and directed by Michael Relph, Basil Dearden. Screenplay, Jack Whittingham, Michael Relph, Basil Dearden; camera, Gordon Dines; editor, Peter Tanner; music, Ernest Irving. At Odeon, Leicester Square, London, March 5, '52. Running time, 95 MINS.

Phipps	Cecil Parker
Matty	Cella Johnson
Hooker	Harry Fowler
Norma	Joan Collins
Mr. Dove	George Relph
Pr. Pyke	Godfrey Tearle
Mr. Quayle	Ernest Jay
Jordie	Laurence Harvey
Buck	Stanley Escane
Del	Cyril Waits
Mrs. Ursula	Ursula Howells
Sergt. Body	Sidney James
Miss Macklin	Katie Johnson
Mrs. Crockett	Ada Reeve

A documentary-like treatment spotlighting the work of probation officers provides a neat peg on which to hang a story of youths from the slums mixed up with criminal gangs. In a modest sort of way, it is engrossing material and should get fair boxoffice returns on either side of the Atlantic.

The script focuses on two probation officers, one male and one female, and also on two young people who are put in their charge. Gradual influence on the minds and behavior of these near-criminal youngsters who react to the after-care work is told with compelling sincerity and against a background of typical incident and characters.

Courtroom scenes, interviews with prisoners in their cells while awaiting trial, remarks by the cranks and cronies who haunt the courts, are among the features which widen the scope of the plot. They also increase the entertainment appeal by the inevitable drama and relief.

Cecil Parker and Celia Johnson play the two main roles in contrasting style, Parker being at first self-consciously superior until brought down to earth by the understanding Miss Johnson. The two principal juvenile delinquents give Harry Fowler and Joan Collins firstclass opportunities, and both turn in strong dramatic performances. Subsidiary roles have been filled carefully with artists of the calibre of Godfrey Tearle, George Relph and Ernest Jay leading an accomplished team.

Direction by Michael Relph is straightforward. Maurice Carter's settings are convincing and editing by Peter Tanner is competent. *Myro.*

La Table Aux-Creves

(The Hunting Ground)

(FRENCH)

Paris, Feb. 27.

Marceau production and release. Stars Fernandel. Directed by Henri Verneuil. Screenplay, Verneuil, Andre Tabet; camera, Andre Germain; editor, J. Rongier. At Normandie, Paris. Running time, 90 MINS.

Arbain	Fernandel
Jeanne	Maria Mauban
Victor	Henri Vilbert
Depenoel	Delmont
Fernande	Andrex
Priest	Rene Genin

This is a peasant drama of southern France dealing with the rugged practical farmers and their moral and spiritual troubles. Film lacks the deep humor and character of its predecessors such as "The Baker's Wife." It is a cross between a macabre comedy of manners and a serio-comic love affair. The Fernandel name should give this a boost for special situations and the theme offers exploitation pegs. This lacks the stature for arty spots.

Film starts out by showing a farmer who returns home one day to find his wife has hanged herself. Then story goes into the village reactions to his possible guilt.

Fernandel's playing is hampered by the split atmosphere of the film, and he slips into mugging and straight playing for a loss of balance in the role. The usual rustic types from talkative women, to the cuckolds and the tormented priest are all well-filled. Maria Mauban is decorative as the girl in question. Henri Verneuil has followed the Marcel Ayme book quite literally leading to many talky spots. Lensing is crisp and takes fine advantage of the location scenery for good production values. Editing is smooth. *Mosk.*

Ragazze di Piazza di Spagna

(Girls of Piazza di Spagna)

(ITALIAN)

Rome, March 4.

A.D.C.N. release of Astoria Film (Rudy Solsen) production. Directed by Luciano Emmer. Original story and screenplay, Sergio Amidei; camera, Rudolfo Lombardi; editor, Vittorio Trentino; music, Mario Ruccione. Tradeshown in Rome. Running time, 96 MINS.

Marisa	Lucia Bose
Elena	Ulosetta Greco
Lucia	Liliana Bonfatti
Marisa's mother	Ave Ninchi
Elena's mother	Leda Gloria
Augusto	Renato Salvatori
Marcello	Marcello Mastroianni
Alberto	Mario Silvani
Vittorio	Eduardo De Filippo

(In Italian; No English Titles)

This latest picture of Rudy Solmsen's Astoria Films is an original story of family life in modern Rome. Plot takes the principal characters to the beautiful Piazza di Spagna and into apartments of middle-class working people, which seems a welcome change from the sordid sidestreets and alleys used so often in Italian pix. A good cast, headed by three new Italian lookers, a generous share of humor and a lively pace should make this okay for good returns in U. S. foreign-language theatres. The three comely newcomers may add additional exploitation value.

Yarn picks up Lucia Bose, Cosetta Greco and Liliana Bonfatti in the shop of a Rome fashion house and follows them up, developing the love story of each. Miss Bose has Renato Salvatori as her sweetheart but when she becomes a top model, he is temporarily cast aside as she goes in for nightlife. There is the familiar reconciliation, when she realizes she actually does not crave nightclubbing as a habit.

Miss Greco becomes embittered when she finds out that her lover, a bookkeeper, has been two-timing her. All of her friends have sweethearts and she is further annoyed by her widowed mother trying to make a good match for her. She attempts suicide but later falls for an honest taxicab driver. The third femme, Bonfatti, is shown as a natural flirt who always is surrounded by admirers. Ultimately, a long-time admirer, a race horse jockey, wins.

Film is nicely paced, with Luciano Emmer's direction obtaining good performances, and the three attractive girls handling their roles adequately. Ave Ninchi, as Miss Bose's mother, turns in her usual good acting job. Salvatori, Mario Silvani and Marcello Mastroianni are believable as young Romans of today. Eduardo De Filippo is wasted in the minor role of Vittorio. Sergio Amidei's scripting holds charm and interest and sometimes is humorous. *Tubb.*

L'Amour, Madame

(Love, Madame)

(FRENCH)

Paris, March 4.

Sirius release of Sirius-Raoul Ploquin production. Stars Arletty, Francois Perier. Directed by Gilles Grangier. Screenplay, Francois Giraud; camera, Jean Isnardi; editor, Madeleine Gug. At Marignan and Marivaux, Paris. Running time, 87 MINS.

Arletty	Arletty
Francois	Francois Perier
Diane	Marie Daems
Mother	Mireille Perry
Wardrobe	Jeanne Fusier-Gil

Film is a lightweight comedy of an awkward young playwright who gets entangled with a big star and how she helps him see the light. It is played to the hilt by Arletty and Francois Perier, but never gets away from the play original. Situations are talky and humor is strictly local, depending upon the audiences being hep to Gallic personalities and show biz allusions. Film is limited in this respect for U.S. slotting. Might do for special spots on the Arletty name.

Arletty, playing herself, has to share a sleeper with an unknown young man. The boy, Francois Perier, is tongue-tied by her presence and they part amicably. This simple incident is built up by his ambitious mother into a liaison to give him prestige. His flighty girl now begins to go for him but into this comes Arletty. Then pic goes through some well-done situation gags as he tries to keep up the pretense with Arletty helping him along. He finally tells his girl, who drops him. From all of this he writes a play which is a big success.

Arletty is dynamic and appealing in a roisterous takeoff on herself. Perier is perfect in timing and reaction as the young artist who manages to bungle through his first big affair. Marie Daems stands out as the dimwitted, stagestruck girl whose snobbishness and naive romanticism keep the boy on edge throughout. Gilles Grangier has kept these slim proceedings moving at a good clip. Story would be a good bet for a Hollywood rewrite. *Mosk.*

Tanz ins Gluck

(Dance into Happiness)

(AUSTRIAN)

(Color-Songs)

Vienna, March 4.

Sachafilm release of Weiner Mundus production. Stars Johannes Heesters. Directed by Alfred Stoeger. Screenplay, Fritz Koselka and Lilian Belmont; camera, Herbert Geier and Kurt Schultz; music, Robert Stolz. Color by AGFA. At Apollo, Vienna. Running time, 95 MINS.

Pedro Damin	Johannes Heesters
Rose v.Feuerkogel	Lucie Englisch
Rosemarie Reisdorfer	Waltraut Haas
Ines Cavalcante	Ursula Linzen
Lola Quandtner	Ami Maier
Mira Cavalcante	Grethe Weiser
Pablo Ferrelra	Ulrich Bettac
Porter	Beppo Brehm
Heinz Falkenheyan	Josef Egger
Hyazinth Quandtner	Fritz Imhoff
Antonio Vicente	Hans Richter

The names of Johannes Heesters, as star, and composer Robert Stolz alone guarantee a good draw from the outset. This should build via word-of-mouth because it is an excellent production. It is one of the better Austrian pix for the U. S. market.

A lot of natural comedy is developed by the scripters, which used the original operetta libretto only as a frame. Story tells of intrigues of a danseuse, with her exlover led to believe many outrageous things.

Heesters turns in a competent job as the lover and singer while Waltraut Haas scores handily with a fine characterization as a stage deb. Fritz Imhoff and Joseph Egger are not as funny as usual. Others are okay. Heesters sings most of the hit tunes plus the added songs, "Primavera," "Red Lips" and "Fiddler," to which Bruno Hardt Warden and Ludwig H. Ulrich added nice lyrics. "Red Lips" has a true Stolz melody. His musical direction is flawless.

Pace is brisk enough but the pic appears to need cutting. Camera work is good. Color is not so strong. A remake in English might be successful. *Maas.*

HAPPY EASTER AT MUSIC HALL AND NATIONWIDE!

M-G-M presents "SINGIN' IN THE RAIN" starring Gene Kelly • Donald O'Connor • Debbie Reynolds • with Jean Hagen • Millard Mitchell • and Cyd Charisse • Color by Technicolor • Story and Screen Play by Betty Comden and Adolph Green • Lyrics by Arthur Freed • Music by Nacio Herb Brown • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

WEATHER FORECAST: GOLDEN M-G-M SHOWERS!

Film Reviews Index

Continued from page 20

tor, Richard Currier; music, Leon Klatzkin. At New York, N. Y., starting Jan. 2, '52. Running time, 61 MINS.
(Reviewed Jan. 9, 1952)

Talk About a Stranger

Minor entertainment for lower-case bookings.

Metro release of Richard Goldstone production (Sol Baer Fielding, associate producer). Stars George Murphy, Nancy Davis, Billy Gray, Lewis Stone, Kurt Kasznar; features Ann Ulomb. Directed by David Bradley. Screenplay, Margaret Fitts; based on story by Charlotte Armstrong; camera, John Alton; editor, Newell P. Kimlin; music, David Buttolph. Previewed Feb. 20, '52. Running time, 65 MINS.
(Reviewed Feb. 27, 1952)

Target

Good Tim Holt western in his series.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Linda Douglas, Walter Reed, Harry Harvey, John Hamilton, Lane Bradford, Riley Hill, Mike Ragan. Directed by Stuart Gilmore. Written by Norman Houston; camera, J. Roy Hunt; editor, George Shrader. Previewed March 31, '52. Running time, 61 MINS.
(Reviewed March 26, 1952)

Tarzan's Savage Fury

Routine entry in the "Tarzan" series, passable for secondary situations.

RKO release of Sol Lesser production. Stars Lex Barker, Dorothy Hart, Patric Knowles, Charles Korvin; introducing Tommy Carlton. Directed by Cyril Endfield. Screenplay, Cyril Hume, Hans Jacoby, Shirley White; based on characters created by Edgar Rice Burroughs; camera, Karl Struss; editor, Frank Sullivan; music, Paul Sawtell. Previewed March 14, '52. Running time, 81 MINS.
(Reviewed March 19, 1952)

Texas City

Johnny Mack Brown in routine sagebrusher. For lower dualers.

Monogram release of Silvermine (Vincent M. Fennelly) production. Stars Johnny Mack Brown; features Jimmy Ellison, Lois Hall. Directed by Lewis Collins. Screenplay, Joseph F. Poland; camera, Ernest Miller; editor, Sam Fields. At New York Theatre, N. Y., March 19, '52. Running time, 55 MINS.
(Reviewed March 26, 1952)

Texas Lawmen

Johnny Mack Brown oater passable for lower bracketing on dual bills.

Monogram release of Vincent M. Fennelly production. Stars Johnny Mack Brown; features Jimmy Ellison, Stan Jolley. Directed by Lewis Collins; screenplay, Joseph Poland from story by Myron Healey; editor, Sammy Fields; camera, Ernest Miller. At the New York, N. Y., week of Feb. 13, '52. Running time, 54 MINS.
(Reviewed Feb. 20, 1952)

Thief of Damascus
(COLOR)

Escapism okay for duals.

Columbia release of Sam Katzman production. Stars Paul Henreid; features John Sutton, Jeff Donnell, Lon Chaney, Elena Verdugo, Helen Gilbert. Directed by Will Jason. Screenplay, Robert E. Kent; camera (Technicolor), Ellis W. Carter; editor, William Lyon; music, Mischa Bakaleinikoff. Tradeshown, N. Y., March 21, '52. Running time, 78 MINS.
(Reviewed March 26, 1952)

Trail Guide

Tim Holt in routine program oater.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Linda Douglas, Frank Wilcox, Robert Sherwood, John Pickard, Kenneth MacDonald. Directed by Lesley Selander. Screenplay, Arthur E. Orloff; story, William Lively; camera, Nicholas Musuraca; editor, Samuel E. Beetley. Tradeshown Jan. 18, '52. Running time, 60 MINS.
(Reviewed Jan. 23, 1952)

Treasure of Lost Canyon
(COLOR)

William Powell starred in Robert Louis Stevenson pioneer western story. For duals.

Universal release of Leonard Goldstein production. Stars William Powell. Directed by Ted Tetzlaff. Screenplay, Brainerd Duffield and Emerson Crocker, based on Robert Louis Stevenson's "Treasure of Franchard"; camera, Russell Metty; editor, Milton Carruth; musical direction, Joseph Gershenson. Tradeshown in N. Y., Feb. 7, '52. Running time, 82 MINS.
(Reviewed Feb. 13, 1952)

Ultimo Incontro
(Last Meeting)
(ITALIAN)

Lux Film release of a Ponti-DeLaurentis production. Stars Valli, Amedeo Nazzari, Jean Pierre Aumont. Directed by Gianni Franciolini. Screenplay, Alberto Moravia, Edoardo Anton, Pietrangeli, Giorgio Pastina, G. P. Callegari, from story "La Biondina" by Marco Praga; camera, Anchise Brizzi; music, Enzo Masetti; editor, Adriana Novelli. At Grattacielo, Genoa. Running time, 92 MINS.
(Reviewed Jan. 9, 1952)

Un Grand Patron
(A Big Boss)
(FRENCH)

Discina production and release. Stars Pierre Fresnay. Directed by Yves Ciampi. Screenplay, Pierre Very, Ciampi, Very; camera, Marcel Grignon; editor, Roger Dwyre. At Helder and Balzac, Paris. Running time, 95 MINS.
(Reviewed Jan. 2, 1952)

The Vanishing Outpost

Lash La Rue in routine oater-opera; light returns for western pic.

Realart Pictures release of Ron Ormond production. Stars Lash La Rue. Directed by Ormond. Screenplay, Alexander White; camera, Ernest Miller; editor, Hugh Winn. At New York, N. Y., starting Jan. 2, '52. Running time, 58 MINS.
(Reviewed Jan. 9, 1952)

Viva Zapata!

Film treatment of Mexican revolutionary is adaptable to strong key situation selling. Elsewhere spotty.

20th-Fox release of Darryl F. Zanuck production. Stars Marlon Brando, Jean Peters; features Anthony Quinn, Joseph Wiseman, Arnold Moss, Alan Reed, Margo, Harold Gordon, Lou Gilbert, Mildred Dunnock. Directed by Elia Kazan. Written by John Steinbeck; camera, Joe MacDonald; editor, Barbara McLean; music, Alex North. Tradeshown Feb. 1, '52. Running time, 112 MINS.
(Reviewed Feb. 6, 1952)

A Voice in Your Heart
(Una Voce Nel Tuo Cuore)
(ITALIAN)
(Songs)

Lightweight comedy-drama with Gino Bechi, Beniamino Gigli; strong for Italian-language spots.

Lupa Films Distributing release of Scalera Film production. Stars Gino Bechi, Beniamino Gigli. Directed by Alberto D'Aversa. Screenplay, Rodolfo Lombardi, Pietro Nardi, D'Aversa, from orlginal story by D'Aversa; camera, G. Lombardi; English titles, Guido Beverini. Tradeshown in N. Y., Feb. 20, '52. Running time, 98 MINS.
(Reviewed Feb. 27, 1952)

Waco

Wild Bill Elliott in okay action western for secondary bookings.

Monogram release of Vincent M. Fennelly (Silvermine) production. Stars Wild Bill Elliott; features Stanford Jolley, Pamela Blake, Paul Fierro, Rand Brooks, Richard Avonde, Pierce Lyden, Lane Bradford, Terry Frost. Directed by Lewis Collins. Screenplay, Dan Ullman; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. Previewed Feb. 19, '52. Running time, 68 MINS.
(Reviewed Feb. 27, 1952)

When in Rome

Van Johnson, Paul Douglas in priest-convict chase drama with religioso theme and Rome background. Fair b.o.

Metro release of Clarence Brown production. Stars Van Johnson, Paul Douglas; features Joseph Calela, Carlo Rizzo, Tudor Owen, Dino Nardi, Aldo Silvani. Directed by Brown. Screenplay, Charles Schnee, Dorothy Kingsley; from story by Robert Buckner; camera, William Daniels; editor, Robert J. Kern; music, Carmen Dragon. Previewed Feb. 26, '52. Running time, 78 MINS.
(Reviewed March 5, 1952)

Whispering Smith Vs. Scotland Yard

Private-eye melodrama filmed in Britain, for secondary bookings.

RKO release of Julian Lesser production. (Filmed in England in association with Exclusive Films, Ltd.) Stars Richard Carlson, Greta Gynt, Rona Anderson, Herbert Lom; features Alan Wheatley, Reginald Beckwith, Dora Bryan, Daniel Wherry, Danny Green, James Raglan. Directed by Francis Searle. Screenplay, Steve Fisher; story and adaptation, John Gilling; based on a character created by Frank H. Spearman; camera, Walter Harvey; editor, James Needs. Previewed in Hollywood, March 7, '52. Running time, 77 MINS.
(Reviewed March 12, 1952)

The White Hell of Pitz-Palu
(GERMAN)

Poor German remake of silent pic. Dubbed-in English dialog distracting.

Lux Film release of H. R. Sokal and F. A. Mainz production. Stars Hans Albers, Lisclotte Pulver, Antje Weisgerber; features Ellen Widman, Heinrich Grettler. Directed by Rolf Hansen. Screenplay, Erna Fentsch; based on story by Dr. A. Fanck; camera, Richard Angst; editor, Anna Hollering; musical score, Mark Lothar. Reviewed in N. Y., Dec. 12, '51. Running time, 98 MINS.
(Reviewed Jan. 2, 1952)

The Wild North
(COLOR)

Rugged adventure yarn laid in primitive reaches of Canada. Stewart Granger, Wendell Corey and good b.o. outlook.

Metro release of Stephen Ames production. Stars Stewart Granger, Wendell Corey; features Cyd Charisse. Directed by Andrew Marton. Written for screen by Frank Fenton; camera (Anscocolor), Robert Surtees; editor, John Dunning; music, Bronislau Kaper. Tradeshown Jan. 9, '52. Running time, 97 MINS.
(Reviewed Jan. 16, 1952)

Wings of Danger
(BRITISH)

Confusing British entry, strictly for secondary markets.

Lippert release (in U. S.) of Anthony Hinds production. Stars Zachary Scott; features Robert Beatty, Kay Kendall, Noami Chance, Arthur Lane, Colin Tapley. Directed by Terence Fisher. Screenplay, John Gilling; camera, James Harvey; editor, Jim Needs. At Paramount Theatre, Los Angeles, March 21, '52. Running time, 73 MINS.
(Reviewed March 26, 1952)

With a Song in My Heart
(SONGS—COLOR)

Drama with music based on career of Jane Froman. Strong entertainment values.

20th-Fox release of Lamar Trotti production. Stars Susan Hayward, Rory Calhoun, David Wayne, Thelma Ritter; features Robert Wagner, Helen Westcott, Una Merkel, Richard Allan, Max Showalter. Directed by Walter Lang. Written by Trotti; camera (Technicolor), Leon Shamroy; editor, J. Watson Webb, Jr.; new songs, Alfred Newman, Eliot Daniel, Ken Darby; musical direction, Newman; vocal direction, Darby; orchestration, Herbert Spencer, Earle Hagen. Tradeshown Feb. 14, '52. Running time, 116 MINS.
(Reviewed Feb. 20, 1952)

Woman in the Dark

Poor programmer, shy of entertainment even for that bracketing.

Republic release of Stephen Auer production. Features Penny Edwards, Ross Elliott, Rick Vallin, Richard Benedict. Directed by George Blair. Screenplay, Albert DeMond; based on play by Nicholas Cosentino; camera, John MacBurnie; editor, John Rich. Previewed Jan. 11, '52. Running time, 60 MINS.
(Reviewed Jan. 16, 1952)

This Woman Is Dangerous

Excellent Joan Crawford starrer of femme crook reformed by love. Good b.o. possibilities.

Warner release of Robert Sisk production. Stars Joan Crawford, Dennis Morgan, David Brian; features Richard Webb, Mari Aldon, Philip Carey, Ian MacDonald, Katherine Warren. Directed by Felix Feist. Screenplay, Geoffrey Homes, George Worthington Yates; from story by Bernard Girard; camera, Ted McCord; editor, James C. Moore; music, David Buttolph. Tradeshown Jan. 22, '52. Running time, 77 MINS.
(Reviewed Jan. 30, 1952)

Young Man With Ideas

Generally amusing domestic comedy of young lawyer, with Glenn Ford, Ruth Roman, Denise Darcel. Fair b.o.

Metro release of Gottfried Reinhardt-William H. Wright production. Stars Glenn Ford, Ruth Roman, Denise Darcel; features Nina Foch, Donna Corcoran. Directed by Mitchell Leisen. Screenplay, Arthur Sheekman; camera, Joseph Rutenberg; editor, Fredrick Y. Smith; music, David Rose. Previewed Feb. 21, '52. Running time, 85 MINS.
(Reviewed Feb. 27, 1952)

O'seas Drop

Continued from page 5

October, 1952, and British Board of Trade in a letter to Eric Johnston, Motion Picture Assn. of America prexy, has asked for a new confab. Talks will probably get under way in either June or July, and it is feared that Britain will ask for a cutdown on the amount of coin going to the U. S. Recent remittances from England have been between $23,000,000 and $24,000,000, the result of additional concessions obtained from the British last year. Pact calls for a basic $17,000,000 remittance, and industryites are hoping that this amount will be able to be maintained.

Western German Curbs

Up to recently there have been no restrictions on remittances or limitation on playing time in Western Germany. However, with the rebuilding of the German film industry, some playing time has been taken away from American pix and there have been some indications of added taxes to subsidize German films. MPAA's Berlin rep recently returned to the States and outlined to film execs the situation in that country.

In Belgium, the industry still doesn't know where it stands. At one time Belgium was the classic example of the free market. Situation changed at the end of last year, and filmites in the U. S. still don't know the amount of coin they'll be able to withdraw from there. France took stock of its balance sheet at the beginning of this year and clamped down on remittances. Nothing has come out of Argentina for quite a while, and the situation there is said to be due for review shortly. Brazil recently added additional restrictions.

The industry has been in the fortunate position that when one market closed down another opened up, but no one knows how long this will continue. For example, when the English and French markets tightened, Western Germany became a good customer. The Japanese market became available a short time ago, but it is far from a free market. An agreement was recently concluded with Spain.

American outfits have tried many methods to make use of the frozen coin. They've invested in local businesses and real estate, and have arranged exchange deals with American importers. Latter arrangement brings some coin back, while the local investments accumulate more coin which companies hope to eventually withdraw. Making pix in foreign countries is another gimmick to use up coin. But, as one exec pointed out, "How many pix can you make abroad? The production of pictures in all countries is not practicable."

Execs of all film companies agree that there is no ready solution, and the settlement of the money question depends largely on the world situation. All they can do, they noted, is hope for the best and work for the best possible deals in the negotiations with the foreign governments.

Legion Huddle

Continued from page 3

of "Death of a Salesman" (Col) here.

Problems faced by the industry, such as the California law, and the Federal Court decision which have forced payoffs to members of the "Unfriendly 10," were pointed out to the legionnaires.

Present for MPAA were Eric Johnston, Joyce O'Hara, Kenneth Clark and Sidney Schreiber. Company toppers attending included Nicholas M. Schenck, Barney Balaban, Y. Frank Freeman, Nate Spingold, William H. Clark, John O'Connor, Theodore Black, Spyros Skouras and Sam Schneider, plus Maurice Benjamin for the Assn. of Motion Picture Producers. Meeting took place following the two-day session of the MPAA executive committee, which was moved to Washington.

Krim-Goldwyn

Continued from page 3

limited initially to "Hans Christian Andersen," Danny Kaye starrer, which Goldwyn has nearing completion.

Goldwyn - Krim agreement reached at their last session was to the effect that the film-maker would not renew with RKO until UA is given an opportunity to offer its proposed releasing pact terms.

Krim additionally is slated to resume negotiations with Lew Wasserman, Music Corp. of America prez, on a projected deal for a number of MCA clients to do indie pix for UA release on an ownership-participation basis.

Par Releases

Continued from page 5

berg, five pic will go out in July and August, and eight additional are tentatively listed for September through December.

In other activity on the releasing front this week, 20th-Fox distribution director Al Lichtman announced that 20th's slate for May 15 through the end of the year will include six reissues, all of which will have new ad material and press books. These are "Leave Her to Heaven," "Crash Dive," "To the Shores of Tripoli," "Home in Indiana," all in color, and "Laura" and "This Above All."

March Pix B. O.

Continued from page 4

(WB), a newcomer, rounded out the Golden Dozen.

"Phone Call From Stranger" (20th), "Hoodlum Empire" (Rep), comparatively new the past month; "Death of Salesman" (Col) and "Lone Star" (M-G), fifth in February, are the runnerup films in that sequence.

"Singin' in Rain" (M-G) looms potentially socko on the basis of its initial week at the N. Y. Music Hall, where it is the Easter-season picture. "Mutiny" (UA), which also got under way last month, came through with some fine to strong sessions. In Seattle, it was the top new pic the week it opened. "Rancho Notorious" (RKO) ranged from good to mild last month.

"Flesh and Fury" (U), a newcomer as the month ended, chipped in with solid to smash returns prior to coming into the N. Y. Loew's State. "Deadline—U.S.A." (20th), which drew very favorable reviews, was rated good on preem week at the N. Y. Roxy, but dipped sharply in its holdover session. "Something to Live For" (M-G) varied from mild to okay. "Tembo" (RKO), also new, was inclined to be uneven.

"Waco" (Mono) came through with several okay sessions in March. "Invitation" (M-G), also just getting under way, was spotty. "Steel Town" (U), which got a batch of new bookings last month, pushed up solidly as March ended.

"Marrying Kind" (Col), new Judy Holliday starrer, started out like it was picking up where "Born Yesterday" (Col) left off, with a sock preem week at the N. Y. Victoria. "Sword's Point" (RKO) began to show more promise as the month closed. "Green Glove" (UA), likewise new, came through with some fine to okay weeks.

"David and Bathsheba" (20th) was highly disappointing when routed around again at pop scale. "Woman Is Dangerous" (WB), not up to par for a Joan Crawford starrer, managed to cop a 10th place one week in March. "Las Vegas Story" (RKO) wound up ninth another week last month.

"Meet Danny Wilson" (U), currently at the N. Y. Paramount, where Frank Sinatra, star of pic, is appearing as star of the stage bill, collected some sizeable coin on scattered datings in March. "Pandora" (M-G) displayed enough one week to land ninth position for that week. "Girl in Every Port" (RKO), which was 10th in February, fared very well on several playdates.

"Room for One More" (WB), sixth in February, managed to land 11th one week. "Cimarron Kid" (U) continued showing marked stamina for a western. "Detective Story" (Par), which finished its main dates early this year, collected some additional coin via a few strong dates. "Red Skies of Montana" (20th) continued spotty. "Ma, Pa Kettle at Fair" (U) was big in Louisville and okay in Detroit, its initial playdates.

Myers' Blast

Continued from page 3

via large-screen tele, and the regular telecasters can travel parallel paths of progress.

In Washington last week, Myers issued a press statement which, among other things, charged the telecasters with putting the pressure on film companies to release standard theatrical pix to TV. The TV outfits were doing this, he said, to bolster their own "unsatisfactory programs."

He also accused the Department of Justice and the FCC, under the "influence" of the telecasters, of "bulldozing" the film companies into releasing product to TV.

N. Y. execs commented that to seek to gain advantages for one industry, such as films, by downbeating another in an allied field is an impossibility within the framework of free enterprise. The idea of blasting TV is in violation of this principle, according to some observers. They added that harmonious relationship between tele and the film industry could hardly be achieved where one undertakes to make an enemy of the other.

Film men also remarked that Myers' expressed views on the FCC could even impair the trade's chances of success when hearings are held for special channels on large-screen theatre tele.

Inside Stuff—Pictures

United Paramount Theatres veep Bob Weitman and RCA v.p. Manie Sacks, both close friends of Frank Sinatra, have been guiding him in his campaign to win friends and influence people (especially of the press and photog corps) that he's a "new" Sinatra. The crooner, currently at the Broadway Paramount, N.Y., and doing well, has been intent on "mending some fences," referring to his poor press relations of the past. Kidding-on-the-square he sent the Press Photographers Assn. of N.Y. a note, "I'll always be made up and ready in case you ever want to shoot any pictures of me."

Sinatra shares Sacks' apartment when in N.Y. and it is generally believed that he can swing over from CBS to RCA at will. Meantime Sinatra has been huddling with Abe Lastfogel, g.m. of the William Morris agency, since leaving the MCA bailiwick.

Reported, also, that Universal will make another picture with him—Sinatra is currently personaling with his U pic, "Meet Danny Wilson," at the N.Y. Par. Report the producer lapsing its option on a second film is awry.

Universal short subject, "Danger Under the Sea," released without fanfare in December, 1951, is receiving an unusual hypo as a result of unsolicited national magazine breaks. Pic, viewed by editors in theatres, brought forth requests for stills which U had to make up in a hurry and resulted in a full-page layout in U. S. Camera and a forthcoming two-pager in Coronet. Interest caused U to hold a special screening for mag editors, an unusual procedure for a two-reeler.

Footage, uncovered by Thomas Mead, U's shorts topper, shows divers working underwater without the typical cumbersome apparatus. Pic was made off the coast of France with the aid of a special underwater camera and depicts divers exploring shipwrecks. Interest in "Danger" has prompted U to examine additional footage which it'll release shortly as "Rhythm on the Reef," a one-reeler.

20th-Fox will come in for some indirect plugging tomorrow (Thursday) when the Armed Forces, Red Cross, USO-Camp Shows and other groups jointly sponsor a huge blood donor rally in Times Square, N.Y., at noon. Slogan will be "Give Blood to Our Armed Forces With a Song In Your Heart." Songstress Jane Froman, upon whose career 20th's "With a Song In My Heart" is based, will present a special citation to Army vet Simon Schneider for donating his eighth gallon of blood. Comedian Jack Carter will emcee.

Alan Ladd will start his first starrer for Warners, "The Iron Mistress," on April 15, and the chances are that it will be released ahead of three pictures he made at Paramount. Trio in the Paramount consists of "Thunder in the East," completed nearly a year ago; "Shane," finished last October, and "Botany Bay," which wound up in February. None of them will be released before 1953. Meanwhile "Red Mountain," Ladd starrer produced by Hal Wallis, goes out in May.

Two-hour pictures are on the increase in Hollywood, with seven longies slated for 1952 release as compared with five in 1951. Paramount has three: Leo McCarey's "My Son John," 121 minutes; "Carrie," 137, and Cecil B. DeMille's "The Greatest Show on Earth," 151. Two at RKO are "Jet Pilot," 152 minutes, and "The Big Sky," 148. Metro's "Scaramouche" runs 124 minutes and 20th-Fox's "What Price Glory" was recently clocked at two hours and 18 minutes.

Paul E. Glasse, manager of Fabian's Embassy Theatre, Reading, Pa., has been issuing a booklet for the past 15 years to troupers, managers, execs, libraries, newspapers and friends which he calls "Lest We Forget." Booklet includes list of show people who died during the year with brief biographical sketches appended.

Minimum of 1,000 prints are being made of "Front Line '52," a 10-minute short produced by Paramount for the United Jewish Appeal. Starring Eddie Cantor, the one-reeler deals with economic problems facing Israel and asks funds to assist in solving them. UJA national goal, incidentally, is $151,500,000. Cantor short will be made available to communities throughout the country in 16m prints.

WarnerColor, a new tint process which Warners unveiled last week in Hollywood, stems from studio experimentation that began almost five years ago in association with Eastman Kodak scientists.

Vail Seeks Yankwich Probe

Continued from page 2

dios to make settlements with the ousted members of the "10."

Vail read from the transcript of the 1947 hearing at which Cole never answered whether he was a member of the Communist Party and even ducked telling the committee whether he belonged to the Screen Writers Guild. Yet Cole kept insisting that he was answering the questions. On the basis of this testimony, a Federal Court found Cole guilty of contempt, fined him $1,000 and sent him to Federal jail for a year.

"Inherent in that finding and sentence," said the Congressman, "was shock and offense to the community and public hatred, scorn and contempt within the meaning of the good conduct clause, a fact that Judge Yankwich chose to ignore.

"The Congress has an interest in this case that cannot be overlooked or evaded. Therefore, to fulfill the obligation of the Congress, I ask a Congressional investigation to determine the fitness of Judge Leon Yankwich to retain a seat on the Federal bench."

Reviewing Yankwich's background, Vail said that, in 1945, Yankwich was a guest lecturer at the People's Education Center of L. A., which, in 1948, was cited as Communist and subversive by the Attorney General.

"It is highly significant," said Vail, "that associated with Judge Yankwich as lecturers before the People's Education Center were John Howard Lawson, Herbert Biberman and Edward Dmytryk, three individuals included in the membership of the 'Hollywood 10.' Another lecturer was Ben Margolis.

"It provides added interest to note that he (Margolis) was one of the three attorneys representing Lester Cole in the case presided over by Judge Yankwich." The Congressman continued that "according to affidavit submitted by Loew attorneys several weeks prior to the Cole-Loew trial, Judge Yankwich confided to a friend at a party that he hoped the case would not come before him because he would have no alternate but to rule in favor of the plaintiff, Cole."

Metro asked Yankwich to disqualify himself on the ground of pre-trial prejudice, but the judge refused to do so.

Rep Stockholders

Continued from page 5

because of his honeymoon?" It was generally agreed by both management reps and stockholders that this was a legitimate reason for non-attendance.

Conclave also saw four directors re-elected to the board by overwhelming pluralities. They are William M. Saal, exec assistant to prexy Yates; John Petrauskas, Jr., treasurer; Edwin Van Pelt, a Chemical Bank & Trust Co. veepee, and Douglas T. Yates, a Rep exec.

A stockholder's suggestion that some of the company's 4% debentures, which mature in 1965, be retired to save interest was rejected by the management as an unwise move. He was told that such a step could not be made since the firm is attempting to conserve its cash assets.

$2,304,531 Asked By Dore Schary in New Suit Vs. Wage Earners Group

Hollywood, April 1.

Charging continued picketing against him, Dave Schary, Metro studio head, has filed a new $2,304,531 libel suit against the Wage Earners Committee and 12 individuals in Superior Court. He dismissed his original suit against the group Feb. 8, in which he asked $1,250,000.

More individuals were named in the new complaint, which charged the group with picketing theatres showing Metro product, impugning Schary's loyalty and linking him to Communist groups. He asks that the defendants be enjoined from directly or indirectly identifying him as a Communist, fellow-traveller, sympathizer, or past or present member of any group listed as subversive by State or Federal Un-American Committees.

New damages are sought because picketing continued after filing of the original suit, allegedly further damaging Metro production topper's reputation. Schary asks general damages of $2,000,000, punitive damages of $300,000 plus $4,531.65 representing cost of advertisements he was forced to take to counteract the attack against him.

Pix Slew

Continued from page 3

against a film likely would deter Government employees from buying tickets. Under such circumstances any film would be fated for a quick commercial demise. It's observed in exec trade circles.

So far picketing has been limited to only sporadic instances, such as the recent demonstration by a downtown Manhattan chapter of the Catholic War Veterans in protest of Columbia's "Marrying Kind" at the Victoria, Broadway first-run. This, of course, burned Col toppers for the reason that Judy Holliday, star of the film, has denied that she knowingly became linked with any outfit listed as subversive by the Attorney General. Also, no one had come up with any evidence to the contrary, but still the pickets marched against the comedienne.

Political Downbeat

Seen by industryites as plenty detrimental is the political downbeating of films in official publications and organizational bulletins put out by an outfit such as the Legion. An example here was the Legion's monthly mag of last December, which listed no less than 50 pix as being objectionable because of personnel employed in their production.

Legion publication, it's noted, reaches many subscribers, and controversial articles such as those involving Hollwood receive further penetration via the word-of-mouth routine. Thus, the number of persons introduced to the listed pix is up in the millions. If only 1% refused to patronize the product, the trade clearly loses an abundance of revenue.

All this, say highly-placed industry men, translates the overall situation in terms of immediate dollars. The long-distance loss in terms of detrimental public relations through any continued identification of Hollywood with politically distastefully persons could be lots more harmful.

Fact that film company presidents and other topkicks huddled with Legion toppers this week was taken to indicate that the industry has decided on positive action in combatting the problem. Presumably, the filmites want only the opportunity to voice their side in any dispute. They believe that level-headed reasoning of the issues involved, with both the trade and outside groups in a conciliatory mood, will reduce by plenty the flareups against pix.

What's specifically feared is any snowballing of agitation against pix which indiscriminately are labeled anti-American either via story material or personnel. Since the Jean Muir episode, it's observed, right-wingers in various fields have been increasingly impetuous in placing the Communist brand, oft-times by innuendo, on persons and groups.

Bad Biz Brings Few Closings

Continued from page 7

against 18,000 five years ago, but few tradesters in the know would take that seriously. There may be that many houses, but not that many operating on either a full-time or a weekend and seasonal basis.

VARIETY sampling shows a great differential from territory to territory. Situation in Chicago and on the Coast is undoubtedly bleak. Canada, on the other hand, has seen a strong upbeat in the number of houses, and the St. Louis territory, for instance, has had 40 conventional theatres close as against 39 new ones built, plus 87 new drive-ins, making a net gain of 86 houses.

Aside from changes in types of neighborhoods, closings have been brought on in many cases by just the plain "wearing out" of theatres. Many were built years ago and got beyond the point where spending thousands of dollars on refurbishing was feasible.

As a result, their business declined, just like those in the bad neighborhoods, so that lack of b.o. was the immediate reason for shuttering. But the survey would indicate that ordinary, fingerable causes, such as tele, were not the over-riding reasons for the diminishing returns.

Bleak Chi Picture

Chicago, April 1.

While the fear of theatre shutterings has lessened slightly here—in fact, there is talk of several of the closed houses reopening in the near future—figures still portray a bleak picture. There are 91 theatres closed now, not counting the Palace and Grand Loop houses, which are in the midst of a motion picture operators' jurisdictional dispute, and the total number of idle seats is 58,473. That's just in Chicago proper. For the rest of the area, including nearby Illinois and Indiana, there are 52 more houses and 25,248 more seats.

An analysis of the locations reveal that most of the closed spots are in the 300-seat class, but it doesn't hold true, especially in Chicago, where it ranges up to 2,000-seaters and the average is closer to 600 seats. Vast majority of the darkened theatres are indies, with the circuits managing to hang on to their links, except in one or two cases. There's also a direct relationship in the areas of the shutterees, most of them in transient and industrial neighborhoods. For example in Hammond, Ind., home of steel mills, four of six houses are closed; nearby Gary, four out of 14; East Chicago, two out of two. Cicero, Ill., also heavy industry, has three out of six.

While there's much talk about the influence of television, a statistical breakdown also points out that it's coupled with the economics of the surrounding areas. It's true that these areas are also the points of heavy sales of teevee sets. In addition, there are about a dozen theatres running on a part-time basis in these spots. Several have switched to foreign pix.

As for the vaunted hope of drive-ins, there are 35 in the exchange, and 10 in Chicago proper. While those in Chicago average about 1,000 cars — the largest, Double Drive-In, with 1,800 — it's just about one-sixth of the unused seats. In the rest of the exchange the open-airers are much smaller, averaging about 500 seats, or 12,500 seats against the 25,482 seats—a much better percentage.

Also there's talk that the ozoners are overbuilt in this area, with several shuttering early last season. However, the seasonal lure, ease of operation and adjacent food sales, make them profitable now. This is due partly to the fact that outdoorers here show first-run pix, doubling right after the Loop, and also bidding for the first rights, before downtown showings.

Minneapolis Area Bullish

Minneapolis, April 1.

This Minneapolis film exchange territory, including Minnesota, North and South Dakota and western Wisconsin, hasn't been hit by abnormal theatre shutterings so far. In fact, it has escaped almost unscathed from visible damage of some other areas, where TV has been getting in hefty licks. But in the twin cities of Minneapolis and St. Paul, some of the fringe independent neighborhood and suburban theatres are hanging on by the skin of their teeth, and it may be only a matter of time before anywhere from six to 12 or more of the approximate 100 may be forced to toss in the sponge. Also, there's some signs of distress among the downtown first-run houses in both cities now.

However, the fact remains that, taking the period from June 1, 1950, to Dec. 1, 1951, as a basis, the total number of seats, counting drive-ins, actually has been increasing substantially, according to figures gathered by the Minneapolis Metro exchange. And the closings that have occurred couldn't have been blamed in any part on TV competition, except in a very few cases.

Part of this relatively favorable picture may be due to the fact that outside of the Twin Cities and its closely adjacent area, the territory thus far has been completely untouched by TV. And in the most of Minnesota and all of North and South Dakota, still not invaded by that dreaded boxoffice foe, the better film theatres continue to enjoy much more than normal popularity.

There are two Twin Cities TV stations—the only ones in the entire territory—and reception probably doesn't extend beyond a 70-mile radius of Minneapolis. It is these affected situations, particularly in the Twin Cities and, worst of all, in the neighborhoods and suburbs, where suffering is now acute.

Metro figures show that fr n June. 1, 1950, to Dec. 1, 1951, 44 conventional theatres, seating 11,327, have gone out of business. At the same time, 20 new conventional theatres and 45 new drive-ins, accounting for capacities of 7,845 seats and 5,577 cars, have come into existence.

The closings have included two Minneapolis and one St. Paul neighborhood theatres and one downtown former first-run house. Two of these three have been or will be converted into commercial properties. The downtown house, closed since last December, eventually may reopen.

Also, since Jan. 1, two St. Paul "A" first-runs, the Strand and Tower, have gone dark. They had been sold by the Minnesota Amusement Co. in August, 1950, to comply with the Paramount consent decree, and their purchaser is trying to toss them back into the MAC lap. When the law courts finally determine their present owner they, too, may be lighted up again, but that time is well in the future.

In this connection, it's also become known that the MAC has offered one of its four loop "A" first-run theatres, the Century, for sale for commercial purposes, although the house continues in operation and has bookings which should keep it lighted for many months at least.

Still Plenty Healthy

While the non-TV area, comprising more than 99% of the territory in point of space, undoubtedly, for the most part, shows a boxoffice drop from the recent peak periods, it's still plenty healthy in the aggregate, according to percentage picture returns and knowledge available in the exchanges here. Also, the outlook is considered very good.

St. Louis Survey

St. Louis, April 1.

Survey on theatre openings and closing in the St. Louis trade area shows that five years ago there was a total of 625 houses. Of those, 40 were closed; 39 new ones have been built, making 624 now operating.

Drive-ins constructed in the past five years total 87. These are divided into 35 in Missouri (including seven in St. Louis County), 43 in Illinois, four in Kentucky, one in Iowa, one in Indiana and two in Arkansas.

Five years ago there were 110 houses in St. Louis and St. Louis County. Of these, 28 have closed, one new has been built and 83 are now operating.

Television, drive-ins, lack of grade A films and trend of population to move westward into St. Louis County are blamed for the shutterings in St. Louis. All exchange managers say outstanding pix will do fine biz; they just can't get big grosses for others.

Price of popcorn (buttered) has risen to 20c per box; other confections also have been hiked in price.

TARZAN TIME IS HERE AGAIN!

—AND THIS YEAR'S ALL NEW TARZAN THRILLER brings Tarzan fighting his way against fang, claw and treachery... against white killers and the taboo of a fortune in diamonds!

Edgar Rice Burroughs'

TARZAN'S SAVAGE FURY

starring

LEX BARKER · DOROTHY HART · PATRIC KNOWLES

CHARLES KORVIN and introducing TOMMY CARLTON

Produced by SOL LESSER · Directed by CYRIL ENDFIELD

Screenplay by CYRIL HUME and HANS JACOBY & SHIRLEY WHITE

Distributed by RKO RADIO PICTURES

Col Story Ed

Continued from page 2

lumbia Pix for 15 years, having started in New York as a reader. Previously she was a secretary for Paramount in N. Y.

William A. Wheeler, committee investigator who did most of the questioning, said to her, "Miss Ettinger, a witness has appeared before the Committee and has given testimony to the effect that the witness knew you were a member of the Communist Party in New York?"

"I was," she replied. She said she joined about 1935 or 1936, and quit in 1940 or 1941 while still in New York. She went to Hollywood in 1945, but never resumed association with the Commies there. She said her unit in New York was largely composed of film story readers.

"Did you know George Willner in New York City?" asked Wheeler, referring to the Hollywood writers' agent whom the Committee has named as a Commie. She said the only party member she recalled from her New York days was Lee Sabinson. "I have a recollection," she testified, "of Lee Sabinson disappearing, and I had a feeling that he was gone forever. I have seen him in the years past. He has come to Hollywood and he has produced plays. But there never was a political discussion, I had assumed that he was either out or gone."

Knew Sabinson

"You knew Mr. Sabinson in these groups?" "I knew him in the beginning of the group or towards the beginning of the group."

Then she remembered more.

"I did know Nicholas Bela. I did know Lester Fuller."

"Lester Fuller is a writer?" asked Wheeler.

"Yes, I did not know the man as a writer. I had a feeling that Lester Fuller was all through. I had a feeling that he was as displeased as I was, and then I didn't see him for many years. I met him around Hollywood and just said 'Hello.'

"Then he was brought into the studio on a job last year by somebody else. I didn't do anything about it. It was many years since I had been in the Party. I could assume that it was many years since he had been in the Party. How could I go and say to the producer, 'You can't hire this man because he is a Party member,' because I didn't know."

Miss Ettinger added that she knew Martin Berkeley as a Party member in New York, but said she had never met John Howard Lawson in New York. In response to questions, she said that in her capacity as a story editor she knew George Willner.

"Did you favor him in any way in regard to hiring writers?"

"Mr. Wheeler, I never favored agents. I favored writers with agents, but it never came about because anybody belonged to an agency.

"You mention George Willner. That makes me feel I have to tell you about a conversation I had at Columbia with Mr. Kahane, who is one of our vice-presidents. Mr. Kahane asked me about my relationship with George Willner."

"When?"

"During the period I had left Columbia, which was from May, 1947, until the end of November, 1947. Mr. Kahane said he had gotten information from somebody that when I left Columbia it was for the purpose of going into business with George Willner, and I was going to get young writers to write scripts and I was going to sell these scripts to the studio with the writer, and presumably these writers were going to be Communists.

"This is, of course, ridiculous, and I was amused by it at the time because I didn't realize the implications in it.

"But I told him the whole story, and he knew it, and I have not only the man I went into business with, but I have people in town with whom I discussed relationship with this job, who knew about it.

"Now, the reason I left is because there was a man who had worked for Columbia, an assistant to Mr. Cohn, and he left to join Nat Goldstone; that is Milton Pickman. Milton had a high regard for me. I had often talked to him about a dream to buy my own stories, hiring writers, writing scripts and selling them to studios at enormous prices, because an agent in town, Charlie Feldman, would sell scripts for $100,000 and $150,000. I had visions of being very rich."

Miss Ettinger explained the details of her short-lived business venture and said emphatically that Willner had no connection with any part of it. She said Cohn kept calling her and telling her, "You made a mistake," and that she returned to Columbia.

In response to questions, she said she knew John Weber, an agent, but did not know whether he had been a Communist in New York.

"Was any pressure ever exerted on you from either John Weber or George Willner in regard to hiring writers?"

"Just the normal pressure of an agent saying, 'This is a good writer'."

The witness said that, at the request of the committee, she had gone through the list of all writers hired by Columbia from 1945 and that "there are over 900 names on the list."

Wheeler went over the list and said, "I have recognized 38 as having been identified as having been members of the Communist Party." He continued:

"I notice here that on Oct. 24, 1946, Ben Barzman was hired. Do you recall the circumstances?" Miss Ettinger said she couldn't recall, and had even called the producer in an effort to find out.

"Who was the producer?"

"Jules Schermer. He is no longer at Columbia. He is at Fox."

Quizzed On Bercovici

Asked about the hiring of Leonardo Bercovici in 1950, Miss Ettinger said "a deal was made between Sylvan Simon and, I think, Ray Stark," and that she had nothing to do with it. She couldn't remember details in connection with the hiring of Martin Berkeley in 1945 or Alvah Bessie in 1946.

Wheeler asked about Lester Fuller, hired in October, 1949, to work on an idea called "A Day in the Life of a Detective." She remembered about this.

"We had a man at the studio who is no longer there—Erwin Gelsey," she said. "Erwin was a man who had worked on the script after the writers had worked on it. He worked very close with Jerry Bresler. Jerry had gone through severe headaches because we had a writer on it for quite a while and nothing had happened or come through to satisfy Mr. Cohn.

"Erwin met Lester Fuller and said that he thought he was very bright, and he talked to Jerry about the job. Jerry asked me to call his agent, who was George Willner, and have him come in. He talked to him and he liked him. Lester Fuller came to work.

"I again say that I hadn't talked to Lester in 10 of 11 years. I had no idea what his party affiliations were. I occasionally passed him in Hollywood and said, 'hello'. I had not discussed anything with him. I couldn't go to the producer and say, 'This man is a Communist.' I didn't know."

Miss Ettinger was asked about a long list of Red front organizations. She said she had never belonged to any of them on the Coast.

Strawn Called

Arthur Strawn, who had Robert W. Kenny and Ben Margolis as his attorneys, as did the others who refused to answer questions, said that after newspaper work and writing in the east he came to Hollywood about 1935 or 1936. He said that during the war he produced Air Force training pictures at Wright Field, where he left with a captain's commission.

Strawn listed his screen and stage credits, and Wheeler asked him about "Twilight Street." Strawn recalled it.

"Did you write this manuscript in conjunction with another author?" was the next question.

Strawn consulted with his counsel, and then replied to Wheeler: "I think these gentlemen are trying to link me up with someone else who has been mentioned in the hearings. I find that I must refuse to answer under the 5th Amendment, on the ground that my answer may tend to incriminate me."

"With whom did you write it?"

"I claim the 5th Amendment on that, too."

"Do you know J. Redmond Prior —J. R. Prior?"

"I decline to answer that question on the same grounds."

Wheeler produced the certificate of registration of the manuscript with the Screen Writers Guild. Strawn said he had not registered the story himself, but would not answer other questions.

Wheeler interjected, "The logical person to register this would have been J. R. Prior, he having an interest in the manuscript." No comment from Strawn.

"Isn't it a fact," continued Wheeler, "that J. Redmond Prior is Lester Cole?" Strawn claimed the protection of the 5th Amendment.

"Do you know Lester Cole?" "I will make the same answer to that question."

Wheeler then claimed that Strawn had done a rewrite of "Bad Men of Tombstone" for Monogram, also with J. Redmond Prior. Strawn declined to answer.

"Mr. Strawn, have you ever been a member of the Communist Party?" was the next question.

"I decline to answer." That wound up Strawn's testimony.

Eugene Fleury, who appeared without counsel, said he is an instructor at the Art Center School in L. A. Before going into the service in 1943, he had worked five years for Walt Disney and then as a background painter for the Leon Schlesinger unit at Warner Bros.

Fleury said that before going into the Army he had belonged for a short while to the Communist Party, then known as the Communist Political Association. He said he had attended meetings at "Bill Pomerantz's home."

Wheeler asked him, "Bill Pomerantz is the former executive secretary of the Screen Writers' Guild?" "I believe he eventually became that, yes."

He said there had also been meetings at the home of David Hilberman, a former animator for Walt Disney. The witness said he knew Edward Biberman, formerly a teacher with the Art Center School.

He also recalled that John McGrew, an animator with Leon Schlesinger Productions, had been in his unit, which also contained other cartoonists, but no other picture people.

Anne Ray Frank, a native of Pittsburgh, told the committee she worked for Richfield Oil for several years up to 1942, when she worked for one week as a secretary for Samuel Goldwyn. Then she went to work for MCA as a secretary. The following year she began to write for radio. Mrs. Frank said she had freelanced and was a contributor to the F. Hugh Herbert show, "Meet Corliss Archer." Known professionally as Anne Ray, she married Melvin Frank, a writer, in 1944.

"Have you ever been a member of the Communist Party?" she was asked.

"Yes, I have." She said she joined in 1943 "through a friend of mine, Mrs. Meta Rosenberg." She attended several meetings of what appeared to be a unit of radio people whom she didn't know. Then she went to New York. On returning to the Coast she joined another Commie unit.

Shortly after her marriage in January, 1944, she told her husband about her Communist membership.

"Over his strenuous objections," she testified, "I continued the meetings. My attendance was occasional and irregular, however, amounting to no more than six or seven in all."

Because her husband was "violently opposed to my membership in the Party," Mrs. Frank quit early in 1945.

Shayne Roughed Up

Robert Shayne, a film, radio and television actor for many years, another witness, told the committee he had joined the Commies in New York in 1935 and had quit after a few months.

Shayne was roughed up once or twice by Rep. Jackson as "not being completely frank" in his testimony and, in turn, claimed the committee's subpoena had cost him his job.

Following day, Prokop Jack Prokop showed up, accompanied by his counsel, Ben Margolis. The testimony does not disclose the nature of his business, but he said his business address was at 10,974 W. Pico in L. A. A naturalized citizen, Prokop said he was not a Commie before coming to the U. S.

However, he refused to answer questions about whether he was a member of the party in L. A. under the name of Jack Frank. The committee claimed he belonged to the Benjamin Franklin Commy Club in L. A.

Clips From Film Row

NEW YORK

Charles Reagan, Metro sales chief, this week told branch managers in Atlanta, Dallas, New Orleans and Oklahoma City to lend a hand to any exhibs in their respective exchange areas who were seriously affected by the recent southwest tornado disaster. In telegrams to the field men, Reagan suggested that local exhibitor leaders be contacted for information concerning storm victims.

Vincent Jefferds, former veepee of Times Square Stores, N. Y., joined the Character Merchandising division of Walt Disney Productions, to coordinate national advertising tie-ins with Disney's upcoming release, "Peter Pan," and other pix.

Former Shore Road Theatre, in the Bay Ridge sector of Brooklyn, converted into Crawford Clothes store; second story leased to Metropolitan Life.

Sales promotional piece in the form of a colorful travel folder has been prepared by Columbia on present and forthcoming product. Cover shows the "S. S. Columbia" and copy reads: "Travel Tip. Go Places with Columbia Now. Climb Aboard Today . . . Smooth Sailing All the Way." Accordian-type mailer lists 15 pix set for release up to July and lists five pix either in production or being prepared for the cameras.

Maxine Keith, appointed head of radio and TV promotion at United Artists.

Phil Cowan, onetime with Eagle Lion, has joined Universal's flackery for special job on "Bend of the River."

Dave Canavan, head of RKO Theatres Maintenance and Construction Dept., resigned effective Friday (28). However, he's being retained as a consultant.

Irving Sherman, personnel director of Columbia, named to serve in added capacity of office manager.

Leonard Beier, Columbia press-book dept., awarded Citation of Merit by Muscular Dystrophy Assn. for his voluntary work on the group's newspaper.

Norman H. Moray, Warner Bros.' shorts subjects topper and prexy of Warner Pathe News, to the Coast for talks with Jack L. Warner and Gordon Hollingshead, company's shorts producer.

CHICAGO

Ray Harrington named manager of the Homewood, which was reopened by group of neighborhood merchants.

Palace Theatre, which reopens April 12, will have a new screen and sound system.

The 32 W. Randolph Corp., lessor of the Oriental Theatre grounds, dropped from the $25,000,000 suit against the major companies by Eddie Silverman and Essaness circuit, by the order of Judge William Campbell.

George Huntsinger unshuttering the Woodlawn, closed since the first of year.

Colony Theatre installing a new screen.

Dolph Lain named district manager of Encyclopaedia Britannica Films in Oregon with John Hofstrand, who handled both Oregon and Washington, now boss for latter only.

Tom McConnell, attorney, filed a plea for Towne Theatre in the Standard Theatres' Riverside case asking for dismissal of the suit. Riverside is asking that Towne be enjoined from asking for prior bidding on pictures. The houses are in Milwaukee.

ST. LOUIS

F. Ryan sold his ozoner in Waukegan, Ill., to Wayne Smith, head of Egyptian Theatre Corp., and Frank Glenn, Tamaroa, Ill., both of whom own other drive-ins.

Opening night gross of the Gem, an ozoner near Quincy, Ill., donated to Blessing Hospital Women's Board by Robert Ellery.

Seven ozoners in St. Louis County opened March 28.

The Princess, a unit of the Komm Circuit here, relighted after face-lifting.

Hall Walsh, Prairie District manager for Warner, back on job after being sidelined by illness.

World preem of "Pride of St. Louis," Dizzy Dean pix, slated for Missouri Theatre, one of Fanchon & Marco's deluxers, April 11. 20th-Fox plans saturation bookings to include 150 other cities in St. Louis trade area and 200 others in the Kansas City, Mo., district. Screen and baseball stars, including Dean, will come here for opening.

Massac Amus. Co. readying a new 500-car ozoner for July opening near Metropolis, Ill.

Donald R. Tolliver, owner of Ritz, Carmi, Ill., purchased the ozoner near Carmi from Bartis P. Williams of Carmi and S. R. Stanley of Crossville, Ill.

The Madison, Kinmundy, Ill., lighted by Carl Dunlap, owner-manager. New house was built on site of the old Kinmundy that was shuttered when it ran into financial facelifting.

The Capitol, Benton, Ill., a Fox Midwest Theatres house, slated for Easter opening after completion of facelifting.

Jack Campbell, manager of Globe in Christopher, Ill., elected head of Merchants and Businessmen's Assn. there.

Joe Nickolick and associates, Mt. Vernon, Ill., operating an ozoner near Mt. Vernon, Ind., have purchased a drive-in near Evansville, Ind., from Col. Thomas Baldwin, now in Navy, and John H. Leffel, Mt. Vernon.

Residents in Highland, Ill., sharing 43d anni of the Kerasotes family, Springfield, Ill., in the picture biz this month. As part of anni celebration, owners of house fixed 50c price for an entire family, regardless of size, on Tuesday and Wednesday nights this month.

MINNEAPOLIS

Ed Lurie, United Artists' exploiteer beating drums for "Green Glove," current Lyric offering.

Harry B. French, Minnesota Amus. Co. prexy, back from Florida vacation with health restored.

Earl Perkins resigned as Warner office manager to return to drive-in chain in which he has a financial stake.

More local independent nabes admitting children under 12 free when accompanied by parents.

Twin City Rapid Transit Co., operating streetcar and bus system, trying to enlist downtown theatre interests in campaign to induce city council to lift ban on overweight buses which would replace streetcars. Company trying to sell theatres on the idea that this would improve transportation.

Ralph Maw, Metro district manager, to Biloxi, Miss., to seek asthma relief in clinic there.

Susan Cabot here this week for personal appearance at State for opening of "Battle At Apache Pass."

Republic adopted suggestion of Joe Loeffler, local branch manager, to substitute "Jeannie" for "Song of Youth" as title of its film about Stephen Foster.

Neighborhood theatre ads more frequently offer patrons free tickets for ensuing show if they don't like current attraction.

Minnesota Amus. has "Quo Vadis" set for Duluth, Rochester, Winona and St. Cloud, Minn.; Superior, Wis.; Fargo, N. D., and Sioux Falls, S. D.

Pie-eating contests are the latest stunts used by Twin Cities nabe theatres in efforts to bolster biz. The independent Royal in St. Paul is first to hold one on its stage once a week.

PITTSBURGH

Edwin P. Brown, son of late Ben Brown, long-time head of WB sound department here, added another theatre to his string, the State in Erie.

Manant Family transferred the Grand in Carnegie to Mrs. C. E. Herman and sold the Dixie to the J. W. Holland Chevrolet dealers.

Associated Drive-In Theatres here, directed by Norbert Stern, acquired the new Rose Drive-In at Harrison City.

Sid Cooper, new UA branch manager in New Haven, started with company as student salesman here several years ago.

Sid Pink, former local exhib who now books UA theatres in Los Angeles, is on leave of absence from that company to handle distribution arrangements for Arch Oboler's picture, "The Twonky."

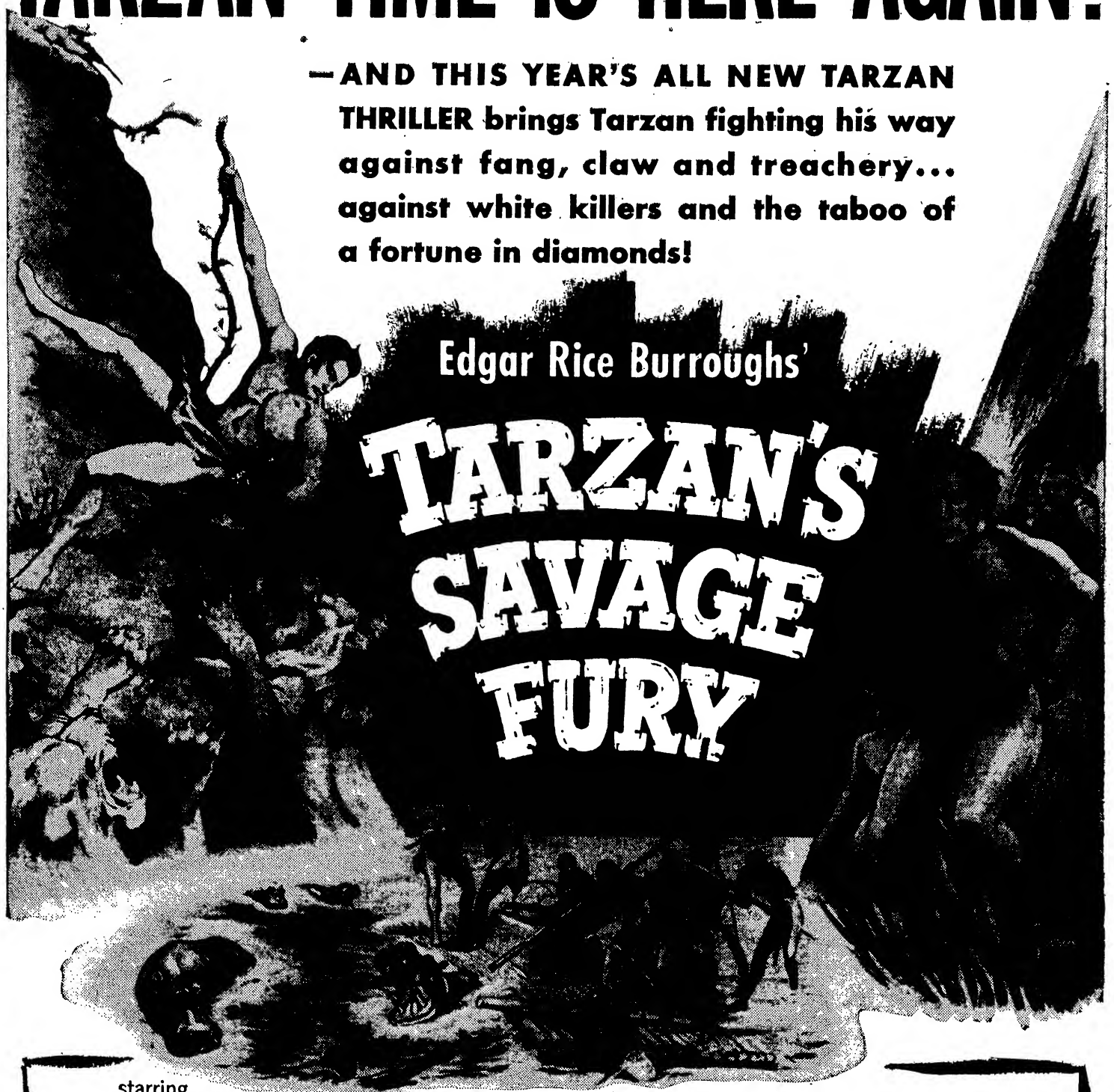
John Zomnir resigned his sales berth at Monogram to go with UA in similar capacity while Jack Weltner, ex-Mono salesman, joined UA as a booker.

Harris circut returned Bill Zeilor to J. P. Harris Downtown as its manager again; replaces Sam DeFazio, transferred to South Hills as replacement for Joe Biele. Latter resigned to go into banking biz.

Warren Wurdoch is back at Universal on booking staff following year's service in the Navy.

Don C. Hayman, of Uniontown, who owns theatres in Tunnelton and Belington, W. Va., off for Hollywood to handle personal publicity for Clyde Beatty for fifth straight year on L. A. date of circus.

TARZAN TIME IS HERE AGAIN!



—AND THIS YEAR'S ALL NEW TARZAN THRILLER brings Tarzan fighting his way against fang, claw and treachery... against white killers and the taboo of a fortune in diamonds!

Edgar Rice Burroughs'

TARZAN'S SAVAGE FURY

starring

LEX BARKER · DOROTHY HART · PATRIC KNOWLES

CHARLES KORVIN and introducing TOMMY CARLTON

Produced by SOL LESSER · Directed by CYRIL ENDFIELD

Screenplay by CYRIL HUME and HANS JACOBY & SHIRLEY WHITE

Distributed by RKO RADIO PICTURES

Col Story Ed

Continued from page 2

lumbia Pix for 15 years, having started in New York as a reader. Previously she was a secretary for Paramount in N. Y.

William A. Wheeler, committee investigator who did most of the questioning, said to her, "Miss Ettinger, a witness has appeared before the Committee and has given testimony to the effect that the witness knew you were a member of the Communist Party in New York?"

"I was," she replied. She said she joined about 1935 or 1936, and quit in 1940 or 1941 while still in New York. She went to Hollywood in 1945, but never resumed association with the Commies there. She said her unit in New York was largely composed of film story readers.

"Did you know George Willner, in New York City?" asked Wheeler, referring to the Hollywood writers' agent whom the Committee has named as a Commie. She said the only party member she recalled from her New York days was Lee Sabinson. "I have a recollection," she testified, "of Lee Sabinson disappearing, and I had a feeling that he was gone forever. I have seen him in the years past. He has come to Hollywood and he has produced plays. But there never was a political discussion, I had assumed that he was either out or gone."

Knew Sabinson

"You knew Mr. Sabinson in these groups?" "I knew him in the beginning of the group or towards the beginning of the group."

Then she remembered more.

"I did know Nicholas Bela. I did know Lester Fuller."

"Lester Fuller is a writer?" asked Wheeler.

"Yes, I did not know the man as a writer. I had a feeling that Lester Fuller was all through. I had a feeling that he was as displeased as I was, and then I didn't see him for many years. I met him around Hollywood and just said 'Hello.'

"Then he was brought into the studio on a job last year by somebody else. I didn't do anything about it. It was many years since I had been in the Party. I could assume that it was many years since he had been in the Party. How could I go and say to the producer, 'You can't hire this man because he is a Party member,' because I didn't know."

Miss Ettinger added that she knew Martin Berkeley as a Party member in New York, but said she had never met John Howard Lawson in New York. In response to questions, she said that in her capacity as a story editor she knew George Willner.

"Did you favor him in any way in regard to hiring writers?"

"Mr. Wheeler, I never favored agents. I favored writers with agents, but it never came about because anybody belonged to an agency.

"You mention George Willner. That makes me feel I have to tell you about a conversation I had at Columbia with Mr. Kahane, who is one of our vice-presidents. Mr. Kahane asked me about my relationship with George Willner."

"When?"

"During the period. I had left Columbia, which was from May, 1947, until the end of November, 1947. Mr. Kahane said he had gotten information from somebody that when I left Columbia it was for the purpose of going into business with George Willner, and I was going to get young writers to write scripts and I was going to sell these scripts to the studio with the writer, and presumably these writers were going to be Communists.

"This is, of course, ridiculous, and I was amused by it at the time because I didn't realize the implications in it.

"But I told him the whole story, and he knew it, and I have not only the man I went into business with, but I have people in town with whom I discussed relationship with this job, who knew about it.

"Now, the reason I left is because there was a man who had worked for Columbia, an assistant to Mr. Cohn, and he left to join Nat Goldstone; that is Milton Pickman. Milton had a high regard for me. I had often talked to him about a dream to buy my own stories, hiring writers, writing scripts and selling them to studios at enormous prices, because an agent in town, Charlie Feldman, would sell scripts for $100,000 and $150,000. I had visions of being very rich."

Miss Ettinger explained the details of her short-lived business venture and said emphatically that Willner had no connection with any part of it. She said Cohn kept calling her and telling her, "You made a mistake," and that she returned to Columbia.

In response to questions, she said she knew John Weber, an agent, but did not know whether he had been a Communist in New York.

"Was any pressure ever exerted on you from either John Weber or George Willner in regard to hiring writers?"

"Just the normal pressure of an agent saying, 'This is a good writer'."

The witness said that, at the request of the committee, she had gone through the list of all writers hired by Columbia from 1945 and that "there are over 900 names on the list."

Wheeler went over the list and said, "I have recognized 38 as having been identified as having been members of the Communist Party." He continued:

"I notice here that on Oct. 24, 1946, Ben Barzman was hired. Do you recall the circumstances?" Miss Ettinger said she couldn't recall, and had even called the producer in an effort to find out.

"Who was the producer?"

"Jules Schermer. He is no longer at Columbia. He is at Fox."

Quizzed On Bercovici

Asked about the hiring of Leonardo Bercovici in 1950, Miss Ettinger said "a deal was made between Sylvan Simon and, I think, Ray Stark," and that she had nothing to do with it. She couldn't remember details in connection with the hiring of Martin Berkeley in 1945 or Alvah Bessie in 1946.

Wheeler asked about Lester Fuller, hired in October, 1949, to work on an idea called "A Day in the Life of a Detective." She remembered about this.

"We had a man at the studio who is no longer there—Erwin Gelsey," she said. "Erwin was a man who had worked on the script after the writers had worked on it. He worked very close with Jerry Bresler. Jerry had gone through severe headaches because we had a writer on it for quite a while and nothing had happened or come through to satisfy Mr. Cohn.

"Erwin met Lester Fuller and said that he thought he was very bright, and he talked to Jerry about the job. Jerry asked me to call his agent, who was George Willner, and have him come in. He talked to him and he liked him. Lester Fuller came to work.

"I again say that I hadn't talked to Lester in 10 or 11 years. I had no idea what his party affiliations were. I occasionally passed him in Hollywood and said, 'hello'. I had not discussed anything with him. I couldn't go to the producer and say, 'This man is a Communist.' I didn't know."

Miss Ettinger was asked about a long list of Red front organizations. She said she had never belonged to any of them on the Coast.

Strawn Called

Arthur Strawn, who had Robert W. Kenny and Ben Margolis as his attorneys, as did the others who refused to answer questions, said that after newspaper work and writing in the east he came to Hollywood about 1935 or 1936. He said that during the war he produced Air Force training pictures at Wright Field, where he left with a captain's commission.

Strawn listed his screen and stage credits, and Wheeler asked him about "Twilight Street." Strawn recalled it.

"Did you write this manuscript in conjunction with another author?" was the next question.

Strawn consulted with his counsel, and then replied to Wheeler:

"I think these gentlemen are trying to link me up with someone else who has been mentioned in the hearings. I find that I must refuse to answer under the 5th Amendment, on the ground that my answer may tend to incriminate me."

"With whom did you write it?" "I claim the 5th Amendment on that, too."

"Do you know J. Redmond Prior —J. R. Prior?"

"I decline to answer that question on the same grounds."

Wheeler produced the certificate of registration of the manuscript with the Screen Writers Guild. Strawn said he had not registered the story himself, but would not answer other questions.

Wheeler interjected, "The logical person to register this would have been J. R. Prior, he having an interest in the manuscript." No comment from Strawn.

"Isn't it a fact," continued Wheeler, "that J. Redmond Prior is Lester Cole?" Strawn claimed the protection of the 5th Amendment.

"Do you know Lester Cole?" "I will make the same answer to that question."

Wheeler then claimed that Strawn had done a rewrite of "Bad Men of Tombstone" for Monogram, also with J. Redmond Prior. Srawn declined to answer.

"Mr. Strawn, have you ever been a member of the Communist Party?" was the next question.

"I decline to answer." That wound up Strawn's testimony.

Eugene Fleury, who appeared without counsel, said he is an instructor at the Art Center School in L. A. Before going into the service in 1943, he had worked five years for Walt Disney and then as a background painter for the Leon Schlesinger unit at Warner Bros.

Fleury said that before going into the Army he had belonged for a short while to the Communist Party, then known as the Communist Political Association. He said he had attended meetings at "Bill Pomerantz's home."

Wheeler asked him, "Bill Pomerantz is the former executive secretary of the Screen Writers' Guild?" "I believe he eventually became that, yes."

He said there had also been meetings at the home of David Hilberman, a former animator for Walt Disney. The witness said he knew Edward Biberman, formerly a teacher with the Art Center School.

He also recalled that John McGrew, an animator with Leon Schlesinger Productions, had been in his unit, which also contained other cartoonists, but no other picture people.

Anne Ray Frank, a native of Pittsburgh, told the committee she worked for Richfield Oil for several years up to 1942, when she worked for one week as a secretary for Samuel Goldwyn. Then she went to work for MCA as a secretary. The following year she began to write for radio. Mrs. Frank said she had freelanced and was a contributor to the F. Hugh Herbert show, "Meet Corliss Archer." Known professionally as Anne Ray, she married Melvin Frank, a writer, in 1944.

"Have you ever been a member of the Communist Party?" she was asked.

"Yes, I have." She said she joined in 1943 "through a friend of mine, Mrs. Meta Rosenberg." She attended several meetings of what appeared to be a unit of radio people whom she didn't know. Then she went to New York. On feturning to the Coast she joined another Commie unit.

Shortly after her marriage in January, 1944, she told her husband about her Communist membership.

"Over his strenuous objections," she testified, "I continued the meetings. My attendance was occasional and irregular, however, amounting to no more than six or seven in all."

Because her husband was "violently opposed to my membership in the Party," Mrs. Frank quit early in 1945.

Shayne Roughed Up

Robert Shayne, a film, radio and television actor for many years, another witness, told the committee he had joined the Commies in New York in 1935 and had quit after a few months.

Shayne was roughed up once or twice by Rep. Jackson as "not being completely frank" in his testimony and, in turn, claimed the committee's subpoena had cost him his job.

Following day, Prokop Jack Prokop showed up, accompanied by his counsel, Ben Margolis. The testimony does not disclose the nature of his business, but he said his business address was at 10,974 W. Pico in L. A. A naturalized citizen, Prokop said he was not a Commie before coming to the U. S.

However, he refused to answer questions about whether he was a member of the party in L. A. under the name of Jack Frank. The committee claimed he belonged to the Benjamin Franklin Commy Club in L. A.

Clips From Film Row

NEW YORK

Charles Reagan, Metro sales chief, this week told branch managers in Atlanta, Dallas, New Orleans and Oklahoma City to lend a hand to any exhibs in their respective exchange areas who were seriously affected by the recent southwest tornado disaster. In telegrams to the field men, Reagan suggested that local exhibitor leaders be contacted for information concerning storm victims.

Vincent Jefferds, former veepee of Times Square Stores, N. Y., joined the Character Merchandising division of Walt Disney Productions, to coordinate national advertising tie-ins with Disney's upcoming release, "Peter Pan," and other pix.

Former Shore Road Theatre, in the Bay Ridge sector of Brooklyn, converted into Crawford Clothes store; second story leased to Metropolitan Life.

Sales promotional piece in the form of a colorful travel folder has been prepared by Columbia on present and forthcoming product. Cover shows the "S. S. Columbia" and copy reads: "Travel Tip. Go Places with Columbia Now. Climb Aboard Today . . . Smooth Sailing All the Way." Accordian-type mailer lists 15 pix set for release up to July and lists five pix either in production or being prepared for the cameras.

Maxine Keith, appointed head of radio and TV promotion at United Artists.

Phil Cowan, onetime with Eagle Lion, has joined Universal's flackery for special job on "Bend of the River."

Dave Canavan, head of RKO Theatres Maintenance and Construction Dept., resigned effective Friday (28). However, he's being retained as a consultant.

Irving Sherman, personnel director of Columbia, named to serve in added capacity of office manager.

Leonard Beier, Columbia press-book dept., awarded Citation of Merit by Muscular Dystrophy Assn. for his voluntary work on the group's newspaper.

Norman H. Moray, Warner Bros.' shorts subjects topper and prexy of Warner Pathe News, to the Coast for talks with Jack L. Warner and Gordon Hollingshead, company's shorts producer.

CHICAGO

Ray Harrington named manager of the Homewood, which was reopened by group of neighborhood merchants.

Palace Theatre, which reopens April 12, will have a new screen and sound system.

The 32 W. Randolph Corp., lessor of the Oriental Theatre grounds, dropped from the $25,000,000 suit against the major companies by Eddie Silverman and Essaness circuit, by the order of Judge William Campbell.

George Huntsinger unshuttering the Woodlawn, closed since the first of year.

Colony Theatre installing a new screen.

Dolph Lain named district manager of Encyclopaedia Britannica Films in Oregon with John Hofstrand, who handled both Oregon and Washington, now boss for latter only.

Tom McConnell, attorney, filed a plea for Towne Theatre in the Standard Theatres' Riverside case asking for dismissal of the suit. Riverside is asking that Towne be enjoined from asking for prior bidding on pictures. The houses are in Milwaukee.

ST. LOUIS

F. Ryan sold his ozoner in Waukegan, Ill., to Wayne Smith, head of Egyptian Theatre Corp., and Frank Glenn, Tamaroa, Ill., both of whom own other drive-ins.

Opening night gross of the Gem, an ozoner near Quincy, Ill., donated to Blessing Hospital Women's Board by Robert Ellery.

Seven ozoners in St. Louis County opened March 28.

The Princess, a unit of the Komm Circuit here, relighted after face-lifting.

Hall Walsh, Prairie District manager for Warner, back on job after being sidelined by illness.

World preem of "Pride of St. Louis," Dizzy Dean pix, slated for Missouri Theatre, one of Fanchon & Marco's deluxers, April 11. 20th-Fox plans saturation bookings to include 150 other cities in St. Louis trade area and 200 others in the Kansas City, Mo., district. Screen and baseball stars, including Dean, will come here for opening.

Massac Amus. Co. readying a new 500-car ozoner for July opening near Metropolis, Ill.

Donald R. Tolliver, owner of Ritz, Carmi, Ill., purchased the ozoner near Carmi from Bartis P. Williams of Carmi and S. R. Stanley of Crossville, Ill.

The Madison, Kinmundy, Ill., lighted by Carl Dunlap, owner-manager. New house was built on site of the old Kinmundy that was shuttered when it ran into financial facelifting.

The Capitol, Benton, Ill., a Fox Midwest Theatres house, slated for Easter opening after completion of facelifting.

Jack Campbell, manager of Globe in Christopher, Ill., elected head of Merchants and Businessmen's Assn. there.

Joe Nickolick and associates, Mt. Vernon, Ill., operating an ozoner near Mt. Vernon, Ind., have purchased a drive-in near Evansville, Ind., from Col. Thomas Baldwin, now in Navy, and John H. Leffel, Mt. Vernon.

Residents in Highland, Ill., sharing 43d anni of the Kerasotes family, Springfield, Ill., in the picture biz this month. As part of anni celebration, owners of house fixed 50c price for an entire family, regardless of size, on Tuesday and Wednesday nights this month.

MINNEAPOLIS

Ed Lurie, United Artists' exploiteer beating drums for "Green Glove," current Lyric offering.

Harry B. French, Minnesota Amus. Co. prexy, back from Florida vacation with health restored.

Earl Perkins resigned as Warner office manager to return to drive-in chain in which he has a financial stake.

More local independent nabes admitting children under 12 free when accompanied by parents.

Twin City Rapid Transit Co., operating streetcar and bus system, trying to enlist downtown theatre interests in campaign to induce city council to lift ban on overweight buses which would replace streetcars. Company trying to sell theatres on the idea that this would improve transportation.

Ralph Maw, Metro district manager, to Biloxi, Miss., to seek asthma relief in clinic there.

Susan Cabot here this week for personal appearance at State for opening of "Battle At Apache Pass."

Republic adopted suggestion of Joe Loeffler, local branch manager, to substitute "Jeannie" for "Song of Youth" as title of its film about Stephen Foster.

Neighborhood theatre ads more frequently offer patrons free tickets for ensuing show if they don't like current attraction.

Minnesota Amus. has "Quo Vadis" set for Duluth, Rochester, Winona and St. Cloud, Minn.; Superior, Wis.; Fargo, N. D., and Sioux Falls, S. D.

Pie-eating contests are the latest stunts used by Twin Cities nabe theatres in efforts to bolster biz. The independent Royal in St. Paul is first to hold one on its stage once a week.

PITTSBURGH

Edwin P. Brown, son of late Ben Brown, long-time head of WB sound department here, added another theatre to his string, the State in Erie.

Manant Family transferred the Grand in Carnegie to Mrs. C. E. Herman and sold the Dixie to the J. W. Holland Chevrolet dealers.

Associated Drive-In Theatres here, directed by Norbert Stern, acquired the new Rose Drive-In at Harrison City.

Sid Cooper, new UA branch manager in New Haven, started with company as student salesman here several years ago.

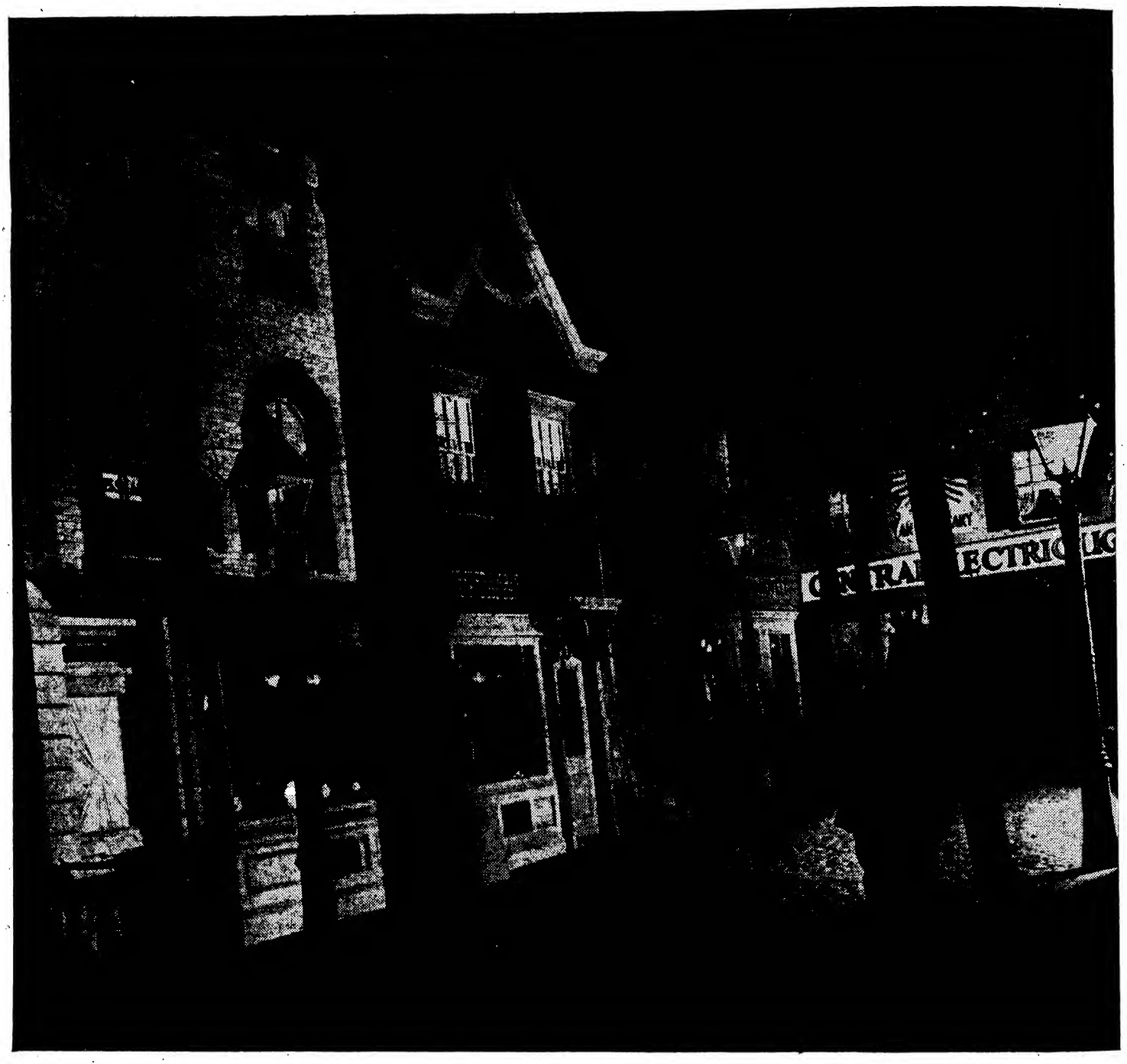
Sid Pink, former local exhib who now books UA theatres in Los Angeles, is on leave of absence from that company to handle distribution arrangements for Arch Oboler's picture, "The Twonky."

John Zomnir resigned his sales berth at Monogram to go with UA in similar capacity while Jack Weltner, ex-Mono salesman, joined UA as a booker.

Harris circut returned Bill Zeilor to J. P. Harris Downtown as its manager again; replaces Sam DeFazio, transferred to South Hills as replacement for Joe Biele. Latter resigned to go into banking biz.

Warren Wurdoch is back at Universal on booking staff following year's service in the Navy.

Don C. Hayman, of Uniontown, who owns theatres in Tunnelton and Belington, W. Va., off for Hollywood to handle personal publicity for Clyde Beatty for fifth straight year on L. A. date of circus.



Inside New York—50 years ago . . .

Re-creating a corner of old New York for the theater is a stage designer's problem.

But re-creating it so that the color camera will see it and the sound camera hear it as the eye saw it and the ear heard it 50 years ago is quite another story.

It is in reducing problems of this character that the Eastman Technical Service is of great service. Their representatives collaborate with studio technicians; they scrutinize the scenery, establish light and color balances; they help select type of film, color or black-and-white, best to use. Special laboratory procedures, too, may be worked out to ensure precise processing—all to make sure that every foot of film produces best results.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry on all phases of film use from all members of the industry. Address:

Motion Picture Film Department

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

East Coast Division
342 Madison Avenue, New York 17, N. Y.

Midwest Division
137 North Wabash Avenue, Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd., Hollywood 38, California

Picture Grosses

BOSTON

(Continued from page 9)

and "Souvenir" (Indie) Moderate $4,500. Last week, "Mill on Po" (Indie), $3,300.

Boston (RKO) (3,000; 40-85) — "Meet Danny Wilson" (U) and "Lady of Burlesque" (Indie) (reissue). Thin $8,500. Last week, "Streetcar" (WB) and "Bitter Springs" (Indie), first time at pop prices, $14,000.

Fenway (NET) (1,373; 40-85) — "Bugles in Afternoon" (WB) and "South of Caliente" (Rep). Not bad $3,500. Last week, "Phone Call Stranger" (20th) and "Flight to Mars" (Mono), $6,000.

Memorial (RKO) (3,000; 40-85)—"Flesh and Fury" (U) and "Waco" (Mono). Fast $14,000. Last week, "Bend of River" (U) and "Can't Beat Irish" (Indie) (2d wk), $13,000.

Metropolitan (NET) (4,367; 90-$1.25)—"Greatest Show" (Par) (3d wk). Dipping to $15,000 after socko $25,000 for second.

Orpheum (Loew) (3,000; 40-85) —"African Queen" (UA) (2d wk). Neat $16,500 after $24,500 for first.

Paramount (NET) (1,700; 40-85) —"Bugles in Afternoon" (WB) and "South Caliente" (Rep). Fine $11,000. Last week, "Phone Call Stranger" (20th) and "Flight to Mars" (Mono), $11,500.

State (Loew) (3,500; 40-85) — "African Queen" (UA) (2d wk). Holding at big $10,500 after $16,-500 for first.

'River' Fast $11,000 In Buff.; 'Convicts' Ditto

Buffalo, April 1.

This is a disappointing week all around, with few new entries showing much. "The River" shapes tops with nice session at the Center. "Big Trees" is rated fairly good at the Paramount while "My Six Convicts" is heading for trim week at Lafayette.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70) — "Viva Zapata" (20th). Slow $10,-000. Last week, "Wild North" (M-G), $13,000.

Paramount (Par) (3,000; 40-70)— "Big Trees" (WB) and "Waterfront Women" (Indie). Fairly good $11,-000. Last week, "Streetcar" (WB) (9 days, $15,500.

Center (Par) (2,100; 40-70)—"The River" (UA) and "Panelled Door" (Indie). Nice $11,000. Last week, "For Men Only" (Lip), and Stronghold" (Lip), $9,000.

Lafayette (Basil) (3,000; 40-70)— "My Six Convicts" (Col) and "Forbidden Land" (Indie). Trim $11,000 or near. Last week, "Steel Town" (U) and "Great Adventure" (Lip), $10,000.

Century (20th Cent.) (3,000 40-70) — "Five Fingers" (20th) and "Hold That Line" (Mono). Oke $9,000. Last week, "Hoodlum Empire" (Rep) "Pace That Thrills" (RKO), same.

'Streetcar' Bangup 19G, Mont'l; 'Show' $30,000, 3d

Montreal, April 1.

Figuring to cash in on the Academy awards "Streetcar" was brought back with big returns at the Palace. "Greatest Show" is still smash in third Loew's week.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Streetcar Named Desire" (WB) Big $19,000. Last week, "I Want You" (RKO), $14,000.

Capitol (C.T.) (2,412; 34-60) — "Decision Before Dawn" (20th) (2d wk). Okay $11,000 following first week at solid $17,000.

Princess (C.T.) (2,131; 34-60) — "Lone Star" (M-G) (2d wk). Oke $9,000 after stout $12,000 opener.

Loew's (C.T.) (2,855; 75-$1.13) — "Greatest Show" (Par) (3d wk). Holding at $30,000 after smash $34,000 in second.

Imperial (C.T.) (1,839; 34-60) — "Scandal Sheet" (Col) and "West Young Lady" (Col). Fine $11,000. Last week, "Flaming Feather" (Par) and "Whip Hand" (Par), $8,000.

Orpheum (C.T.) (1,048; 34-60) — "Slaughter Trial" (RKO) and "Atlantic City Honeymoon" (RKO). Okay $6,000. Last week, "San Francisco" (M-G) (reissue) and "Jungle of Chang" (M-G), $7,000

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP

'Port' Paces Portland's New Pix, Forte $12,500

Portland, Ore., April 1.

Town is still loaded with traveling name shows and advanced-price pix but biz is still good at all first-runs. "Quo Vadis" and "Greatest Show on Earth" look great in fifth and third innings at advanced prices. "Girl in Every Port" shapes nice in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Streetcar" (WB) and "Street Bandits" (Rep) (2d wk), popular prices. Good $6,400 in 5 days. Last week, $13,800.

Liberty (Hamrick) (1,850; 90-$1.50) — "Quo Vadis" (M-G) (5th wk). Big $12,000. Last week, $14,000.

Music Box (Hamrick) (900; 90-$1.25)—"Salesman" (Col) (2d wk). Nsg $2,500. Last week, $3,700.

Mayfair (Parker) (1,500; 65-90)— "Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Mono) (2d wk) (m.o.). Big $1,400 in 3 days. Last week, $6,500.

Oriental (Evergreen) (2,000; 65-90) — "Girl in Every Port" (RKO) and "Chicago Calling" (UA), day-date with Orpheum. Fine $5,500. Last week, "Viva Zapata!" (20th) and "As You Were" (Indie), $5,000.

Orpheum (Evergreen) (1,750; 65-90)—"Girl in Every Port" (RKO) and "Chicago Calling" (UA), also Oriental. Nice $7,000. Last week, "Viva Zapata!" (20th) and "As You Were" (Mono), $7,500.

Paramount (Evergreen) (3,400; 90-$1.25)—"Greatest Show" (Par) (3d wk). Tall $14,000. Last week, $18,000.

United Artists (Parker) (890; 65-90)—"Bright Victory (U). Mild $6,-500. Last week, "Belle of N. Y." (M-G) (2d wk), $5,800.

Balto Blah; 'Town' Fair $6,500, 'Invitation' 7½G

Baltimore, April 1.

Business is taking a dip here this week with no outstanding totals reported. "Invitation" shapes mild at the Town, but "Flesh and Fury" is well-placed for daytime activity at Keith's. Remainder of list is uneventful.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Steel Town" (U). Fairish $6,500. Last week, second of "Lone Star" (M-G) (2d wk), $5,400.

Hippodrome (Rappaport) (2,240; 20-70) — "Okinawa" (RKO) and "Purple Heart Diary" (RKO). Drab $5,500. Last week, "Tembo" (RKO), good $8,800.

Keith's (Schanberger) (2,460; 20-70)—"Flesh and Fury" (U). Started yesterday (Mon.). In ahead, "Greatest Show" (Par) (5th wk-5 days), good $8,000 after $10,300 for third week. Grand total for run at 50c.-$1.25 was rousing $98,000.

New (Mechanic) (1,800; 20-70)— "Five Fingers" (20th) (2d wk). Good $5,000 after $9,300 opener.

Stanley (WB) (3,280; 25-75)— "Big Trees" (WB). Very dull $6,000. Last week, "Streetcar" (WB), popscale, slight $7,300.

Town (Rappaport) (1,500; 35-70) —"Invitation" (M-G). Mild $7,500. Last week, "Salesman" (Col) (2d wk), $4,400.

SEATTLE

(Continued from page 9)

and "Superman vs. Molemen" (Lip), $7,300 in 8 days.

Fifth Avenue (Evergreen) (2,-366; 65-90)—"Zapata!" (20th) and "Tony Misbehaves" (Indie) (2d wk). Fair $7,000. Last week, $9,300.

Liberty (Hamrick) (1,650; 65-90) —"Rancho Notorious" (RKO) and "Pace Thrills" (RKO). Mild $6,000. Last week, "Steel Town" (U) and "Danny Wilson" (U), $7,800.

Music Box (Hamrick) (850; 65-90)—"Latuko" (Indie). Solid $7,000. Last week, "Salesman" (Col) (2d wk), $3,800 at $1.25 top.

Music Hall (Hamrick) (2,282; 65-90)—"Just This Once" (M-G) and "Corporal Dolan" (Rep). Dull $7,-500. Last week, "Quo Vadis" (M-G) (5th wk), $11,800 at $1.50 top.

Orpheum (Hamrick) (2,699; 65-90)—"Streetcar" (WB) (2d wk). Good $7,000. Last week, $10,700.

Palomar (Sterling) (1,350; 75-$1.25)—"First Time" (Col) (2d run) with Andrews Sisters onstage. Big $15,000 via Andrews' draw. Biggest budget show here in some time needed new $1.25, top night admission. Last week, "Red Skies Montana" (20th) and "Woman Is Dangerous" (WB) (2d run), $3,200.

Paramount (Evergreen) (3,039; 90-$1.25)—"Greatest Show" (Par) (2d wk). Sturdy $13,000. Last week, $17,500.

Studio Publicity Group Advises on 'Movietime'

Hollywood, April 1.

Studio publicity directors committee of the Motion Picture Assn. of America will function in an advisory capacity on public relations for the "Movietime" tours during 1952, Marvin Schenck, chairman of COMPO's project, announced.

Schenck finalized the arrangement in meeting with Duke Wales and Alex Evelove, committee's secretary and chairman, respectively, and Lou Smith, COMPO's Hollywood secretary. Committee functioned importantly in 1951 tour setup.

SWG-Hughes

Continued from page 7

ply the "morals clause" to one of its stars convicted "of the use of marijuana."

In reply to the Jarrico suit, Hughes made public the following statement:

"I address to you, Mr. Jarrico:

"According to press reports, in your statement to the court you say that your refusal to answer the question put to you by the Un-American Activities Committee does not entitle anyone to draw the inference of guilt against you. . . . I do not think the public should be forced to guess or conjecture as to whether a man is a Communist. I think the public is entitled to know.

"If the public made a mistake in its interpretation of your refusal to answer the committee's question, then that is truly regrettable, and it should by all means be corrected. I should think you would be more anxious than anyone else to have this mistake corrected.

"If you refused to answer the committee because of some reason which we do not understand, won't you please tell the public now, so that we may all know the truth.

"Therefore, I ask you the question: 'Are you, or have you ever been a member of the Communist party?'

"If you have been misjudged, there is a simple way to correct the matter. Just answer the question."

Hughes has, further, publicly challenged the guild to list all members whose "political beliefs might be repugnant"; how many members have ever been connected with officially designated Communist-front organizations; how many of latter are on the executive board; how long since these people have been employed by the studios; why didn't guild make public the fact that an "authorized credit panel" consisted of three SWG members only, that RKO wasn't represented or permitted to present its case; whether it was true that only two or three voted for Jarrico credit, and who they were.

COMPO Prez

Continued from page 5

of 20th in its normal operations, Skouras has been giving much attention to day-to-day developments with the Eidophor theatre television system, rights to which are owned by 20th.

Mayer has been wanting out for some time. He even booked passage for the trek abroad a couple of times but cancelled them when it became apparent that a successor in the exec v.p. spot had yet to be selected by the board.

His decision to shove off this time makes it clear that time is more important than ever in electing a president to succeed Ned E. Depinet, since it already has been decided to hold off on selecting the new exec v.p. until the new prexy moves in.

Mayer's final day on the job will be May 2, leaving only four wweks in which to decide upon the new slate. Presumably, it would be desirable to have the new v.p. on the scene at least two weeks in advance of Mayer's departure so that the latter could personally acquaint him with the post.

Meanwhile, Mayer wants it clear that COMPO is continuing to function at full steam, despite the absence of a successor to him or Depinet. Mayer, special counsel Robert W. Coyne and ad-pub chief Charles McCarthy have been pressing daily to avoid any lull in COMPO's organizational activities, it's stressed.

'Miracle' to Supreme Ct.

Continued from page 3

press before publication. Films are a medium of communication within the protection of the First and Fourteenth Amendments but yet are dehied the press freedoms, the brief states.

Films' 'Danger'

Appellant raps censorship advocates who insist that "the power and influence of movies present a danger that can be met only by regulation prior to exhibition." This danger simply doesn't exist, it's stated.

Elimination of censorship doesn't mean, however, that the industry would duck its responsibilities, the brief notes, adding: "We are not here concerned with punishment after distribution or exhibition, and it is not urged that exhibitors, distributors or producers of films should be free from responsibility for abuse of their constitutional rights. It is, on the contrary, urged that subsequent punishment for abuse is the appropriate remedy, and the only remedy consistent with the constitutional provisions guaranteeing liberty of the press."

Appellant further argued that the N. Y. decision violated the constitutional guarantees of separation of church and state, and of religious freedom. "Miracle" had been found "sacrilege" in the N.Y. ruling. Considering the beliefs of the various faiths, London asserts it's impossible to be in agreement with all creeds and equally impossible to determine where the disagreement constitutes an abuse or a sacrilege. As a matter of fact, it's added, the word "sacrilege" is vague.

In the church-state approach, London declares that the effect of the "Miracle" ban "was to impose the religious views of a minority upon all the citizens of the state. The intense resentment of the members of the other religious groups in the state was the natural, foreseeable consequence of any such intervention by the government in a matter relating to religion."

"Only a group within the Roman Catholic Church found 'The Miracle' sacrilegious," it was said in the appeal.

Rap 'Latuko' Nudity

Albany, April 1.

"Latuko," showing the life and customs of a tribe in Equatoria, cannot be exhibited in New York State theatres with scenes depicting nude males and their genital organs. The Board of Regents so ruled Friday (28) in voting to approve a report filed by a subcommittee consisting of Regents William J. Wallin, John F. Brosnan and Jacob L. Holtzman. They viewed the picture at a special screening in New York the week before.

The Regents' decision called attention to the fact that special provision is made under Section 123 of the Education Law for an application to show a picture, not publicly, as in a place of amusement. The American Museum of Natural History, which appealed a February ruling by Dr. Hugh M. Flick, director of the Division of Motion Pictures, State Education Department, denying a license for "Latuko" unless all scenes of nude male tribesmen were deleted, asked that the board give the film special consideration, in view of its educational, scientific and cultural value.

Museum President White said, in a letter made part of the record, that if the Education Department granted a license for theatre exhibition, the museum would be able to offset a probable $15,000 deficit in operations for the current year. He added that denial of the request would probably force the institution to curtail its worthwhile activities.

The subcommittee's report said: "The picture presents in color a cross-section of the life and living of the inhabitants of a small African village in the Sudan. The film undoutedly has a certain scientific and educational value. In our opinion, however, the parts required to be deleted are indecent within the provisions of Section 122 of the Education Law."

The Museum appeal, filed through Shearman & Sterling & Wright, N. Y., cited endorsements of the film—which it described as a "faithful, authentic documentary"—by the General Federation of Women's Clubs, National Federation of Women's Clubs, National Parents and Teachers Assn., American Jewish Committee, Daughters of the American Revolution, Protestant Film Council, Father Halloran, formerly president of St. Louis University, and others. It also listed theatre exhibition, without objection, in Los Angeles, San Francisco, St. Louis, Memphis, Dallas and elsewhere.

One of the exhibits in the appeal papers was a letter from A. J. Gilbert, of the Porche Theatre, New Orleans, to the Hollywood Paramount Theatre, Los Angeles, in which Gilbert referred to an advertisement in VARIETY on a successful L. A. engagement. Gilbert wrote that he understood the picture showed men "stark naked" and asked what was the reaction thereto.

Dr. Flick, in an answer to the appeal, declared that an exhibition which includes "views of the genital organs of nude males" is "a poor vehicle" through which to educate American audiences in the ways primitive tribes live—as the museum contended. He continued that there are "many subjects of truth which cannot be questioned, which might be satisfactory to portray in the classroom or lecture halls, but which become indecent when given common exploitation in places of amusement before mixed audiences of males and females, of all ages and degrees of maturity and understanding."

The "widespread interest" which the museum cited was, in Flick's opinion, caused by "the nudity presented herein," not by the picture's "scientific and cultural" values.

The reviewing staff of the motion picture department unanimously turned down the picture when application for license was filed in January.

Balto Cuts 'Rashomon'

Baltimore, April 1.

Maryland State Film Censor Board was at it again last week, ordering a slice in "Rashomon" at the Little. Cut of some two minutes in which a woman is dragged into the woods, plus some changes in subtitles, drew critical comment by film reviewers in the local Sunpapers.

Par Case 'Wedge'

Continued from page 5

The jury set the damages at about three times the theatre profits, on the ground that this is what the forced sale cost the Brookside corporation.

"The trial court," said the brief of the majors, "permitted the introduction in evidence of the original petition, the bill of particulars, the amended and supplemental complaint, the findings of fact and conclusions of law, the final decrees against Columbia, Universal and United Artists, and the final decree against Loew's, Warner, 20th-Fox and National Theatres.

"Throughout the trial the defendants contended that future profits were not the proper measure of damages, but that any damages suffered by the plaintiff should be measured as of the date of the sale. The case, however, was tried on the theory that plaintiff was entitled to have considered, in determining its damages, the profits it might have made down to the expiration of its lease in 1952, and that these profits could be measured by the profits actually realiz d by Fox-Midwest, plus the projected profits for the remainder of the lease on the earnings realized duf-ing the first 33 weeks of 1950."

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SINGIN' IN THE RAIN"
GENE KELLY • DONALD O'CONNOR • DEBBIE REYNOLDS
Color by TECHNICOLOR • An M-G-M Picture
plus THE GLORIOUS EASTER STAGE SHOW

FRANK SINATRA
SHELLEY WINTERS
ALEX NICOL
Meet DANNY WILSON
FRANK SINATRA

Official Sets Coast Stars for Vidpic Series; Plan Network Sales Only

Official Films, new telefilm production firm headed by Ike Levy and William R. (Billy) Goodheart, Jr., took the wraps off its production plans for the first time this week, with news that it has set deals with a number of top Hollywood stars and directors for various vidfilm packages.

Among those already pacted are Charles Boyer, Rosalind Russell, Dick Powell, Joel McCrea, Robert Cummings and Douglas Fairbanks, Jr. Alfred E. Green, who directed "The Jolson Story" for Columbia Pictures, has been set to direct one series, and Don Sharpe, who produces the top-rated "I Love Lucy" show, aired on CBS-TV, will produce two others, with Fairbanks producing the fourth. Sharpe also handles several of the actors involved.

While budgets on the various packages were not revealed, the marquee value of the tesps indicates they'll be among the most costly vidfilm shows yet produced. On that basis, Official plans to pitch them only for national network sales, bypassing the syndication on a local spot basis adopted by most other vidpix producers and distributors. On that basis, OF will need no distribution for the packages on a first-run deal, at least.

'Four Star Theatre'

Each of the packages is to be a half-hour in length, and the first in two of them has been completed. First series to be released will be "Impulse," a psychological show based on impulsive acts of people in various situations. Produced by Sharpe and directed by Green, the cast comprises King Donovan, Paul McVey, Christine Larson and Tol Avery. Larry Marcus is scripting. Series is being lensed at the Sam Goldwyn studios in Hollywood.

Boyer, Miss Russell, Powell and McCrea will rotate in OF's "Four Star Playhouse," which is to be produced by Sharpe, also at the Goldwyn studios. George Jenkins will direct this package, which will

(Continued on page 67)

KNBH Getting 730 Films From MPFT in Record Vidco Releasing Deal

Hollywood, April 1.

KNBH, NBC-TV outlet here, has leased 730 motion pictures from Motion Pictures for Television, in what is believed to be the largest such pix-to-television deal ever consummated.

Inasmuch as MPFT topper Matty Fox said here recently that his company had 750 pix altogether, the KNBH transaction embraces virtually every pic the N. Y. distribution company has. Deal is for a two-year period, and begins April 14.

Donald Norman, channel sales manager, announced the deal following successful negotiations between Robert Guggenheim, Jr., manager of film operations for channel four, and David Wolper, repping MPFT. All the 730 pix are American-made product, and features vary in length from 60 to 80-minute, with no editing planned on any of the pix to trim them into identical time segments.

Each night of the week a feature film will be screened, and the following ayem the same pic will be re-run. Pix will be screened Monday through Friday, from 11:05 p.m. until end; mornings, 10:15 a.m. to 11:45 a.m.; Saturday night, 10:30 to end; afternoon, 2:30 to 4; Sunday night, 11 to end, and morning, 9:30 to 11.

Pictures in the huge block include "Meet John Doe," starring Gary Cooper and Barbara Stanwyck; "Sidewalks of London," Charles Laughton, Vivien Leigh; "No Funny Business," Laurence Olivier, Gertrude Lawrence; "Get That Venus," Jean Arthur; "Life of Jack London," Susan Hayward, Virginia Mayo, Michael O'Shea; "Adventures of Martin Eden," Glenn Ford, Claire Trevor, Evelyn Keyes; "The Beachcomber," Charles Laughton, Elsa Lanchester; "Hitler—Dead or Alive," Ward Bond, and "Jamaica Inn," Laughton and Maureen O'Hara.

Other stars in the 730 pix include Paul Lukas, Mickey Rooney,

(Continued on page 50)

COL NIXES TELE BID FOR 'BLONDIE' SERIES

Hollywood, April 1.

Columbia, which previously nixed a bid for its library from Motion Pictures for Television, has rejected a pitch from Stephen Slesinger for 28 of the "Blondie" pix for video distribution.

Slesinger has TV rights to the series, and has made a pilot starring Arthur Lake, who also played the role of Dagwood in the pix.

Bunin's 'Alice' Is First Color Feature to Be Set For Release in Video

Hollywood, April 1.

In the first sale of a color feature film to television, Lou Bunin's "Alice in Wonderland" has been purchased by Crown Pictures International for exclusive video distribution in the western hemisphere. Deal, representing several hundred thousand dollars in an involved arrangement, was negotiated by Henry Souvaine, of Souvaine Selective Pictures, Inc., and Maxwell J. Fenmore, prexy and general counsel of CPI.

Bunin's "Alice," which was involved in litigation launched by Walt Disney in an effort to block its American release, will be shown only twice this year in the U. S. Negotiations now are underway for special Thanksgiving and Christmas beamings on a national sponsorship basis. Presumably, since regular color video still isn't available, it will be shown as a black-

(Continued on page 53)

Vidpix Chatter

Hollywood

"That I May See" and "Hill Number One," hour-long religiosos filmed by Jerry Fairbanks Productions for Family Theatre are being re-released for the Easter weekend, with 142 telecasts set on 86 stations . . . **George Wallace** is set for a role in "Counterfeit Coin," first of "Frontier Detectives" vidpix skedded by Murphy-Thomas Productions at General Service studios, with **Victor Jory** starring. **Gordon Avil** set as cameraman . . . **Lisa Howard** booked for two telepix for Screen Televideo, at Eagle Lion studios. . . . **Bob Angus** heads newly-formed Volcano Productions, teleblurb company at General Service studios . . . KTLA v.p. **Klaus Landsberg** and vidpix producer **Jerry Fairbanks** off to Chicago for NARTB's anni convention . . . Swanstrom - Turner Distributing Corp. formed to market in the U.S. motion pictures and vidpix produced in the Dominion . . . **Joe E. Brown** telepix series launched at Hal Roach studios by Hal Roach, Jr., Productions, with **Sally Fraser, Anthony Sykes, Griff Barnett, Helen Spring** and **Steven Geray** in the cast.

Maxwell J. Fenmore, prexy and general counsel of Crown Pictures International, formerly Exclusive Distributors, left on business junket to Mexico City for huddles on CPI's vidpix distribution plans . . . **Ely Landau**, N. Y. telepix exec, due in town to arrange production sked for upcoming series . . . Director **Frank McDonald** took cast and crew of **William Broidy's** "Wild Bill Hickok" series to Newhall area on location shooting. **Guy Madison** and **Andy Devine** star in series . . . **Gordon Thompson** of Jerry Fairbanks' Cleveland sales returned to Ohio after home-office huddles . . . **H. W. Dixon**, formerly with John Sutherland Productions, joins Pennant Productions as veepee . . . **Scatman Crothers** set for regular role in "Beulah" series shooting at Hal Roach studios.

Nassers Get OK to Bypass AFM In Releasing 'Distress' Pix To Video

Los Angeles, April 1.

Efforts by the American Federation of Musicians to collect added revenue from pictures sold or leased to television ran into a roadblock when bankruptcy referee Benno M. Brink declined to issue an injunction restraining the Nasser Brothers from making a quartet of pix available for video distribution. His ruling greenlighted the bypassing of the AFM 5% pix-to-TV formula and the tune union's demand for a recording fee on such films.

Brink told the AFM that its contract with the Nassers was legal and binding—but that they could collect only by assessing damages and then going to court to obtain such damages. The ruling paved the way for wholesale release of "distressed" films to video—and most of the pix currently being offered to tele stations fall into that category.

The AFM contract, Brink held, constitutes "an agreement to agree." Under its terms, "if the Federation has any claims at all under the television clause, it is a claim for damages. If it were held that the Federation had a valid claim for damages, the Federation would not have any prior claims on the pictures but would have to share with the rest of the creditors."

During the course of the lengthy proceedings, the Nassers had offered to settle with AFM for a flat $1,000 for each of the four pix involved in litigation. The compromise was turned down by AFM prexy James C. Petrillo since such a settlement might jeopardize the entire structure of the formula under which the AFM collects 5% of the gross revenue of soundtracked films released to video.

Set Precedent

George Goggin, attorney for the Nassers, described the ruling as a "far-reaching precedent that could give a producer of motion pictures the right to recuperate his negative cost where such cost has been advanced by a bank or others and has been secured by a mortgage."

"The producers can, without restraint," he declared, "televise the pictures. It is practically impos-

(Continued on page 49)

BROIDY DICKERS FOR 'PROFESSOR' AS TELEPIC

Hollywood, April 1.

Negotiations for the Joseph Schildkraut-Arnold Phillips television package, "The Professor," are under way, with William F. Broidy seeking the series for inclusion in the vidpix schedule of Interstate Television, Mono TV subsidiary.

Broidy began negotiations after ogling a pair of kines of the package, which has been showcased on KECA-TV. Schildkraut and Phillips are under contract to ABC-TV, but deal provides, if they sell the show, that the net gets 50% of their residual rights in the series, which would be filmed.

Vidpic Royalty Deals Inevitable But Aren't Dangerous, Sez Labor Rep

Hollywood, April 1.

Royalty payments on vidpix to Hollywood's talent guilds, sought in current negotiations, are inevitable, but "not as dangerous as some choose to believe," declares Elliott Kelly, labor rep for Louis D. Snader and the National Society of Television Producers.

Kelly's comment comes in the midst of deep gloom besieging the vast majority of vidpix producers here, who claim that residuals sought by Screen Actors Guild and Screen Writers Guild, and other terms, plus hike recently granted IATSE, will "put us out of business."

Kelly terms the latter (and pre-

(Continued on page 42)

TV Films in Production

as of Friday, March 28

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Lew Landers

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Derby Foods shooting.
Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studios
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix. Noah Beery, Jr. toplines. Casting for stunt men and women.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
"REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp. currently shooting.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
"PERRY MASON" series of half hour mystery telepix will begin shooting April 7.
Producer: Richard Dorso
Half hour series of adult drama films for **"CROWN THEATRE"** resume shooting May 1.
Producer: Richard Dorso

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnaz; set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd.: Hollywood
Now shooting **"TERRY AND THE PIRATES"** 26 half-hour adventure telepix. Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting mid-April.
Directors: Derwin Abbe, Arnold Wester

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directers: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
"BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers rolls April 1. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting **"MAN OF TOMORROW"** series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting April 6.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting April 8.
Producer-director: Bernard Girard
"TRAUMA" series begins shooting May 1. Half hour dramas.
Producers: Bernard Girard, Richard Dorso
Executive Producer: Basil Grillo

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of half-hour dramas featuring Irene Dunne as femcee resumes shooting mid-April.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Republic Studios, North Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

MARTED PRODUCTIONS
Swanstrom Studios: Hollywood
"THE HOT STOVE LEAGUE," Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week.
Producer: Marty Martyn, Ted Kneeland
Writer: Robert Todd

MURPHY-THOMAS PRODS.
General Service Studios: Hollywood
"FRONTIER DETECTIVES" half hour series of 13 films start shooting April 1. Victor Jory toplines.
Producer: Stanley Murphy

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting **"MYSTERY THEATRE"** series of half-hour adventure telepix.
Producer: J. Donald Wilson
Director: Howard Bretherton

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix resume shooting in April for Revue Prods.
Producer: Revue Productions
Director: Axel Gruenberg, Richard Irving, Norman Lloyd.

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. Gencral western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix resumes shooting April 3.
Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepix resumes shooting April 3.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week April 11.
Producer: Louis D. Snader

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half hour adult dramas resume shooting mid-April.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
5255 Clinton St., Hollywood
Five in **"UNEXPECTED"** series of half-hour telepix shoot in April.
Two **"CISCO KID"** half-hour telepix scheduled for April shooting.
Director: Paul Landres. Eddie Davis, Sobey Martin

BAGNALL'S PACKAGE OF RECENT PIX FOR VIDEO

Hollywood, April 1.

Newly-formed George Bagnall & Associates, television distribution firm, has acquired 18 feature films for immediate distribution to television stations. Most of the pix were United Artists releases in 1950 and 1951.

Sales campaign on the films will get underway this week, when sales veepee Jack O'Loughlin leaves on a tour of the nation's video markets. He will be accompanied by eastern and western regional sales veepees Fred Lindquist and Ken Hodkinson.

Newest of the films purchased are "The Hoodlum," "Korean Patrol," "Federal Man," 'Forbidden Jungle," 'I Killed Geronimo," "Timber Fury," "Fighting Stallion," "Hollywood Barn Dance," "Cattle Queen," "Badman's Gold" and 'Buffalo Bill Rides Again."

Prexy George Bagnall, former UA veepee, and vice president Pat Campbell, former veepee of Mutual, Don Lee Broadcasting, will headquarter here.

Telepix Exploitation As UTP Added Service

Taking another leaf from the motion picture industry, United TV Programs, indie vidfilm syndication outfit, has established a new "sponsor service" to provide a complete package of exploitation aids for all film packages it handles.

According to Milton M. Blink, UTP exec director, the outfit has negotiated arrangements with its producers to supply the necessary material from which UTP makes up its exploitation kits. These include stills, mats, feature stories, prepared spots, reviews, etc., which are sent to sponsors immediately after each sale, much the same as the theatrical film distribs provide exhibitors with press books on all products.

DAMM REBELS GANG UP ON NBC

Hard-Hitting Sales Technique At Hometown Level Seen Offset to TV

Chicago, April 1.

Hard-hitting merchandise techniques at the hometown level has become the order of the day for more and more radio station operators, as they realign their strategy to offset the inroads of television and make a pitch for the national business that's shifting from network to spot radio. The broadcasters' awareness that an aggressive promotional "follow through" is a necessary plus service for the spot advertisers, was obvious by the interest sparked among the attendees of the National Assn. of Radio-Television Broadcasters' conclave by today's (Tues.) merchandising workshop session chaired by G. Richard Shafto, WIS, Columbia, S. C.

With most of the top-dog bankrollers re-examining radio on a slide rule "what-are-the-sales-results" basis, many of them are putting their coin in the local stations. And the coin, in most cases, is going to those operations which backstop the program contract with grassroots promotion and merchandising. As Shafto pointed out, "the trend of station income is local. By that I mean it is non-network. To bolster this income, you must institute for these local and regional advertisers the same merchandising practices that have made radio economical and profitable in the sale of soap, soup and Wheaties."

'Over-Transom' Sales Gone

The lush days with their "over the transom sales" are gone, when the station manager figured that all he had to do was to get the program on the air. This, as Shafto described it, is the era of selective AM buying. The sponsor demands over-the-counter results and picks the station that can deliver not only circulation but sales.

Significantly, there was an "accent-the-positive" note at this par-

(Continued on page 50)

Fine Fellows

Chicago, April 1.

Not generally known is that Harold E. Fellows, NARTB prexy, is in possession of a letter from Sen. William Benton (D., Conn.), whose controversial radio-TV bill has given him top billing the past year as the industry's No. 1 enemy.

Fellows doesn't show the letter around because "they wouldn't believe it, anyhow." Despite his arch-rival status, Benton goes to great lengths in the letter to tell what a great guy he considers Fellows.

White's Status At Mutual Undecided; Bare Video Plans

Chicago, April 1.

Tom O'Neil, of the General Tire-Yankee Network empire, and now master of all he surveys within Mutual's far-flung empire (with a 58% control), made his initial appearance here before the network's affiliates and won an endorsement from the station men on his future AM and TV plans. O'Neil bared Mutual's aspirations for moving into video, with a network of large and small stations, and although the official announcement was couched in unrevealing double-talk, it's known that O'Neil's plan envisions a network of filmed programming for simultaneous release around the country.

Of equal importance but left hidden, however, was the future status of Mutual president Frank White, whose three-year term expires May 1. There has been considerable conjecture as to whether White returns to Mutual, and it's

(Continued on page 51)

FCC on Hand To Take a Chi Bow

Chicago, April 1.

If there were any apprehensions among broadcasters as to new delays on the lifting of the TV freeze, they were practically dispelled when, for the first time, virtually the whole FCC Commission body put in an appearance at the NARTB convention.

With FCC chairman Paul Walker scheduled to make his initial public address since taking over as successor to Wayne Coy, he was accompanied to Chi by Commissioners Rosel Hyde, George Sterling, Robert Jones and newly-appointed Robert Bartley. Only absentees were Frieda B. Hennock and Edward M. Webster.

Walker, of course, will probably talk on the freeze lift, scheduled for announcement next week, probably on Monday (7). Veteran broadcasters say they don't recall when an FCC chairman was accompanied to an NAB convention by such as "bodyguard" representation of Commission colleagues, and the fact that so many showed up to take appropriate bows was seen as clear indication that they've paved the way for the UHF era in television.

Any further delays would have found Chairman Walker on the spot, what with broadcasters "bracing at the TV bit."

L'ville WKYW's 5th Anni

Louisville, April 1.

WKYW, town's all-musical indie, is currently whooping up its fifth birthday anniversary with spot announcements and special shows. Station is giving away 200 radio sets for the best letters written in, offering suggestions on how the station can improve its programs and service during the next five years.

MULLEN, KERSTA TIE UP AS CONSULTANTS

Chicago, April 1.

Frank E. Mullen, former exec veepee of NBC and more recently an industry consultant, showed up at the Chi convention to announce he is pooling resources with Noran E. Kersta (also ex-NBC) for an expanded consultancy service for TV broadcasters, including "assistance in financing, application procurement, facilities construction and detailed plans for all phases of station operation." Mullen will operate out of the Coast, Kersta in the east.

Associated with Kersta in the New York office is Ray Kelly, ex-NBC production director.

UNITE FORMALLY FOR TV COIN HIKE

Chicago, April 1.

Out of the year-in-year-out rump sessions spearheaded by Walter Damm, rambunctious broadcaster of WTMJ-TV, NBC affiliate in Milwaukee, has come a permanent organization, organized Sunday (30) on the eve of the NARTB convention here. New association, with Damm as president, and which won the backing of 35 of the 48 NBC-TV affiliates represented, will go to work on NBC in an effort to erase what is claimed to be "existing inequities."

Just what recognition it will get from NBC-TV is something else again. Web has its Station Planning Advisory Committee to handle the grievances of the affiliates, but the new Damm association, averring that there are areas in which SPAC can't function effectively, sees need for "further expression of the affiliates," which will work through SPAC in trying to resolve differences. Nonetheless, some saw it as a rebuke to SPAC, as well as the network, with a few of the key affiliate broadcasters taking the position that "some of the SPAC boys seem to be laboring for NBC rather than the affiliates."

Initial campaign to be waged by the new association will be directed toward station compensation, with a committee appointed to evolve a new formula, which will return a higher percentage of the overall network dollar to affiliates. NBC-TV affiliates feel that the time has come to reappraise their sphere of importance in overall network scheme. They don't think the present standard formula of shelling out 24 hours of free time to the network each month, and receiving 33⅓% of their rate card as the sponsorship spoils, adds up to a fair shake.

Higher Compensation

They want higher compensation, either through elimination of free hours, hiking the compensation percentage, or both. The committee's formula will be taken to the affiliates for individual negotiation with the network. Committee comprises Damm, Nathan Lord, WAVE-TV, Louisville; Clair McCullough, WGAR-TV, Lancaster, Pa.; E. R. Vadeboncoeuer, WSRY-TV, Syracuse; John Outler, WSM-TV, Atlanta; Harold P. See, KRON-TV, San Francisco, and Ray Welpott, WRGB, Schenectady.

The new association thinks something should be done by the network about hitchhikers and cowcatchers, claiming they're "too glaring" and should be integrated more effectively into the program structure. It will also seek a greater voice in the web's overall program operation, move already reflected in its criticism of the NBC-TV daytime schedule.

The affiliates resent the fact that NBC-TV is spotting too many of its strong public service shows in station time, necessitating local pre-emptions of sold periods, and feel that the web, too, should share the rap by slotting them in network time as well.

Fellows Regime Gets NARTB Okay For Sparking Org's Prestige Rebirth

Chicago, April 1.

It was "Hail Fellows well met" at this year's NARTB convention, as the banner turnout of delegates virtually agreed that the year-old regime of Harold E. Fellows as president has vested the parent trade organization with a new-found prestige and importance.

In a sense, the Chi convention this time up, with an agenda rooted in a knowhow and appreciation of what troubled broadcasters want to hear about, was in the nature of a tribute to Fellows. Whatever the contributing factor, it's recognized that the new NARTB prexy has sparked a rebirth of and enthusiasm for the organization in its multiple thrusts to hurdle the current transitional problems.

Some agreed that, basically, it's because Fellows is a broadcaster, understands his business, and knows what other broadcasters are talking about. Others point to his personality, and cite the importance of "being liked on the hill" without the need of becoming a professional lobbyist.

But on an equal level are two other elements in Fellows' favor, it's pointed out. Unlike his predecessor, Judge Justin Miller (now board chairman), who had made it an almost annual practice at conventions to lambast the trade press and look upon it as a destroyer, Fellows has a recognition of the constructive role the trade press can and does play on behalf of America's broadcasters, and conducts himself accordingly.

Also, Fellows parlays the attributes of a business man and an administrator, capable of making both policy decisions and business decisions on his own. It's pointed out that Judge Miller's penchant for putting policy decisions up the Board would throw the onus on the directorate when things went wrong, frequently creating a "house divided" within the NARTB organizational structure.

And finally, the broadcasters cite Fellows' background as a showman.

Steering 'Em Right

Chicago, April 1.

Of all industry exhibits that attracted steady streams into Exhibition Hall at NARTB convention headquarters here, it remained for RCA to pull the "stunt of the year" and pack 'em in.

Although it's got nothing to do with set manufacturing, recordings or network operation, RCA has brought on a live steer (weighing somewhere in the neighborhood of 1,200 pounds). Anybody can have a crack at guessing its weight. The one who comes closest to it by convention checkout time, gets equal poundage in frozen beef.

Affiliates Sore At NBC-TV Day Program Skeds

Chicago, April 1.

NBC's television affiliates are up in arms over what they characterize as the sad state of affairs of the network's morning and afternoon program schedules. They don't like it and they want the network to do something about it—and fast.

Specifically, the affiliates are concerned over the long sustaining stretch extending from 10 a. m. to 3 p. m., and take the position that if NBC put in stronger shows than currently exist, it may invite some daytime advertisers. Criticism of the web's morning schedule did not include the 7 to 9 a. m. "Today" show, which in fact drew favorable off-the-cuff comment from station operators.

Some affiliate members didn't mince words in protesting that CBS daytime programming, particularly in the morning, was far superior to NBC's.

The affiliates were also vexed over the network's holding back on announcement of its summer program plans, criticizing last summer's crop of replacements as being not up to par, and wanting to know what's afoot for this summer.

SMITH JOINS GAINES ON NBC O.-&-O. STATIONS

Carlton D. Smith, until recently in charge of station relations for NBC, has been appointed director of operations for the web's owned-and-operated stations, under o-&-o. stations v.p. James M. Gaines.

Smith takes his new post April 14 in the new setup under which Harry Bannister, ex-WWJ and WWJ-TV (Detroit) general manager, becomes station relations chief.

NBC-TV Hit On Cancel Clam-Ups

Chicago, April 1.

NBC-TV affiliates don't think they're getting a fair shake from the network when cancellations come up. They're complaining that invariably "everybody but the affiliate knows about it" when a sponsor cancels out, with resultant disruption of their own local schedules.

The affiliates assembled at the Walter Damm rump session squawked that NBC purposely holds back on announcing a cancellation, to prevent local stations from selling the time or picking up a rival network's show. Cited as a case in point was Admiral's dropping of "Lights Out," with the affiliates claiming that although NBC knew about it weeks ago, the stations were notified long afterward, NBC even shelling out four weeks' extra compensation to affiliates in a bid to hold the time period.

Linkletter to Bring CBS $6,000,000 in Billings

Hollywood, April 1.

CBS will have another fair-haired boy this fall in Art Linkletter, comparable to Arthur Godfrey in helping to fill the net's tills. His 11 half-hours in both radio and television will account for annual billings of $6,000,000. This marks the first time the Coast star on his own has made a fiscal contribution of such proportions.

Next season Linkletter will have his "House Party" on both radio and tele five times weekly, plus a single weekly shot of "People Are Funny" for teevee.

19th Annual
VARIETY
Survey of Radio and Television
Showmanagement
To Be Published
In Next Week's Issue of
VARIETY

BAB Girding for Banner Season; Warns Vs. Radio Deals, Rate Cuts

By FARRELL DAVISSON

Chicago, April 1.

Broadcast Advertising Bureau—the industry's own "sell radio" arm—is off and running with an expanded budget, new board chairman and enthusiastic endorsement from broadcasters attending the NARTB convention. That the trade's own advertising adjunct, now formally divorced from NARTB, has reached maturity under president William Ryan's aggressive leadership the past year, is underscored by the fact that membership is at a new high.

BAB boasts membership of 500 stations, with figure expected to zoom appreciably before the NARTB conclave ends. It starts its new fiscal year this month with a budget of $468,000—50% over last year's. Figure, of course, will mount as additional broadcasters climb aboard. In fact, Ryan and company hope to up the kitty to $750,000 by Oct. 1 to do the selling job they figure needs to be done.

Small Potatoes?

As new board chairman Charles Caley, WMBD, Peoria, pointed out, this is still small potatoes when compared with $1,250,000 shelled out annually by newspaper associations to plug their merchandise. Caley takes over the chairmanship post from Ed Kobak who is stepping down because of press of other duties. Kobak has been a key figure in BAB since its inception, and will remain active in the organization as chairman of the exec committee.

But before turning over the gavel to Caley, at yesterday's (31) session, Kobak repeated his lecture against deals and rate cuts. Same theme was sounded by Ryan, who urged broadcasters to screw up their courage and nix appeas to slice rates even if the turndown results in lost accounts. He argued that radio has picked up new momentum the past several months, and that the line can be held on

(Continued on page 50)

NARTB 'Rodeo'

Chicago, April 1.

Broadcast Advertising Bureau provided one of the major conversation pieces of kick-off day of the NARTB convention, with its western motif "roundup" session yesterday (Mon.). Showmanly affair, masterminded by BAB prexy Bill ("Bronco") Ryan and staff to offset the usual pewholder fatigue, combined entertainment and business for one of the best attended meetings in NARTB annals.

Show was emceed by WLS cowboy singer Bob Atcher, and formal BAB pitches were sandwiched by a bull-whip act, lariat whirler and tunes from a Range Quartet. Shilling the clambake was covey of gals outfitted in brief chaps.

Format had Ryan and new BAB chairman Charles Caley decked out in western togs, complete with sombrero. Retiring chairman Ed Kobak came dressed as an injun. All in all, it was literally a bangup powwow climaxed with door prize drawings—a year's supply of beef brought in on the hoof.

Cash & Members Finds NARTB In Industry Clover

Chicago, April 1.

Healthy state of affairs within the National Assn. of Radio-Television Broadcasters is reflected in the organization's financial statement and the record convention turnout this year, exceeding by several hundred the previous top mark of 1,900 official registrants. Two years ago the NARTB (then the NAB) was broke. It even had difficulty scraping together the payroll.

Last year it was on the way to recovery, with $48,000 in the bank. Today the association has a surplus of $138,000, and this in the face of a 30% cut in dues attending the complete divorcement of BAB (Broadcast Advertising Bureau), which has its own dues-collecting setup.

Veteran broadcasters say it's a throwback to an earlier decade in broadcasting, when station operators were looking for the AM answers, even as today they're trying to cope with TV. Fact that last year there were only 1,300 official registrations, indicates the enormous strides made by NARTB within a year. Today 90 of the 108 TV stations are enrolled, including all the video networks.

Murrow Gets Top '51 CBS Paycheck

Salary of $132,144 paid to news commentator Edward R. Murrow topped the list of payments to CBS directors during 1951, it was revealed in the network's proxy statement mailed to stockholders last week. Board chairman William S. Paley received $100,000, while prexy Frank Stanton received the same salary plus $51,597 in the forms of bonuses and shares in profits.

Annual stockholders meet, according to the proxy, will be held April 16, at which time shareholders will vote for seven Class A and eight Class B directors. One Class A director remains to be nominated and may be proposed at the meet. If no nomination is forthcoming at that time, it's proposed that the CBS board will elect the eighth member sometime subsequent to the meet. "In the opinionf of counsel for the corporation," the proxy said, "this procedure is proper from a legal point of view."

Statement also informed stockholders that, pursuant to authorization by them at the last annual meet, Stanton has been granted an option to buy 100,000 Class A shares at $26.57 per share. Option

(Continued on page 48)

'Meeting' Loses Backer; To Stay as Sustainer

Reichhold Chemicals, which is backing the video version of "America's Town Meeting" on ABC-TV, is cancelling out. Last broadcast of the show, beamed Sundays at 6:30 p. m., will be April 20. Sponsor is bowing out after a 13-week cycle.

ABC-TV at this point has decided to continue the series, with George V. Denny, Jr., as moderator, as a sustainer. Reichhold reportedly exited the show to invest more coin in some overseas plants.

SWEZEY RENAMED TV BOARD HEAD FOR NARTB

Chicago, April 1.

Robert D. Swezey, of WDSU, New Orleans, was renamed chairman of the television board of the NARTB at the annual election Monday (31). Elected for two-year terms on the board were Swezey, George B. Storer, of Fort Industry Co.; Clair McCullough, of WGAR-TV, Lancaster, Pa.; Harold Hough, WBAP-TV, Fort Worth, and Paul W. Raibourn, KTLA, L. A.

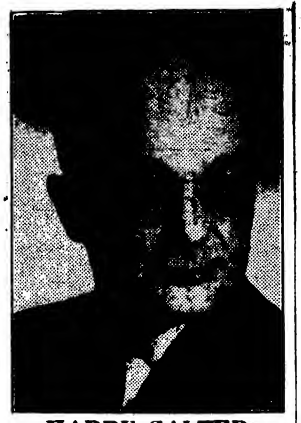
Named for one-year terms were William Fay, WHAM-TV, Rochester, N. Y.; H. W. Slavick, WMCT, Memphis; Campbell Arnoux, WTAR-TV, Norfolk, and Ken Carter, WAAM, Baltimore. Board administers television affairs of the association, of which 88 TV stations and four networks are members.

Giroux for Coast P&G

Hollywood, April 1.

George Giroux, Jr., has been named Coast TV program supervisor for Procter & Gamble.

He had been a staff producer at KTTV and sets up shop here after a few weeks of indoctrination in Cincinnati and New York.



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

New Complexion Seen For NARTB Confabs; Sights Bring Wide-Eyed Ogling

Chicago, April 1.

NARTB conventions are taking on a whole new com- -xion. A few short years ago radio broadcasters would have rubbed their eyes in bewilderment at the type of people who now show up, or the veritable "wonderland" of multi-slanted exhibits.

With the advent of TV and the half a hundred auxiliary operations that go into the making of video, "Exposition Hall" at Chi headquarters of the convention looks like a Jules Verne creation. Everybody and his uncle's got an angle and, surprisingly enough, they're getting plenty of wide-eyed ogling, so enthused are the broadcasters over the "new horizons" that seems to keynote this year's convention.

McFADDEN TO DIRECT NBC NAT'L SPOT SALES

Chicago, April 1.

Tom McFadden is being brought back to N. Y. from the Coast by NBC to take over as director of the web's national spot sales, it was revealed here today (Tues.) by Jim Gaines, veepee-manager of the NBC's o.&o. stations.

For the past two years McFadden has managed KNBH, the web's o.&o. video outlet in Hollywood. Prior to that, he managed WNBC and WNBT in N. Y. He succeeds James McConnell, who was dropped last week after 21 years with NBC. McConnell has since announced an affiliation with the John Blair station rep agency.

For the past year, national spots, which has assumed a growing major importance, has come under Gaines' jurisdiction. Successor to McFadden on the Coast has not yet been determined.

Nothing's Too Good

Washington, April 1.

When big stakes are involved, no expense is too great in presenting a case before the Federal Communications Commission. Paramount Pictures, United Paramount Theatres and ABC have all submitted elaborate exhibits in the current hearings on antitrust and related issues.

But when it came time last week for the CBS end of the UPT-ABC merger deal, Bill Paley's boys stole the cake. To prove its qualifications to take over WBKB-TV in Chicago (a mere $6,000,000 transaction), CBS provided parties to the proceeding with blue letheroid hatbox-size dossiers, each containing a set of 24 handsome blue portfolios detailing the web's record in broadcasting, various phases of programming operations (including the developmental story of "See It Now"), and a complete history of the web's o.-and-o. AM station in Chicago, WBBM, which will operate WBKB if the AB-PT merger is approved.

The dossier, a 50-pound parcel, was prepared by H. Leslie Atlass, chief of the web's central division.

New Selling-in-Depth Technique Pitched to Sponsors by Pat Weaver

New selling-in-depth concept for television advertisers, in which a sponsor will give viewers a complete, rounded story on not only his finished product but the people and processes involved in turning out that product, was proposed this week by NBC-TV exec veepee Sylvester L. (Pat) Weaver, Jr.

According to Weaver, straight product advertising usually adopted by sponsors reveals a one-dimensional, flat and incomplete picture of American business. "This is a vital part of the American economy," he pointed out, "but it is also far more limited than it need be. Too often it is subjected to the accusation of 'huckster' because of extravagance of claim, slickness of outward form, imitativeness and phoniness of story. Too little of it in many instances is real information about the goods for sale to the American public, and about the companies that market the goods and about the men and women who produce them.

"That this information," Weaver added, "must be made into reason-why copy stories, is granted; that the advertising should reflect a character represented by the manufacturer, is usually granted; that both must be supplemented in times to come by a more complete picture of the whole process, is my conviction. And the ones who do it first will gain the most.

"As a matter of fact, many companies already recognize that their position with the consumer depends on more than direct sales advertising. Hence the support of public service campaigns via sponsored air time and space. But I am talking of fundamentally broadening the depth of sales appeal—of giving the consumer honest-to-goodness, demonstratable, in-the-flesh reasons why he should do business with Company X—in terms that are 100% straightforward and unchallengeable by the critics of business and advertising."

To provide sponsors with the opportunity to sell their stories in

(Continued on page 51)

Whichaway?

Chicago, April 1.

As the "most watched guy" at the NARTB convention, Harry Bannister won by a wide margin. Bannister, as general manager of WWJ and WWJ-TV in Detroit, has been a "station man" since the early days of radio. But effective April 15 he moves to NBC as station relations boss.

Since there's no love lost today between the stations and the networks, and since Bannister's allegiance is still pledged to WWJ for the next couple of weeks, delegates were watching whether Bannister was "going thataway or thisaway."

NBC prexy Joseph H. McConnell and exec veepee Charles R. Denny came on to Chi to toss a cocktail party for Bannister Monday (31) to officially "introduce" him to the affiliate station managers.

FM-ers Fight Vs. 'Orphan Status'; 3 Drives Clicko

Chicago, April 1.

FM radio, the industry's orphan that refuses to stay lost, was back at the NARTB convention again this year, if anything stronger than ever. New hullish spirit of FM broadcasters springs largely from success of the first trial runs of the joint NARTB-Radio & Television Manufacturers Assn. campaign to spark interest in the medium.

Evidence of fruitfulness of the FM drive currently underway in three sections of country is already indicating there's a market for high fidelity service if it's aggressively promoted. On the basis of preliminary successes, NARTB's FM committee, headed by John H. Smith, has set further meetings with RTMA to work out details for continuation and expansion of broadcasters-manufacturers-retailers co-op effort. FM operators and retailers from practically every section of the nation have asked to be counted in on the program.

So far this year's "Sell FM" venture has been tried out in Washington, D. C., Wisconsin and North Carolina. In latter two states 6,000 FM sets have been sold during campaign which is still underway. Returns from nation's capitol are no yet in as project didn't get rolling until March 15.

Evidence that FM broadcasting is still very much alive and kicking was shown by yesterday's (Mon.) overflow meeting. Delegates extracted a promise from the committee that a larger hall would be provided next year.

A heretofore rather hush-hush angle popped out at the conclave to give FM enthusiasts further encouragement. That was reports from an increasing number of AM

(Continued on page 51)

ED PETERSON JOINS CBS AS STORY CHIEF

Edgar A. Peterson departs as producer-director of "The Faye Emerson Show" (CBS) within two weeks to take over at CBS-TV as manager of the story department. Peterson's last Emerson show will be April 12, and he joins CBS April 15. Story department job has been open since William Dozier was upped to the post of exec producer for CBS-TV dramatic shows.

Peterson came east from the Coast a year and a half ago to become producer of "Pulitzer Prize Playhouse" on ABC. He was producer-director of "The Amazing Mr. Malone" (ABC) just before taking over the Emerson program. For years he was a general production executive in the film business, as an aide to Dore Schary at RKO, David Selznick and Frank Capra.

Kintner Sees OK On ABC-UPT Tie

Robert E. Kintner, ABC prexy, told a meeting of 600 ABC radio staffers in Gotham Friday (28) that the FCC hearings on the proposed merger with United Paramount Theatres progressed well, and that there was no reason to doubt that the Commission would eventually approve the consolidation.

Kintner, speaking on the eve of the web's exodus from the RCA Bldg. to its new home on West 66 St., said it was expected that the FCC would okay the ABC-UPT wedding as in the interests of better radio and tele service. He said the Commission had been told that the merger would find ABC in the same relationship to the new corporation as Time or Life magazines have to Time, Inc.

That would mean, he indicated, that Robert J. O'Brien and Robert W. Weitman, UPT execs who will join the web if and when the merger is approved, will work full time for the network and not be involved in the theatre end. They will report to him, Kintner said, and he will report to UPT prez Leonard Goldenson.

ABC prexy said that the web's new radio studios in Gotham, Chicago and L. A., costing $3,000,000, are proof of its faith in radio's future. He told the radio staffers that they would be given first choice on switching to video, rather than hiring outside personnel, but that AM is still healthy and vigorous and is bringing in the coin. He therefore recommended that many of those in the radio side stay where they are.

Zenith Hearing Buy

Zenith hearing aids bought "Monday Morning Headlines," with Don Gardner, for four weeks starting April 20. Program is aired Sundays at 6:15 p.m.

Show will be used for a month-long test. Agency is BBD&O.

MRS. DAYTIME DIALER'S PROFILE

70,000 'Viewdents' Say Comm'l TV Can Handle Public Educ'l Needs

By SANFORD MARKEY

Cleveland, April 1.

Commercial television can offer education the necessary outlets to meet the public's needs without taking special educational channels, according to a survey released to VARIETY by Western Reserve University on the basis of its "Telecourse" program started last September on a half-hour 9 a.m. WEWS Monday-through-Friday basis.

The survey reached students who took courses in elementary psychology and literature for both credit (for which they paid a fee) and for non-credit. The survey reached an estimated 70,000 "viewdents" of Telecourse and was conducted by Elroy L. Stromberg, professor and chairman of the department of psychology, and Peter J. Hampton, assistant professor of psychology; both taught the TV psych course.

The survey showed educational courses "given on television are sound and produce good results" in that:

1. Viewdents scored higher final marks, had better term papers and better attendance than campus students.

2. Courses reached a vast segment of the population "thirsting for additional knowledge."

3. Courses provided a new and different type of highly approved programs.

At the same time, both Stromberg and Hampton pointed out that the half-hour 9 a.m. program reached only "an almost exclusively female audience," and Stromberg maintained that commercial television must provide that evening time to reach the "male viewing audience also desiring educational programming."

Both he and Hampton also said they had received letters from

(Continued on page 48)

Brief Puff

Chicago April 1.

WNBQ gave its Thursday night (27) audience a literal peek at an early-evening hotel fire. The station poked a couple of cameras out of windows on the 19th floor of its Merchandise Mart studios and shot the smoke and flames coming from the burning building several blocks away.

However, either because the fire wasn't considered major enough or they didn't want to break into the regularly scheduled network shows running at the time, WNBQ squeezed the coverage into two 30-second stations breaks at 7:30 and 8 p.m. It was probably the most minute special eventing on record.

Colgate Worried On Soaring Costs Of 'Comedy Hour'

Colgate, seriously concerned with rising costs on its NBC-TV "Colgate Comedy Hour," is reappraising continuation of the hour-long stanza. Sponsor is currently spending around $92,000 weekly for the package, including both time and talent, and that figure may soar to over $100,000 for the '52-'53 season if the present trends go on unchecked.

Among the plans proposed is one for a "rubber budget" on the hour, which would vary the amount of coin spent on production of each telecast. Nut would be geared to shell out proportionately more coin in the peak viewing weeks, and less as audience drops. That is also expected to mean shuffling the dates on which the various comics appear, as well as trimming production trappings, etc., on dates when smaller outlay is called for.

There has also been some discussion of dropping the stanza entirely and subbing two half-hour s'ows in its place. One of these might be a half-hour show built around Louella Parsons.

Gardner 'All Star' Debut Via Film

Hollywood, April 1.

NBC-TV's "All Star Revue" will use filmed show for the first time May 31 when Ed Gardner makes his video debut in a "Duffy's Tavern" skit. He flatly nixed a live show. Gardner, just back from Puerto Rico, owns controlling interest in his show, which will be budgeted at over $30,000. He's dickering now for lensing the hour-long layout at either Filmcraft or Roach studios. Comedian said he'd been nixing tele because he prefers film, and because he feels no comedian can be on regularly without wearing out his welcome.

The May 31 show marks start of a deal calling for a minimum of six shows, maximum of 10. Plans call for a musical story integrated into the situation comedy, with Jeanette MacDonald probable guester on the initialer, which James Kern probably will direct. If video works successfully, Gardner plans to drop the AM show, feeling both would be too much work. He plans a week's rehearsal, and two days shooting for the filmed show, which Leo Morgan will produce from AM scripts adapted for the visual medium.

WGAR Adds FM

Cleveland, April 1.

Reversing a trend, WGAR has applied for and has received an FM license. Entry of the 50,000 watter into the FM field locally marks the first such new station since two others (WCUO and WLAL) folded.

"Expansion involves a cost of $50,000," said Carl George, general manager, "and demonstrates our belief in the future of the aural medium."

Weekly School Report To Be Year-Round Feature Due to 'Inside' Success

WNBC and WNBT, Gotham flagships of NBC, have had such response from their "Inside Our Schools" series—which involves 70-odd radio and tele shows in the span of a month—that WNBT is scheduling a weekly report on the schools as a year-round feature. Half-hour program will be aired Saturdays in a daytime spot still to be picked by WNBT program chief Dick Pack.

Pack, who joined WNBT after general manager Ted Cott launched the "School" operation, finds that there is a wealth of interesting and significant material on the educational system and a variety of ways in which it can be presented —via forums, debates, remotes in the classrooms, coverage of parent-teacher meetings, etc.

Station, which is co-operating with Life mag on the project, is distributing 1,000,000 copies of a checklist, prepared by the weekly, with which parents and taxpayers can evaluate the schools. It lists 63 points on which a city's schools can be judged. Citizens are asked to check the points as they catch the WNBC-WNBT shows. Questionnaire, besides getting the citizens' rating of the schools, will also serve as a yardstick in measuring the effectiveness of the month-long program series.

HAS 2 KIDS, $4,500 AVERAGE INCOME

Profile of the average daytime radio listener has been put together by Colgate, based on research of its own, plus census data and material gleaned from the Chicago Penetration Study, Horace M. Schwerin and other audience analyses.

Using a sample of 8,000, the analysis found that the average daytime dialer is a married woman, between 30-34 years old, who has been wed for 11 years to a factory worker. Family's income is between $3,683-$5,542 annually, and includes two kids, a boy and a girl, aged eight and five.. They own their own home, which is valued at $7,500, but they have a mortgage to worry about.

Study covers listener's personality and habits, as a key to slanting programs to appeal to his specific audience. The target femme is interested mainly in her children and her home, although national and local affairs interest her more than in the past, the study indicated. She reads a local newspaper, subscribes to one magazine (probably a home, garden or fashion magazine) and occasionally buys a fiction or picture mag. She reads but one book a year, and her favorite literature is a light romance. She doesn't like stories with a sad ending.

A high school graduate, she cannot speak a foreign language and distrusts persons with foreign accents—although to a lesser degree than in the past. She has visited New York City once, would hate to live there, would like to see the West.

They Eat Well

Hausfrau doesn't discuss world affairs very much with her hubby, but she is concerned about his health and his progress on the job. She has three intimate woman friends, but isn't in a social club (later on she probably will join a woman's club or garden club).

Her health is good, but she's worried about the kids and their future. The family eats well, although not lavishly. She buys about four dresses a year, wears very little makeup, and has one permanent wave a year.

She is not very sophisticated, considers most stage and screen personalities as probably immoral, objects to swearing and excessive display of sex. If she likes audience participation shows, chances are she doesn't go for soap operas.

She would like to be on a participationer, but feels she would be scared. Her response to quizzers is directly dependent on her knowledge of the answers. Male emcees are preferred, particularly sympathetic, down-to-earth personalities rather than excessive smoothness. She objects strongly to emcees who embarrass contestants.

By contrast, fan mail received in 1951 by "Young Dr. Malone" and "Road of Life," both backed by Procter & Gamble, reveals that almost half of the letters were not written by housewives. Some 23% came from models, teachers and retired business people.

New Hazel Bishop Stanza Bowing to Quick Revise

Hazel Bishop cosmetics over the weekend completely revised plans for its new stanza, which preems on NBC-TV tonight (wed.) at 10 p.m. Airer will be "Your Prize Story," vice "What Shall I Do?" Stories will be romantic dramas, based on true experience tales submitted by viewers. Winners will get $1,000 for their yarns, which will be adapted by Margaret Sangster, soap opera scripter.

Show is packaged by Raymond Spector, head of Bishop's ad agency and former manager of Macfadden Publications.

NBC-TV Plans Shifting Skelton To 7:30 Sun., Miner Drama for Wed.

NBC-TV is reportedly planning two major program shifts for next fall, moving its high-rated "Red Skelton Show" down into the Sunday night at 7:30 slot and airing the new hour-long drama series to be produced by Worthington L. (Tony) Miner Wednesday nights at 8. Latter period is now held by the "Kate Smith Evening Hour." Questioned about the two moves, NBC-TV exec veepee Sylvester L. (Pat) Weaver, Jr., answered "No comment."

Skelton, now slotted Sunday nights at 10 under Procter & Gamble sponsorship, has been up among the rating leaders since he preemed last fall. With General Foods opening up the 7:30 period at the end of this season, by checking off its "Young Mr. Bobbin" show, NBC is said to think that moving Skelton into that spot would bolster its entire Sunday night linenup. While both "Colgate Comedy Hour" at 8 and "TV Playhouse" at 9 have been outpulling their competing shows on rival networks, a lead-in by Skelton is expected to give them a stronger hold on the Sunday night audience.

Skelton's show originates live from the Coast, but the comic has been said to be favoring a switch to film for next season on the assumption that it would be less taxing. If the show continues live at 7:30, that would mean it would be aired on the Coast at 4:30 in the afternoon. To obviate that apparent difficulty, it's presumed that NBC would follow the "hot kinescope" route, recording the show on film for a playback on the Coast at 7:30.

Reported decision to slot the new Miner show Wednesday nights is reportedly based on the inability of Miss Smith's evening show to buck successfully CBS-TV's "Godfrey and Friends," which is aired directly opposite. NBC execs are said to think that a high-quality dramatic program would fare better against Godfrey's informal comedy-revue format. That would mean, however, that Miner's show would be aired back-to-back with "Kraft TV Theatre," also an hour-long dramatic series.

Web reportedly still considers Miss Smith a potentially strong personality for evening TV'ing. Whether it would continue her in an hour format for next fall or build a new half-hour package for her, however, hasn't been revealed.

Stripped Bare

Chicago, April 1.

Red faces abounded at NBC here last week when the execs opened their newspaper and found the WMAQ call letters prominently featured in a Minsky's burlesque ad. The ad announced the appearance of stripper Sally Sweet, complete with picture, and billed here as "Jack (Chez Paree) Eigen's Telephone Sweetheart — The Girl You've Heard About On WMAQ."

Eigen has been plugging the gal for the past several months on his nightly show aired from the Chez Paree over the local NBC outlet.

After some frantic phone conversations the station got its call letters out of the ad, but the Eigen mention continued.

Crosby to Decide This Week on Sub For Chesterfield

Hollywood, April 1.

Bing Crosby will make a decision this week on which of three interested bankrollers will succeed Chesterfield as his radio sponsor. He's closing out the ciggie firm but will be on air next season. Deal will give sponsor first call on TV when Crosby is ready for that medium. The Groaner and his producer-writer Bill Morrow are definitely opposed to weekly telecasts, and will insist on filmed shows. It's likely Crosby will take a few guest shots next season while continuing in radio.

If they come up with a good TV idea this summer, they'll prepare an audition. Otherwise they'll go along with radio. Schedule favored by both is weekly radio, monthly tele.

UCLA-Cornell Study On 5-Branch Merger Ready Shortly; Confab With 4A's

College labor relations experts mulling proposals for a blueprint under which the branches of the Associated Actors & Artistes of America can unite in a five-branch merger, are expected to announce their recommendations in a week or so.

Professorial group, from Cornell U. and the U. of California in Los Angeles, confabbed with reps of the 4A's last week. They outlined some of their proposals and discussed procedural questions.

Meanwhile, votes are being counted in the two referendums being conducted by the American Federation of Radio Artists and Television Authority on the proposed two-branch merger which would take place on July 1, if the five-branch merger hasn't been achieved by that time. Deadline in the referendums was yesterday (Tues.) and results will be announced shortly.

There was campaigning on both sides of the merger issue. American Guild of Variety Artists and Actors Equity each sent out circulars attacking the proposed AFRA-TV wedding as "casting doubt" on the work of the UCLA-Cornell study before it is even completed, and thus making a five-branch consolidation less probable. On the other hand, AFRA and TVA leaflets said that a vote in favor of the AFRA-TVA constitution "in no way precludes" the possibility of five-branch merger, but would make the July 1 deadline stick and thus "end procrastination" by the other branches.

Ennds Lights Up NBC's 'Lights Out'

Despite indications of a growing "softness" in the TV sponsorship picture, NBC video sales execs this week wrapped up a new sale in near-record time by pacting Pearson Pharmcal to take over its Monday night "Lights Out" show. Because of the sale, NBC is able to post the SRO sign again for its Class A evening time.

"Lights" had been bankrolled this season by Admiral, which checked off the show after the March 24 broadcast. With Pearson, for its Ennds product, taking over next Monday night (7), the web had an open stanza only last Monday night (31). And it filled that time, too, by inking Time magazine to sponsor a special one-shot edition of its early-bird "Today" show in the "Lights Out" time.

Agency for Ennds is Harry B. Cohen.

CBS-TV Repacts Lewis

Marlo Lewis was pacted to a new six-year deal this week by CBS-TV.

He continues as exec producer in charge of all the web's musical and variety shows, and also as co-producer with Ed Sullivan of "Toast of the Town."

Can. B'casters Sore at Music Fee Hike; Denounce Govt. Holdback on Tele

Toronto, April 1.

Decision of the federal Copyright Appeal Board to increase royalties for performance of copyright music, drew howls of protest in closing sessions of the four-day convention of the Canadian Assn. of Broadcasters here, which was attended by over 400 delegates from all parts of Canada, the membership embracing 87% of the Dominion's independent stations.

New formula will now double the royalty revenue to the Composers, Authors and Publishers Assn. of Canada (ASCAP affiliate), with independents and the federal-operated Canadian Broadcasting Corp. now ordered to pay 1¾% of annual gross revenue to CAPAC, instead of the former fee of 7c per householder set in the station area. Delegates were also incensed at the Copyright Appeal Board's decision that radio stations' books will henceforth be liable to CAPAC inspection.

In concern at a departure from the previous 15-year-old practice of collecting music royalties, the CAB board of directors sent on a protest to the Copyright Appeal Board, pointing out that music publishers should not be entitled to a percentage of station revenue derived from other than musical broadcasts. According to T. J. Allard, CAB g.m., the indies last year paid CAPAC some $152,000 in music royalties; this year they will pay an estimated $350,000.

The future of Canadian radio looks bright and business is good and shows prospects of becoming better, said D. Malcolm Neill, chairman of the CAB board of directors. But he also deplored the fact that Canada has no television, though private radio has been willing and anxious to develop TV in Canada at no expense to the taxpayer. "A completely unrealistic and not unselfish national policy has rendered it impossible for individual private companies to obtain TV station licenses," he said.

Though Toronto and Montreal will have federal-operated TV stations in August, he deplored the fact that Canadians across the

(Continued on page 48)

More Web Execs Join Station Reps

Growing importance of the AM and TV spot field is pointed up by network execs joining station representative outfits. Latest to make the move is James V. McConnell, for the past 21 years a key figure in NBC (most recently as director of national spot sales), who will become a veepee of John Blair, station rep, on May 1.

McConnell started with the old local service bureau of NBC and championed the use of simplified spot rate cards, which differed from the network rate structure. In his new job, McConnell will work both on radio and tele phases.

Murray Grabhorn, ex-ABC v.p., left the National Assn. of Radio & TV Station Representatives last month to join Edward Petry. Eugene Thomas, former head of WOIC (TV) in Washington and an exec of WOR-TV, N. Y., recently moved over to George P. Hollingberry, another station rep.

WJZ, N.Y., SHIFTING 3 SHOW PERSONALITIES

WJZ, N. Y. key of ABC, is shifting personalities on three shows. Replacing Herb Sheldon, who was dropped by the outlet due to his adding a stint for WNBT, N. Y., is Tom Reddy, who formerly was on "County Fair," Ladies Be Seated" and an all-night show for WJZ. He has taken over the 6:30-8:15 a. m. stint (with time out for newscasts), and starts a 2-2:30 p.m. afternoon strip next week (7).

Eddie Dunn, who is on the Jack Berch show, is taking over for John Reed King on "Grand Union Caravan," due to medicos prescribing a rest for King. Program chief Ray Diaz is on the prowl for a disk jockey to replace Bruce Wendells, who has been doing the 3 a.m. insomniac stretch from Birdland. Broadway jivery. Wendells has been drafted.

What! No Violin?

Jack Benny's "secret" yen to be a songwriter, which has become almost a running gag on his Sunday night radio show via CBS, will be carried over into TV Sunday night (6), when Snooky Lanson sings "When You Say 'I Beg Your Pardon,' Then I'll Come Back to You" on CBS-TV's "This Is Show Business.". Words and music, it says, are by Jack Benny.

Comic's AM-TV cleffing parlay, of course, is tied in with the fact that Lucky Strike sponsors both his radio show and "Show Biz," while Lanson is chief male singer on "Hit Parade," also a Luckies show. According to "Show Biz" producer Irving Mansfield, Benny "is no threat to Cole Porter."

Nolan Ankling 'Kane' on AM-TV Over Film Snag

Lloyd Nolan is ankling both the radio and TV versions of "Martin Kane, Private Eye" at the close of the current cycle, because the show's sponsor has refused to permit him to do the video version on film. Bankroller, U. S. Tobacco, is releasing him from his term pact after the May 22 video broadcast. Radio show, because it's taped in advance, will continue through June. Both shows are aired on NBC.

Nolan has both his family and home on the Coast, and since the TV show has been originating live in N. Y., he's been forced to commute almost weekly between Hollywood and N. Y. During the last eight months, he's been forced to turn down proffered roles in six films, according to Lester Linsk, his personal manager. Because of these factors, and also because he wanted a participation share in residual rights on his projected switch of "Kane" to a vidpix basis, Nolan has been insisting on the video show's shift to film.

Sponsor and the Kudner agency, which handles the account, are expected to come up with a replacement for him within the near future. Nolan, meanwhile, expects to enter vidfilm production with Linsk under the banner of their Transworld Productions, concentrating on documentaries based on official files of Government and civil agencies. He's the second "Martin Kane" to leave the show, William Gargan having created the role originally.

WEINTRAUB LAPS UP BLATZ FOR ALL MEDIA

Weintraub agency, which has repped Blatz Beer this season on TV, this week grabbed off the rest of the account, which had been the subject of spirited bidding among some of the top agencies during the last several weeks. Under the new setup, Weintraub will take over Blatz's total billings of about $6,000,000 per year, picking up the print and outdoor media biz which had been handled by Kastor, Farrell, Chesley & Clifford.

Weintraub has handled Blatz until now on the TV version of "Amos 'n' Andy," a show which has been consistently among the top 10 raters this season. It's believed that its success with the CBS video show was one of the primary factors in its snagging the rest of the account. Blatz is a subsidiary of Schenley, and Weintraub also has several other Schenley products.

World's 'Get a Hit'

World Broadcasting System has released "Get a Hit," transcribed baseball series. Each 15-minute program is designed to feature a local personality as narrator, with World providing the scripts and musical elements.

ABC's Van Horn 'Story'

Arthur Van Horn, who broadcasts as "Dean Cameron" on WJZ, N. Y., starts a new series on the ABC flagship Monday (7) at 8:15-8:30 p.m.

Titled "I Covered the Story," airer will consist of interviews with reporters who have done outstanding journalistic work in the previous week.

House May Vote AM-TV Probe On 'Offensive' Pgms.

Washington, April 1.

A Congressional investigation of radio and TV programming may be voted this week when the House is expected to take up the Gathings resolution creating a 15-man committee to inquire into "offensive" broadcasts and literature.

The resolution, introduced by Rep. E. C. Gathings (D., Ark.), was favorably reported last week by the House Rules Committee. It is identical with a resolution offered by Rep. Carl Elliott (D., Ala.) and similar to one introduced by Rep. Edward H. Rees (R., Kans.).

The Committee would be authorized "to conduct a full and complete investigation" to determine:

1. Extent to which radio and TV programs "contain immoral or otherwise offensive matter, or place improper emphasis on crime, violence and corruption."

2. Content of such matter in books, particularly so-called pocket-size books.

3. Adequacy of present laws to eliminate "offensive and undesirable" broadcasts, "and promote higher standards for such programs, and prevent the publication and distribution of books containing immoral, offensive and other undesirable matter."

The Committee, to be appointed by the Speaker, would consist of four members from the Commerce Committee, four from the Judiciary Committee, four from the Post Office and Civil Service Committee, and three from the general membership of the House, regardless of committee affiliation.

The resolution requires the Committee to report the results of its investigation during the present Congress. Hearings would be held in Washington.

Seattle AFRA in Strike Vote Against Web Locals For Economy Proposals

Seattle, April 1.

A strike against local network stations has been unanimously approved by the membership of the Seattle local of the American Federation of Radio Artists. The strike vote was taken after the stations had proposed a cutting down of announcing and engineering staffs, and creation of combination men to handle both announcing chores and platter spinning.

AFRA members are currently working under terms of the last contract, which expired Feb. 15, and negotiations on a new contract are under way, with George Leonard, of Washington Employers, handling negotiations for the stations. Stations included are KIRO, CBS; KJR, ABC, and KOMO, NBC. KVI, Mutual outlet, is not unionized.

New contract with independent stations, calling for a wage increase of 4.74% and the inclusion of commentators for the first time, is all set, with only ratification by the membership to make it official.

The network stations, saying they are caught in a "declining market" with resultant loss of revenue, want to cut down on both announcing and engineering staffs to effect operating savings. Members of both AFRA and IBEW are solidly against the proposal.

AFRA officers say that management of the indies, who negotiate directly, are much easier to deal with than Washington Employers, a labor-negotiating firm that represents network stations. They say that negotiations would be much easier and not so drawn out if they could negotiate directly with the network stations' management.

Pre-Code, Foreign Pix on TV Key Sex, Propaganda Sensitivities

Chicago, April 1.

The dusting off of motion picture oldies for television salvaging is highlighting the changes in standards of taste that have come up about the past couple of decades. Likewise the shifts in the country's political climate as reflected in the video revival of some of the dated "message" pix that blossomed during the '30s are especially pronounced in the present context.

The situation has elevated the film editors at the four Chi tele stations to new importance as TV film distribs reach farther and farther back on the shelf for product to peddle to video. The screening room traffic cops not only have to be alert for breaches of the current standards of decorum. In some cases, they also have been warned to guard against those films whose propaganda overtones have been outdated by historical changes.

It's a long and arduous task, this scanning the flock of shorts and features that are ground out here each week. Many of them predate the Hollywood Production Code, reaching back to the early '20s. Also there's been an influx of overseas product which raise problems for the pix editors because of different notions on the two sides of the Atlantic as to what's proper. For instance, the "damns" and "hells" that occasionally pop up more or less naturally in British films cause some head scratching.

But its the continental's treatment of sex that gives rise to the most scissoring. Cases in point are "Open City" and "Paisan" which WGN-TV just bought as part of an extensive library buy from Motion Pictures for TV. After the boudoir and thigh scenes are erased, film editor Elizabeth Bain wonders if there will be enough left to run.

Then there's the Britishers turned out during the war with a strong "chin up, tight little island" pitch that have cued some sensitivities among midwest Anglophobes. Not too long ago the Chicago Tribune focused editorial attention on this very point, charging tele stations with unduly plugging the English. However, the sheet's ire

(Continued on page 39)

Cavalier to Back 'Irma' On AM as Well as TV

Cavalier cigarets, which bankrolls "My Friend Irma" on CBS-TV, will take over sponsorship reins on the AM version as well, starting next fall. Cavalier, an R. J. Reynolds subsid, will replace Ennds on the radio side, to give it a two-way angeling on "Irma."

Ennds, of course, continues with the show through the remainder of this season, and is reportedly near the inking stage for sponsoring a revival of "Inner Sanctum" this summer. While its plans for next fall are not finalized, it's expected that it will either continue with "Sanctum" in a new time slot, or else pick up another show on CBS.

Nothing Could Be Finah for Dinah Than $1,000,000

Dinah Shore's future status for radio and television may be resolved within a few days. Indications at the moment point to a long-range NBC commitment for AM and TV, which, if finalized, would permit the singer to cushion her earnings over a period of years. Jaffe & Jaffe, attorneys for Miss Shore, aver that the singer's personal take for five years could top $1,000,000, if she were sold commercially in both mediums, but as a tax expediency would spread the payments over a longer period of years. In return, NBC would have an AM-TV exclusivity on her services for five years.

Decision is due this week on whether Chevrolet, current sponsors of Miss Shore's twice-a-week early evening TV show, will renew for next season. Lacking its own contractual arrangement with Miss Shore, NBC faces the possibility of Chevrolet moving the program to CBS, which is also pitching for the singer's services.

Miss Shore is currently a CBS radio personality, via Procter & Gamble's early-evening, cross-the-board show. Decision is still pending whether P & G axes the stanza. But even if the soap company sticks, Miss Shore would be obliged to vamp the program in the event of an NBC exclusive deal.

WNEW STARTS DRIVE OF CUFFO CONSUMER PLUGS

Intensive campaign of cuffo plugs, reminding listeners to buy various items, such as soap, cigarets and cereals, has been instituted by WNEW, N. Y. Indie is airing the spots not in behalf of specific sponsors but to help a long list of consumer industries. Idea is to provide general goodwill for the outlet among clients and prospective bankrollers.

Plugs are being integrated into the entire day's program structure. Typical pitch goes, "Going shopping? Just take a minute to check your supply of soap, for dishes, bath, face and hands. If you're running low, better stock up." Reaction from sponsors and agencies is that the free commercials will be a business stimulater and that the plan could be adopted by other outlets.

Pixers Young, Dunne Yen Buy of Phoenix AM-TV

Phoenix, April 1.

Loretta Young and Irene Dunne are reported dickering for KPHO and KPHO-TV, but station prexy John Mullins is disinterested in selling the town's only tele station.

Film femmes recently bought into KRAM, Las Vegas, which has a tele application on file. They're dickering for the Phoenix outlets via their negotiating reps, William Marriot and Alfred Zugsmith.

'Big Show' Fate Hinges on Tallu

Whether or not the "Big Show" returns to the NBC Sunday evening radio airlanes next fall is conjectural at the moment, with expectations that a final decision will rest on whether or not Tallulah Bankhead, femcee of the show, agrees to a TV showcase. It's been indicated at NBC that if Miss Bankhead does a TV program, as proposed by the web, it may be economically feasible to continue with the 90-minute radio stanza. Otherwise, one exec said, the show will probably be axed.

Although "Big Show" has been incorporated into the NBC "Operation Tandem," with its participating sponsors, the program as such has never paid off. It has a weekly budget of about $35,000, making it probably the most expensive attraction on the AM kilocycles.

PHILCO ADDING FINK TO EXPAND RESEARCH

Philadelphia, April 1.

Philco Corp.'s expanding activities in electronic research and development will be given added impetus by the appointment of Donald G. Fink as co-director of research operations. President William Balderston announced that Fink would join the company June 1.

During the last war Fink headed the Loran Division of the Radiation Laboratory at Mass. Institute of Technology. He was expert consultant to the Secretary of War (1943-45) and civilian consultant at the Bikini A-bomb tests. He recently served as U. S. spokesman at the Zurich, London and Geneva international conferences on television.

AM-TV SETS' 10 BILLION $ BOOM

Chi Due for TV Origination Hypo If FCC Okays CBS Buy of WBKB

Washington, April 1.

CBS will make Chicago an important source of TV program originations if it acquires the Balaban & Katz station, WBKB, under the projected merger of ABC and United Paramount Theatres. Transfer of WBKB to CBS for a consideration of $6,000,000 is contingent on approval by the Federal Communications Commission of the ABC-UPT merger.

Testifying before the Commission last Friday (28) at hearings on Paramount anti-trust and related issues, Jack L. Van Volkenburg, prexy of the CBS-TV network, said he anticipates "vastly expanded use" of Chicago as an origination point for programs if purchase of WBKB is approved. It is not unlikely, he testified, that two to three studios will be built for network shows alone, and that as many as 12 hours a week of CBS originations will come from the Windy City.

An owned and operated TV station in Chicago, said Van Volkenburg, will provide CBS with facilities it needs to reach competitive equality with other networks which have five o.-and-o. outlets. Under the proposed FCC allocations, he pointed out, there will be no commercial VHF channels available in Chicago, and the only way CBS can have a station there is by acquisition.

Discussing the reasons for wanting owned rather than affiliated stations, Van Volkenburg explained that the economics of TV network operations requires a "full compliment" (five under existing FCC rules) of o.-and-o. outlets. Operating a TV network, he said, is a "very expensive" business and costs are continually rising.

Profitable Operation

"On the other hand," he said, "station operation is now profitable. Many stations are operating at a profit and some stations in the

(Continued on page 39)

Net Execs Map Chi Video Plans

Chicago, April 1.

Windy City network television output may perk up a bit during the next few months, if present signs are read correctly. NBC-TV has already logged in another Chi show with "Those Endearing Young Charms" premiering on Sunday (30) and others are in the works. Also the town is awaiting the entrance of H. Leslie Atlass' CBS operation into TV which will come about if the ABC marriage to United Paramount Theatres is okayed by the FCC.

As a by-product of that deal, CBS will grab off the channel presently occupied by indie WBKB, owned by Balaban & Katz, a UPT subsid. For the past several months Atlass has been quietly blueprinting his video plans. Since Atlass has an influence in the overall CBS setup beyond the usual veepee status, it's considered a foregone conclusion that he'll project the Chi adjunct into the network picture to some degree once its gets rolling.

While it'll be several months yet before WBBM-TV hits the air if the ABC-UPT merger goes through, most observers feel the appearance of a third web-owned tele plant will have a bullish effect on the local scene, both in terms of originations and hometown activity.

Then, too, there's expected to be an upbeat at the ABC central division once some UPT coin is made available via the melding. As of now, the ABC setup here, riding out the economy wave, is more or less marking time with no additional activity expected until the merger is finalized.

Over at WGN-TV, the DuMont

(Continued on page 50)

U. of Utah Now Offering 5 TV Courses for Credit

Salt Lake City, April 1.

The U. of Utah, one of the few colleges in the west to offer TV courses for credit, has kicked off a course in the history of Utah, to bring its total to five. Class is headed by Dr. Leland Creer, head of the history department.

Setup calls for 11 video lectures, with students paying $1 for a handbook, and submitting 10 brief assignments for certificate credit. Students who want college credit pay $12, submit 15 assignments, and take a final exam.

Gillette Soloing On Derby; CBS To Pitch Preakness

Louisville, April 1.

Gillette Safety Razor, which bankrolled both the Kentucky Derby and Preakness last year on CBS radio and TV, will shell out a reported $200,000 for nationwide radio and TV coverage of the Derby May 3, and so has decided to bypass the Preakness this year. CBS, as a result, is out pitching that race, slated for May 17 at Pimlico, to other potential bankrollers.

Bill Corum, Churchill Downs prez. last week confirmed reports that the Derby will be telecast nationwide by CBS "on an experimental basis," meaning that the Downs will study closely effects on attendance at the track, betting volume, etc., before committing itself to future TV contracts.

Derby telecast will originate through WHAS-TV, local CBS affiliate. Special cable facilities will be set up by the Bell Telephone Co. to Indianapolis, nearest east-west link.

Last year's Derby was filmed, and seen on screens several hours after the race was run. Only previous live telecast was in 1949, made by WAVE-TV.

Downs has consistently refused to allow a live nationwide telecast until it signed CBS last year with a three-year contract, proviso being that a live showing of the race could be carried in one of the years only.

Garroway 'Today' Subs Kovacs' 'Ready' in Sharp Philly Program Shakeup

Philadelphia, April 1.

Sharp local TV programming shakeup took place yesterday morning (31), when WPTZ brought in Dave Garroway's "Today" as a replacement for its own pioneer early morning show, Ernie Kovacs' "3 to Get Ready." The Garroway show will now occupy the 7 to 9 a. m. segment, Monday through Friday, formerly held down by Kovacs.

Ernest B. Loveman, WPTZ vice-president and general manager, in announcing the change, stated: "While WPTZ is proud to have pioneered early morning television programming with its '3 to Get Ready' show, we feel we are performing a service in making 'Today' available to viewers of this area, particularly during this election year, when news of great national importance is being made daily."

Kovacs, who launched "3 to Get Ready" Nov. 27, 1950, as the first early-morning TV show, has been moved into the 12:30 to 1 p. m. segment. Entire Kovacs cast, including vocalist Edythe Adams and pianist Fred Shimins, will continue on the condensed program.

PUBLIC SHELLOUT IN LAST 5 YEARS

Washington, April 1.

Some conception of the enormous public investment in radio and television sets was given in a report issued last week by the Radio-Television Manufacturers Assn., which puts factory value of production during the last five years at approximately $5,343,000,000.

Assuming retail price, including installation and financing charges, at double the price at the factory, the report indicates that the public has spent around $10,000,000,000 for radio and TV receivers, exclusive of repairs, during the period from 1946 through 1951.

The RTMA report estimates that the 75,117,000 radio sets turned out in the five-year period had a value at the plant of $2,176,000,000, or an average of $29 per receiver. The value of the 17,002,000 TV sets produced during the period was estimated at $3,167,000,000, or an average of $186 per set. The relatively high average for TV reflects the trend toward console models, which comprised 52% of total TV output in 1951 as compared to 21% in 1947.

Willingness and ability of the public to lay out money for fancy TV sets is reflected in figures that show that, despite the tremendous increase in TV production during the past five years, the percentage of table model sets—the lowest price models—has declined. In 1947, when only 178,000 sets were produced, table models accounted for 65% of total output. In 1951, when production totaled 5,384,000 sets, table models represented only 42% of output.

The report shows that during the five-year period there were 7,772,000 table model sets produced, 7,800,000 consoles and consolettes, and 1,428,000 phonograph combinations.

Auto Set Upbeat

Although the proportion of phonograph combinations—the highest price sets—has declined from 14% in 1947 to 6% in 1951, the number of such sets built last year was greater than the entire output of TV sets in 1947.

Growing importance of the out-of-home radio audience is reflected in the rise of auto set production from 17% of the total radio output in 1947 to 36% in 1951. During the same period, the proportion of home sets has dropped from 70% of the total output to 53%. Portables account for the remainder.

Report said that TV inventories at the factory, which reached a high point of 801,000 sets last July, were down to 216,000 units at the end of 1951.

Promise of a market abroad for TV sets was indicated in export shipments of 56,075 sets last year.

CBS DICKERS MAYEHOFF FOR NEW COMEDY SERIES

CBS Radio is dickering with Eddie Mayehoff to do a weekly situation comedy series titled "That's My Boy," with Mayehoff to play the father role he created in the Dean Martin-Jerry Lewis film version produced for Paramount by Hal Wallis. Projected show is packaged by Cy Howard, who scripted and was associate producer on the film. Role of the son has not been cast, but it's expected that Artie Stander will write the show.

CBS, meanwhile, is slated to cut its audition of the new Frank Fontaine show April 17 on the Coast, and is trying to line up either Marilyn Maxwell or Lina Romay to guest on the initialer. Web has pacted Si Rose and Al Schwartz to script the series, which will make it the costliest new package in CBS' summer plans. Larry Berns is producing, with Lud Gluskin helming the music.

U. of P. May Ban Video Gridcasts If Hassle With NCAA Isn't Eased

Philadelphia, April 1.

The U. of Pennsylvania has threatened to ban television entirely next season over its differences with the National Collegiate Athletic Assn.'s TV program. Franny Murray, Penn's athletic director, said that if the university's Athletic Council considered the NCAA plan "illegal," Penn would not participate and would decline to have any of its games televised.

The NCAA plan for 1952 hasn't been fully worked out as yet, but indications are that the collegiate group will air more games next season, and more small colleges will take part. Penn has been one of the leaders in the fight against the NCAA program since the start, and fought the plan again at the association's January meeting.

Murray and his backers have taken the attitude that any agreement imposing restrictions upon individual colleges is illegal. The Red and Blue's failure to enter into the agreement might disarrange the whole program, since Penn has an impressive schedule for next season, starting in September with Notre Dame.

The Penn athletic boss claims controlled TV has not helped the smaller colleges in this section, as its backers intended. Football attendance figures last year at 14 colleges in the area covered by local telecasts show that Penn drew more than the other 13 combined. Princeton, one of the 13, outdrew the remaining 12, and what was left averaged to a very small attendance per game for the rest. According to Murray, the average decline for these institutions in 1951 under controlled TV was much greater than in 1950, when the games were on the air.

Foresight

Hollywood, April 1.

A 50-year-exclusive franchise has been granted by Palm Springs City Council to Telemeter, subscription device video company.

Telemeter v.p. Carl Leserman said that as a result of council's action, work will begin immediately on construction of a master aerial to feed L. A. video programs into the resort town, also on other cables and antenna needed for operation, which begins in September. Telemeter plans a straight diet of motion pictures for the test, and pix will come in on an eighth channel, with viewers able to get gratis shows on the seven other channels.

Libby Bowing Off 'Show of Shows'; No Sub Problem

Libby, McNeill & Libby, one of the three participating sponsors in the second half-hour segment of NBC-TV's "Show of Shows," has notified the web that it's checking out at the end of the current season. While this opens up the first vacancy in the hour-and-a-half Saturday night program in some months, NBC reportedly has a waiting list of potential new clients for the show. As a result, the finding of a replacement for Libby is mostly a matter of the web's coming to terms with the right advertiser.

It's expected that NBC will give the nod to a bankroller who's willing to ride through the summer on the replacement for the Sid Caesar-Imogene Coca show, which is to be a Saturday night dance parade featuring some top name bands. Show is one of the three big NBC productions on which it has decided that the sponsors, in order to insure their franchises for next fall, must stay through the summer. Other two shows are the Saturday night "All Star Revue" and the Kate Smith daytime cross-the-border.

TVA Mapping National Expansion Drive; New Local in Philly Okayed

Television Authority, now in five cities, is mapping an organizational drive which will spread the talent union into other towns. TVA's national board meeting met last week and authorized setting up a new local in Philadelphia.

In Philly, TVA will cooperate with existing locals of other branches of the Associated Actors & Artistes of America who participate in the tele trusteeship. These will include American Guild of Variety Artists, American Federation of Radio Actors and Actors Equity. An organizer will be chosen shortly to get the new local launched.

National board also approved the contract TVA linked with KSD-TV, St. Louis. Latter is the second pact won outside the three production centres of New York, Chicago and Los Angeles. Previously TVA had won a pact with WDTV, Pittsburgh.

Heidt's 2d Tums

Hollywood, April 1.

Tums and Horace Heidt are teaming up again, this time on TV. Lewis-Howe bought half of his hour variety show on KLAC-TV.

Heidt initiated the first giveaway show for Tums years ago, "Pot o' Gold."

Levenson to Buck Berle in Switch

CBS-TV this week acceded to a request by Alcoa that its "See It Now" show be moved into an early Sunday evening slot but, as a result, the web's "Sam Levenson Show" will be handed the difficult task of bucking NBC video's Milton Berle program for a rating.

"See It," the Ed Murrow-Fred Friendly production, has been sponsored by Alcoa Sunday afternoons at 3:30. Starting April 20, the show moves into the Sunday night at 6:30 spot, which is now occupied by Levenson. Latter show, which has been drawing sizeable ratings but is still sustaining, will consequently be moved into the Tuesday night at 8 period starting April 22, where it will be airing directly opposite Berle's "Texaco Star Theatre" on NBC.

Frank Sinatra show had been slotted in CBS' 8 to 9 period Tuesday nights, but checked off after last night's (1) broadcast. Web plans to fill the hour with film for the next two weeks, prior to Levenson's move-in. Another half-hour show will take over the 8:30 to 9 slot at that time, but it hasn't been selected yet. CBS reportedly considers the Tuesday night setup only temporary and, while the web hopes Levenson may show up well against Berle, it will probably find another time period for him next fall.

One sidebar angle in the Levenson move, incidentally, is the fact that Irving Mansfield, who produces his show, was also producer of Berle's radio show at one time. In addition, both Berle and Levenson have been drawing their biggest audiences in the key cities, so the trade will be watching to see whether Levenson can cut into Berle's ratings.

Part Com'l Operation Will Insure Educ'l TV Stations' Survival: Coy

Educational television stations will better chances for survival if they operate on a commercial basis enough hours a day to cover expenses for their own informational stanzas, former FCC chairman Wayne Coy told the Cooper Union Forum Sunday (30). Coy, now an AM-TV consultant and 50% owner of KOB and KOB-TV, Alburquerque (subject to FCC approval), was beamed over WNYC, N. Y.

In his first public address since leaving the Commission five weeks ago, Coy said educational outlets would be "much happier, do a better job" and last longer with partial commercial operation. He also declared that educational tele stations should be operated by schools, colleges and similar institutions, rather than by states or municipalities, suggesting that operation by governmental agency might result in political propaganda.

Coy covered a wide field in the speech and question period, which totaled over 75 minutes. He started out with a self-kidding reference to his being a "knowledgeable fellow," recalling that for the past three and a half years, since inception of the freeze on new TV station construction, he had been regularly (and mistakenly) predicting a thaw—"and it still hasn't happened yet."

However, he pointed out, the freeze has been a great advantage to educators, having given them time to study video's potentialities and get in their bids for channels. He said he was "optimistic" for the future of educational TV, encouraged by the interest of some progressive educators in tele, but "pessimistic" because not enough "realistic study" has been made of the problems of operating tele outlets.

Banding Together

Mentioning the high cost of station operation, Coy suggested that if educators got together to produce programs and make them available to commercial outlets, it might be cheaper than if schools have their own channels. Former FCC chief gave commercial radio and tele a pat, citing AM's news and classical music and the "continuous improvement" in TV's dramatic fare.

Coy referred to various approaches to educational broadcasting such as the concept of the Ford Foundation, pay-as-you-see tele, closed circuit instructional telecasts, school-owned stations, public service shows on commercial outlets, etc. He said he had "great faith in the outcome of all these manifold expressions of interest in the problem."

Asked whether, since the air is a public resource, public funds shouldn't be used to develop educational TV (just as the Government pays for public parks), Coy replied that such a setup would have "socialistic" implications. He also said that the American approach to radio is better than that of the British Broadcasting Corp., because minority parties have an equal opportunity to get time, while in Britain time is apportioned on the basis of voting strength.

On the question of color tele, Coy said that the FCC had been asked to approve a color system, not to take into consideration the question of compatibility. He said that many advances, and not only colorcasting, made present black-and-white sets "obsolete to an extent." Thus, a big screen could make a 10-inch set obsolete, the introduction of a new ultra-high frequency station in a community could make VHF sets obsolete to the extent additional gadgets are necessary, etc.

Coy slapped at recent charges that his co-purchase with Time, Inc., of KOB was "approved" because Coy was on the Commission. He pointed out that the negotiations were made after he left the FCC and that the latter has not yet acted on the application for transfer of the license. *Bril.*

Detroit—Dr. Hale Aarnes, director of education in radio and television at Stephens College, Columbia, Mo., will be principal speaker Saturday (5) at the McCall Mike Award dinner held in connection with the American Women in Radio and Television convention which convenes heer Friday (4). Aarnes's topic will be "The Undefined Impact."

DOROTHY & DICK
With Dorothy Kilgallen, Richard Kollmar
15 Mins., Mon.-thru-Fri., 7:15 p.m.
WOR, New York

Mr. and Mrs. Richard Kollmar, who've become just plain Dorothy & Dick to WOR's morning dialers via their informal breakfast-time patter show, continue in the same groove with their pre-dinner gab series which preemed on the same station Monday (31). Show is aired from their home (as is the a.m. series), which helps the pair present the idle chitchat with ease and in comfort.

The gab, of course, is just an extension of the morning's discussion, covering topics from theatre news to world events. Dorothy Kilgallen, N. Y. Journal-American columnist and TV panelist; and husband Richard Kollmar, producer-actor, aren't shy about voicing their opinions, and sound off at the drop of a topic. For the Dorothy & Dick devotees who feel that the 45-minute morning confab is too brief, this new 15-minuter will supply some comfort. *Gros.*

MEDICINE, U.S.A.
With Charles Laughton, narrator
Producer: Budd Fishel
Director: John Becker
Writer: Peter Lyon
30 Mins.; Sat., 7:30 p.m.
Sustaining
NBC, from New York

The American Medical Assn. has launched a health education campaign, via radio and television, with this six-week-long series initiating the project. It should be one of the AMA's most fruitful drives. The kickoff vehicle, a study of alcoholism viewed through the eyes of one victim of booze addiction, was a moving document that also made sense from a scientific standpoint.

The story was not unusual. In fact, its very typicalness added to its point. It told of a young executive who, given added responsibilities, found that he "lacked instilled confidence" and turned to the distilled variety. It traced the pattern of increased tippling, the development of guilt feelings, the reliance on lies and self-deception and the inevitable vicious circle—a problem driving a man to liquor and the liquor intensifying his problems to the point of physical and emotional breakdown.

Peter Lyon's script covered the psychological aspects of the case, pointing out how the emotional mixup led to alcoholism. But it also stressed that addiction is a disease in itself, and showed how this illness is handled by the medicos. Role of Alcoholics Anonymous was depicted, but the alcoholic was finally rescued from slavery to the bottle by the efforts of his physician, who also called on the wife for help.

Story effectively made its point, although it might have had more impact by providing a deeper insight to the unhealthy relationships which led to the man's escape into drunken irresponsibility. Program wound with a brief talk by an AMA spokesmen who pointed up the medical lessons, stressing the association's concern with a disease that has claimed 4,000,000 addicts in the U. S. alone.

Charles Laughton, who is narrating the series, did a nice job and show was given an effective production. *Bril.*

Radio Followup

Hy Gardner and Danton Walker did a nice stand-in-job for Barry Gray during the latter's flying vacation trip to Israel. Both newspapermen, after the teeoff night's jitters, got the knack of it and proved an excellent team with their informal interviews over WMCA, N. Y. Gardner (N. Y. Herald Trib) developed quite a style of witty observations to teeoff their post-midnight stint, and Walker (News), with his suave manner, also handled his subjects well. For the finale Gardner confessed that it was agreed neither would indulge in any "controversial" discussions since that wasn't their forte. The columnists obviously insured themselves by lining up a generous reservoir of personalities for dropper-inner purposes and interviewing.

DORIS DAY SHOW
With Miss Day, guests; John Jacobs, announcer
Writer: David Gregory
Director: Sam Pierce
Producer: Marty Melcher
30 Mins.; Fri., 9 p.m.
CBS, from Hollywood

This is an okay musical stanza, featuring Doris Day vocals together with a couple of guest artists each week. Exclusive asset of this show is Miss Day, who is one of the most effective, personable song stylists in the business. The surrounding framework, however, is bogged down in a script that shuttles between the commonplace and cuteness. Session would be much improved with straight introes rather than the strained "cleverness" evident on the preem (28).

Opening show was lifted somewhat by the guest appearances of Mrs. Gus (Grace) Kahn and Danny Thomas, latter having played the late Gus Kahn in the Warner musical, "I'll See You in My Dreams," vis-a-vis Miss Day. Mrs. Kahn was on briefly in the set-up role of a plugger for her husband's songs, while Thomas joined in a couple of duets with Miss Day on "Ain't We Got Fun" and "Making Whoopee." These were solid, but Thomas' incidental comedy sallies were mild.

Miss Day carried the show with her superlative vocals of "Who? Who? Who?," "The One I Love," "Oops," "A Guy Is a Guy" and "Shanghai." *Herm.*

NEW YORK SPOTLIGHT
With George Hamilton Combs, Norton Mockridge
180 Mins.; daily, 12 Midnight
Participating
WJZ, New York

Latest entry into the post-midnight gab sweepstakes is George Hamilton Combs, WMGM, N.Y., commentator, who has taken over a six-times-weekly stint from the Sherbrooke, Park Ave. eatery. Completing the week will be Norton Mockridge, N.Y. World-Telegram-Sun crime reporter, who will take over the Friday night editions, when racketeering exposes will be given special attention. Combs' background, including broad journalistic activities and a stretch in Congress, gives him a certain amount of authoritativeness. Mockridge, lending an assist on the preem, came across as articulate and poised.

Kickoff show Wednesday midnight (26) wasn't typical of the stanza's approach. Combs started with an overlong credo, in which he stated the airer's purpose: turning a spotlight on New York, focusing on the excitement of show biz, the pageantry of Gotham and the super-charged atmosphere of political life. Major aim, Combs declared, is not to present a parade of celebs, but to include "little people in big jobs," to point up the conflict of ideas and causes and put them in "decent perspective." He said he will have only one crusade—for the right of others to crusade—and that his open mike will attempt to make the restaurant the city's "best-upholstered soapbox."

Nevertheless, the initialer had a lineup of names and semi-names including, among others, James Barton, Vanessa Brown, Lionel Stander, Georgia Gibbs, Rose Marie, John Erickson, Millard Mitchell, cleffer Ralph Blane, writer Ruth Gruber, UN Asst. Sec. General Ben Cohen, conductor David Broekman, etc. Chitchat with the performers was of the usual variety, including plugs for their current pix, plays or tunes. However, the UN's Cohen, speaking on how New York's many nationalities and creeds work closely together, indicated Combs' serious approach. Another similar sign was the discussion with Miss Gruber on her experiences in Israel.

Highspot was a panel kickaround, which Combs is patterning after the famous Algonquin round table, in which the question was on the next President's qualifications and desirability of a general in the White House. Taking part were Ralph de Toledano, coauthor (with Victor Lasky) of "Seeds of Treason"; Socialist Norman Thomas; economist Leo Cherne; ABC commentator Henry J. Taylor, and publisher William Ziff. In the background, and adding their views, were John Vandercook and Taylor Grant (both of ABC), public relationist Edward L. Bernays and military analyst George Fielding Eliot. It added up to a lively discussion.

Combs had a fairly wide representation of opinion, and in this field the broader the soapbox the better. He departed from the usual cliches of nitery oracles in admitting he hadn't previously met some of the artists guesting—and he even called some of them "Mister." That's a welcome evidence of humility. *Bril.*

Aren't Cafes Part of 'Show Business'?

George S. Kaufman doesn't like saloons, and he has said so in the past as permanent panelist on "This Is Show Business" (CBS-TV). It can become extremely awkward for the guest talent on the show, most of whom are from or double regularly into nite clubs. And Kaufman really zings it into the niteries.

Derby Wilson's "problem" about "not getting paid when fulfilling nitery engagements" was, generally speaking, the phoniest yet projected on this otherwise pleasant Sunday evening (30) half-hour. The coverup that "this isn't so true nowadays" (mentioning AGVA), and the comment about "what are you gonna do when some tough guy in the backroom says get out there and do a show," sounded like something out of an old Warner Bros. gangster picture, vintage Volstead. To top it off, Kaufman went into a tirade against nightclubs. He was in the same sardonic mood with a successive performer's "problem".

"This Is Show Business," incidentally, has now become so stylized as to completely defeat the general intent. Somehow the entertainment values have been such that the three specialty acts presenting their "problems" are not taken too weightily as having any "problem," for the obvious reason they are standard and competent performers. In fact, some are so good that they come back repeatedly (presumably with a different "problem"), but more obviously booked for the $500 and $1,000 guest-shot fees involved.

Panelist Sam Levenson, at least, has a mama and papa story, or some anecdote from his Brooklyn schoolteacher days, to throw in as parallel evidence in answering the "problem". The deadpan Kaufman, with his sophisticated approach to it all, has made no bones about the fact that he's doing this for the money involved; and as for seriously coping with the problems advanced, these are usually pegs for humor or raillery. Judith Evelyn, as guest-panelist, could have telephoned her stuff over. *Abel.*

OLD KENTUCKY BARN DANCE
With Randy Atcher, Janie Workman, House Sisters, Tom Brooks, Shorty Chesser, Tiny Thomale, Bernie Smith, Bell Family, Red River Ramblers (6), Robert Fischer, Maggie Mae, Bob Lawson announcer
Producer: William Aldridge
60 Mins.; Fri., 7 p.m.
WHAS, Louisville

This Friday night sustainer is really a showcase for WHAS radio talent, and is one of the station's top-budgeted sessions. Bill Aldridge has assembled the pick of the hillbilly talent in this area, and has injected a change of pace with baritone Robert Fischer and the House Sisters trio, to give listeners a lively one-hour show.

Barn dance music segment is strong with Red River Ramblers (6), sparked by "Sleepy Marlin's" fiddling. Guy has won numerous fiddling contests in the area, and really goes to town on the catgut. Tiny Thomale, accordian, and Bernie Smith, guitar, are standouts in the instrumental department, and a strong vocal entry is Fischer, who came through with a slick rendition of "I'll Take You Home Again, Kathleen" at show caught Friday (28). House Sisters, femme trio, have smooth arrangements, and register with their harmonizing. Bell Family, mother, dad, Bonnie and Mike, juves, offer listeners something folksy in a real family musical group. They go over big with the listeners.

Comedy portion of the show is capably handled by Tom "Cactus" Brooks, in his w.k. whiskered character; Shorty Chesser, pint-sized comic, and Maggie Mae, hillbilly gal who get the yocks with her twahgy delivery, and corn-belt vocals.

Nice production job is turned in by Bill Aldridge, station's radio program director, who has deftly managed to get the various turns on and off the stage, without any lost motion, and keeps the entertainment tempo moving to make a fast-paced air show. Bob Lawson, staff announcer, handles the introes briefly and to the point. Effort is good all-round showcase for the station's array of talent. *Wied.*

FASHION, FOOD & FRILLS
With Eileen Burr, Betty Myers, Anne Summers, Howard Maschmeier, others
15 Mins.; Mon.-thru-Fri., 9:45 a.m.
FORST PACKING CO.
WPTR, Albany

An authoritative, brisk and light-touched program on subjects of interest to women originates from the Albany Times-Union plant, with five of the Hearst paper's femme writers featured. Howard Maschmeier, director of news and special events for WPTR, emcees it and handles the advertising.

Mrs. Eileen Burr (whose nom de plume is Prudence Penny), editor of the women's pages, and Maschmeier form the axle on which the program rotates. Miking on alternate days are Anne Summers, fashion editor; Betty Myers and Jeanne Arnold, society reporters, and Betty Hunt, travel editor. Mrs. Burr had done other work on radio and tele; Mrs. Myers, television only (originally with a department store show). The former is knowing and friendly, if sometimes dry and flat in delivery; the latter is easy but slightly hesitant. Miss Summers talks articulately about her field. Maschmeier registers deep-voiced and sure, although in spots he over-presses a bit. *Jaco.*

STARS IN KHAKI 'N' BLUE
With Faye Emerson, femcee; Pvt. Eddie Fisher, Bernie Leighton orch, guests; Jack Costello, announcer
Writer: Bob Condon
Producer-director: Parker Gibbs
30 Mins.; Sun., 10 p.m.
Sustaining
NBC, from New York

NBC has whipped up a fairly interesting G.I. show in "Stars in Khaki 'n' Blue," which preemed Sunday (30). Femcee Faye Emerson dubbed the entry as "Operation Entertainment" and the initialer was all of that.

Format is a conventional one, in that talent at camps and stations is auditioned by the net, which culls four or five turns to appear on the airer. Best of these is chosen by the studio audience as "champ of the week," and defends the title the following week.

Inaugural dished up a versatile musician from Mitchel Field, L. I., who played vibes-piano-drums; a baritone and two dramatic players from Fort Dix, N. J., as well as the Sampsonaires, a 35-voice vocal group from the Air Force base at Sampson, N. Y. Every contestant had some professional experience, on the basis of capsule backgrounds read off to listeners.

Miss Emerson, per usual, proved a gracious hostess and Bernie Leighton's band supplied good musical backing. This airer, as far as quality is concerned, is much better than radio amateur shows. However, it erred in selecting Army and Air Force talent exclusively on the kickoff. Surely, there must be someone in the Navy who can play a musical saw.

Future shows would do well to mix up the participants on an equal proportion among all branches of the service. Each week's winner, incidentally, carries off a Ben-Rus watch, an RCA radio-phonograph console and a Pvt. Eddie Fisher album. Warbler Fisher was piped from Washington to croon "Anytime" and plug the Red Cross blood donation drive. *Gilb.*

YOUR MONEY AT WORK
With Milton Fox-Martin, guests
15 Mins.; Sun., 10:15 a.m.
KIDDER, PEABODY & CO.
WOR, New York
(Daremus)

In an attempt to increase the flow of the public's savings into investments, Wall St. firms have been taking the airlanes on a finance orientation operation. Latest investment house to come into the picture is Kidder, Peabody & Co., which preemed its series, "Your Money At Work," on WOR Sunday (30).

During the course of its run, program will call on top finance men and management heads to dish out views on economic and financial topics. Plan has solid information values, but since it's presented like a college economic lecture, it falls into a pedagogic groove that dissipates entertainment appeal.

On the preem stanza, Milton Fox-Martin, who'll emcee the series, interviewed Hugh W. Long, prez of Hugh W. Long & Co., mutual fund firm. Long spoke at length on the advisability of investment dispersal and the best way to get the best return from the invested dollar. Neither Fox-Martin nor Long are showmen, and the question and answer period came across sans pace or excitement.

If series expects to nab a wide Sunday morn listening audience, it'll have to blend the schoolroom technique with show biz values. *Gros.*

WHERE DO YOU STAND
With Walter Cronkite, guests
Producers: Charles Von Fermd, Alma Walker
Director: Larry Beckerman
30 Mins.; Sun., 2:30 p.m.
Sustaining
WTOP, Washington

New debate-type show, currently replacing "The Big Question," hit the jackpot in last Sunday's (30) edition, its third effort on the public affairs circuit. Actually, though put in the "Where Do You Stand" slot, this show was a one-shot stab capitalizing on the stunning presidential announcement of the previous night.

CBS staff, which was taking its turn in the video pool, found itself with a scoop on its hands, since none of the other TV webs carried the now historic Jefferson-Jackson dinner in D. C.'s National Guard Armory. With the biggest story of this or almost any other week on its hand, producers and director of show scrapped the scheduled debate and managed to bring an 11th hour roundup of Presidential sweepstake principals to the screen. In some cases, they had to resort to the not-so-satisfactory subterfuge of telephone interviews, since a number of the aspirants are in the field campaigning. General effect, though spotty, was convincing and dramatic. If nothing else, it proved again that video has become almost as flexible as radio.

Walter Cronkite, an old hand at the game of analyzing national news, did a polished job of commentating and steering his guests into the most effective channels. He teed off the show with a film pickup from the big Demmy dinner, building, with his comments, a rather routine presidential speech to the highly dramatic finale where Mr. Truman threw his verbal bombshell. Aptly dubbing the announcement a "President's valedictory," Cronkite aided the camera as it picked up audience shots showing the stunned reaction of spectators.

Roundup of opinion was more routine, but cannily tossed together to give an impression of top level reaction. Sen. Richard Russell (D., Ga.) was sole avowed candidate to actually be interviewed in person, but Illinois's Gov. Adlai Stevenson, in the news as a possible draftee, and Eisenhower manager Sen. Henry C. Lodge (R., Mass.) were on hand to grind their own special axes. Via phone, there were muffled interviews with reps from the Taft and Kefauver camps, as well as a phone reaction from Demmy candidate Sen. Robert S. Kerr (D., Okla.). Except for lending an air of completeness and authenticity to the proceedings, the telephone interviews were of little practical impact.

Show was a good example of the increased scope of TV since the last national campaign. It revealed quick brain and foot work on part of the staff, and is definitely a forerunner of things to come in the succeeding months of political news. *Lowe.*

PICTURE PAYDAY
With Tommy Bartlett, Pris Henricks, Frank Sweeney, Harold Turner
Director: Frank Palmer
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
CHICAGO TRIBUNE
WGN-TV, Chicago
(Caster, Hempstead & Hanford)

There's been a marked shift to video recently by the Chi daily newspapers, the latest being this audience participation strip under the auspices of the Chicago Tribune. While it's hardly a prestige show, it's buttressed by affable Tommy Barlett as emcee and it should serve as an adequate vehicle to reach the housewife clientele at which it's targeted. An added selling point is the fact the quiz elements are directly tied in with readership of the paper.

It's a two-way quiz with the studio guests competing for a string of prizes with the home viewers who send in the questions. The queries are based on Tribune photos sent along by the home contestants.

On session viewed (10) participants were given picks at four questions, using the stills as visual clues with organist Harold Turner providing additional musical tips. If the studio guesser flopped the prize went off to the person who sent in the query. There was also a jackpot prize but, despite the grade school elimination questions, none of the four studio guests got that far.

It was nothing elaborate, except perhaps the giveaway boodle which was unusually lush, but Bartlett kept things moving along smartly. Host was assisted by Pris Henricks, who introed the aspirants and handed out the swag. The prize cuffos and the single direct Trib selling spiel were adeptly worked by Frank Sweeney. *Dave.*

Tele Followup Comment

Special one-shot airing in capsulized form, of NBC-TV's early-bird "Today" show Monday night (31), evidenced the same good features and drawbacks that have marked the show in its cross-the-board 7 to 9 a.m. airing. NBC slotted the show Monday night, in the time usually occupied by "Lights Out," to give viewers, as well as agency and client execs who might not have a chance to see it in the mornings, an opportunity to get acquainted with it. New viewers must have carried away the impression that "Today" proves what a great means of communications TV can be, but that NBC has not yet fully tapped its fullest potentialities.

Originating from the special communications centre set up by the web in the RCA Exhibition Hall, N. Y., with all available communications tools in use, the show still did not capitalize as much on those tools as CBS-TV's "See It Now" has done, for example. Swing of the lenses around the Manhattan skyline, with the lighted windows forming a neat pattern, formed an interesting camera feature, but little else. And the film footage of the various candidates in the Wisconsin and Nebraska primaries looked as though it might have been gleaned from the cutting-room floor during the recent New Hampshire race. News editor Jim Fleming, assistant to "chief communicator" Dave Garroway on the show, hit closer to the requisite timeliness on this feature by conducting two-way phone interviews with NBC commentators in Milwaukee and Omaha.

Another feature bore out Garroway's contention that the TV cameras can take viewers into "exciting places," by cutting to Philadelphia for a live pickup of the traditional testing of the fire prevention facilities at Independence Hall. While the sequence itself might not have been earth-shattering in importance, it was interesting and indicated how the show will be able to cover an on-the spot event—if that event occurs during its air time. Again, on the drawback side, was a too-often repetition of the night's headlines, with Fleming at one time reading them immediately after they had been flashed on the screen. On the credit side again was a live cut-in to Clement Attlee's speech-making in Philly.

Otherwise, the show followed the same basic format of the morning edition. Garroway delivered a solid pitch on how it's conducted and the facilities it has available, emphasizing its basic purpose of filling in viewers on what's going on in the world "now." Jack Lescoulie interviewed a femme milliner on what to expect in Easter bonnets, which emerged as an innocuous bit of fluff. And Garroway ran through his usual weather reports, time signals and playing of new pop records. Show was bankrolled by Time magazine, which also sponsors a five-minute segment of the morning show. Garroway pitched the Time blurbs in his competent salesmanlike manner.

Last Sunday's "Colgate Comedy Hour" on NBC seemed to operate on the theory that filling out the required 60 minutes was the basic consideration. Most of the block was a hodge-podge that did not sustain sufficient interest to merit its bigtime groove. This is nothing against Tony Martin, who can sell songs, nor against his guest, Kay Starr, who can ditto. But some of the business involving Chico & Harpo Marx would have been unworthy of low comics at scale pay.

Opening silverware thefting skit following Martin's "Great to Be Alive" chirp was strictly a warmed-over affair that died. The comedy duo's western saloon slapstick contiguous to Miss Starr's "Wheel of Fortune" song was extremely unfunny. Incidentally, the singer's big "Wheel" click sounds better on her hypoed Capitol recording; such comparisons between straight live and tricky wax are inevitable.

Among the best work in the frame was Martin's medley from his pic, "Two Tickets to Broadway," mated to an Italo rendering from "Pagliacci." He also scored in "Begin the Beguine" afront tropicana trappings, a surefire "Ave Maria" supported by the St. Paul Choir (to rush the Easter season), and in a cute duet with Miss Starr at the finale wherein they interpolated bits of business while belting "I Cried for You."

A "Little Dreamer" ballet with Harpo Marx on his instrument was okay change of pace down about the middle. The comedy team's strong one was their buffooning medley on the piano. Here they were functioning in their old smash fashion instead of being weighted down with material not appropriate to their talents. Al Goodman's batoning was hep throughout.

Auto-Lite's "Suspense," that hardy thriller-diller in both the sight and sound media, did a Charles Dickens tale in a two-part wrapping via its Tuesday-9:30 p.m. grooving on CBS (March 18-25). "The Mystery of Edwin Drood" is no whodunit and, as unfolded in its adaptation by Halsted Welles, bore little suspense. In fact, a look at the first chapter would hardly persuade the average viewer to wait with baited breath for the concluder.

It had a lot of Victorian trappings and assorted characters, including a declaiming witch and her cauldron, some tense moments, antiquated histrionics and a nice quota of corpses thrown into a church crypt with fine regard for the appetites of bloodthirsty videoglers.

The theme was simple enough. John Baragrey, town's choirmaster and music instructor, murdered his nephew (Drood) in order to marry the latter's betrothed, Susan Douglas, over whom he exercised dominance. To cover his crime, he was obliged to do away with another gent (in love with Miss Douglas) who had unearthed evidence linking Baragrey to the Drood killing. He was about to choke his wife as well, since she was by now convinced of his dastardly deeds, when the suspicious locals stormed his residence and he scrammed. In the end, he himself died, due either to an overdose of the witch's brew, a broken heart or some such invention.

Baragrey gave the part the old menacing touches and Miss Douglas looked pretty, fragile and sensitive. Others cast were William Smithers, Betty Sinclair and Elizabeth Johnson, who labored valiantly. All of them deserved a better framework for their efforts under the direction of Robert Stevens, who also produced.

Auto-Lite's pitch in the first installment saluted George Mason, president of Nash Motors, who spoke. A vast improvement was on the second block, when Arthur Godfrey made an effective plea for safety in behalf of the National Safety Council, pointing to his own auto accident some 20 years ago in Washington. Ken Murray came on at the finish as trailer for yesterday's (Tues.) show.

A program of distinction in the longhair vein was offered viewers of the "RCA Victor Show" last Friday (28) on NBC-TV, when the show's star, Ezio Pinza, did the Death Scene from Moussorgsky's opera, "Boris Godunov," supported by orchestra and chorus. It may not have been the answer to the show's sponsors, who have been floundering around trying to find the best format for the ex-Met Opera basso, but it was an interesting change from the usual song-and-sketch routine. To longhairs, and likely to many others, the presentation was a TV treat.

Unusual for TV, the 22-minute scene was given in its entirety, without interruptions for commercials or narration. RCA got in its sales pitch first. Then Deems Taylor gave a brief explanation of the operatic scene's action and background. Then came the Death Scene, in a memorable performance. Striking sets and costumes established the mood and flavor of the scene at once, and the majestic orchestral score, with an excellent male chorus joining in at the start, carried the scene forward impressively.

What made the program, however, was the distinguished singing and acting of Pinza, as the half-mad, conscience-stricken murderer-monarch, Boris. Pinza dominated the proceeding from his first impressive entrance, through the priestly accusation and plea to his heir, to the mounting climax that ended suddenly with his death. A striking makeup job enhanced Pinza's dramatic deportment and fine vocalizing. Basso Nicola Moscona was also fine as Pimenn and tenor Alessio de Paolis was good as Prince Shuisky. Fact that the group sang the Russian work in Italian (as it's done at the Met), didn't seem too incongruous under its dramatic impact.

RCA's commercial, comparing a recording with a live studio piano performance of a tune, although an interestingly - staged video ad, wasn't a convincing sales pitch. There was a clear distinction in tone of piano and disk, despite the salesman's denial.

More heat than light was shed on "U.S.A. Confidential," the Jack Lait-Lee Mortimer bestseller, on "Author Meets The Critics" (DuMont) last Thursday night (27), but once again this show was the arena for the most exciting verbal slugfest on video. Mortimer and young Yale author Wm. E. Buckley, Jr. (subbing for the reportedly ailing Lait) were on the receiving end of slashing attacks on the book made by authoress-critic Virgilia Peterson and N. Y. Post editor James Wechsler. Faye Emerson, as usual, was in the middle as moderator, and in this instance at least, succeeded in moderating a discussion which threatened to fly apart in a storm of bad-tempered name-calling.

Wechsler needled Mortimer by demanding proof of several alleged disclosures in the book. The Post editor asked how Mortimer could claim he was "dragooned" into the Newspaper Guild at a time when the N. Y. Daily Mirror didn't have a contract. Mortimer claimed he was dragooned into the union "socially." Wechsler asked how come Mortimer didn't (at the time it occurred) print his allegation that the late Mayor Fiorello LaGuardia had weekly supper sessions with Frank Costello. Mortimer said that it was not his beat, since he was working on the N. Y. Mirror's Sunday staff. Other such colloquies were attempted amidst a welter of mutual accusations between Mortimer and Wechsler, with the latter at one point conceding that he had been a member of the Young Communist League when he was at college.

Miss Peterson and Buckley conducted their exchanges on a more dignified level, although Miss Peterson did not hide her complete distaste for the book, which she tagged as "yellow journalism at its most yellow." Buckley countered by stating that the book was merely reporting the facts of life.

At several points where the discussion threatened to foeus on the vice aspects of the book, Miss Emerson warned that the program would be yanked off the air if any offensive remark was made. That didn't prevent references to Polly Adler, however. On the whole, though, Miss Emerson acted with firmness and intelligence in controlling the show's participants.

Martha Raye has achieved a fairly consistent record of very funny shows during her tenure on the big programs over NBC-TV. Her Saturday (29) session for the "All Star Revue" was as good as anything she has done in this medium. Leo Morgan surrounded her with some expert production, with writing assist by Nat Hiken and Billy Friedberg.

There was a thread of continuity so that there was no need for many variety acts. As a matter of fact, the only outside vaude turn was Los Gatos, who performed their acrobatics with precision and were off.

Very staunch assist was by Sarah Churchill, who performed her chores well. Daughter of the British prime minister enacted the role of a Park Ave. dweller who becomes Miss Raye's room-mate, in an effort to pick up enough mannerisms to learn the role of Adelaide in "Guys and Dolls." It's essentially a funny idea and Miss Churchill fell into the groove handily.

Probably one of the funniest moments was Miss Raye listening to "The Continental." The English lass chimed in on that skit, after the mood and tempo of the comedy had been established by Miss Raye.

Miss Raye is an uninhibited comedienne who can be genuinely funny. It's slow comedy of a high order, and her show on this stanza indicated that she can hold attention on her own for the better part of an hour.

ABC-TV's "Paul Whiteman Revue," cancelled by Goodyear, staged a tuneful and entertaining valedictory Sunday night (30), sparked by the solid thrushing of Peggy Lee in the guest spot. While the sign-off show obviously wasn't budgeted as high as some of those aired during its two-and-a-half year tenure on the air, it was nonetheless backgrounded by one of those lush-looking sets which won for the program much of its fame. Whiteman chose to reprise the numbers which he considered were the best done during the

(Continued on page 42)

CAFE CONTINENTAL
With Billy Daniels, Benny Payne, George & Bert Bernard, Arnaut Bros., Pedro de Cordoba, John, Seven Ashtons, Warren, Latona & Sparks; Pere August, emcee; Helene Cordet, femcee
Producer: Henry Caldwell
60 Mins.; Sat., 8:30 p.m.
Sustaining
BBC-TV, from London

Since the postwar resumption of TV, "Cafe Continental" has been one of the major light entertainment attractions. Program was conceived by Henry Caldwell as a wartime offering for the forces in the Middle East, and has since clicked on the halls as well as video. A monthly feature, it has brought many continental vaude artists to British screens against an authentic nitery background.

Current bill, which very closely resembles a topline Palladium program, suffers from one major defect. Most of the talent is now standard in this country, and only one act, a 12-year-old Danish acrobat named John, has the novelty value which this program demands, and usually supplies.

There are very few current TV features that could attract a galaxy of artists such as Billy Daniels, Bernard Bros., Arnaut Bros., Seven Ashtons, Pedro de Cordoba, and Warren, Latona & Sparks in a single bill. That these name attractions have been brought together in a 60-minute transmission is a tribute to its pulling power and the public reaction to Caldwell's monthly TV feature.

For Billy Daniels, the program, coming 48 hours before his Palladium debut, marked his introduction to British audiences and acted as a much-needed booster for his vaude stint. It left little doubt as to his talent and established his standing with millions of viewers. Many of the other acts, like George & Bert Bernard, Arnaut Bros., Seven Ashtons, and Warren, Latona & Sparks, were sufficiently well-known to most viewers and their standard reputation was sufficient to underline their appeal. Pedro de Cordoba, however, who was first introduced to the British public via "Cafe Continental" and recently scored a major hit in "Excitement," brought his intriguing act before a much wider audience.

Technically, the "Cafe" program is presented with a degree of imagination. The set resembles a smart nitery and an invited audience filling the table space provides an authentic touch. Lensing occasionally breaks away from conventions and odd shots from a camera perched on the gallery offer a pleasing variation to the more familiar closeups and two shots. *Myro.*

LIVE AND LEARN
With Dr. S. I. Hayakawa
Producer: Marilyn Murphy
Director; Dave Waters
30 Mins.; Sun., 11:30 p.m.
Sustaining
WNBQ, Chicago

It's encouraging to see a station grab by the nettles the thorny problem of how best to purvey an educational format via television, and to dish out practically undiluted pedagogy for adult viewers. WNBQ's public affairs and education department headed by Judith Waller is doing just that with this series featuring lectures by profs from the various Chicago universities. It's high level stuff and patently doesn't spring from the school of video thought that educational subjects have to be eased in under the guise of "entertainment." Actually, the series comes closer to living up to the high-falutin "Operation Frontal Lobe" tag waved by the parent NBC-TV web than most of the network's own attempts in this field. "Live and Learn" won't boost WNBQ's Sunday morning Nielsen but it certainly will boost prestige.

Mareh 16 lecture was delivered by Dr. S. I. Hayakawa, widely-known U. of Chicago semanticist. It was the third portion of a four-part series on semantics and with a fine choice of the topical the author-prof offered a talk on "How to Listen to Campaign Oratory." It was neither stuffy nor too rarified. After all, the prof has devoted his professional career to the study of words and their meanings so the Sunday morning video audience presented no serious communications problem.

In words as simple and a lot less ambiguous than those used in the ordinary TV commercial, Dr. Hayakawa analyzed such political spieling traits as the use of scare words, black and white arguments and high-sounding but irrelevant truisms.

It was a meaningful topic, adeptly presented in a classroom setup, complete with students and charts. And it went a long way to fulfilling WNBQ's responsibility to a community that has made it one of the most financially successful TV operations in the country. *Dave.*

A SALUTE

from— The Staffs of PSI-TV and their affiliated company, PROCKTER PRODUCTIONS, Inc., producers of "BIG STORY" and "TREASURY MEN IN ACTION"

to— The Producer, Director, Writers, Actors and entire production staff of

"POLICE STORY"

to— The staff of the CBS Network

to— The MCA Organization

and— Our SPONSORS ENNDS and EYE-GENE

for— The new documentary drama

planned— To entertain the public

and— Express their appreciation

to— The men and women of the law enforcement agencies who sacrifice their time and human comfort as public servants in behalf of crime prevention and the protection of lives and homes

On

The Premiere Performance of

"POLICE STORY"

Friday Night, April 4th, 1952, at 10:00 P.M,. E.S.T.

on

THE CBS NETWORK

Prockter Syndications, International, inc.

— EXECUTIVE OFFICES —

221 West 57th Street, New York 19, N. Y.
JUdson 6-4830

Chi Duo

Continued from page 38

large cities have been operating at a very considerable profit." (WBKB made $1,227,000 in the first nine months of 1951).

In radio as well as in TV, Van Volkenburg pointed out, the major portion of CBS profits has come from its o.-and-o. stations and the high cost of TV network operations, including cable costs, is likely to accentuate this situation in TV. Van Volkenburg noted that it cost CBS $2,619,000 for cable in 1951 to feed 52 stations, with charges for the Chicago-Coast relay included only during the last quarter. In contrast, line costs to feed the network's 187 radio affiliates were only $1,433,000.

Acquisition of WBKB (which will become WBBM-TV under CBS), said Van Volkenburg, will be an important step toward achieving nationwide competitive TV service, strengthen the network's programming, locally as well as nationally, and "substantially" strengthen CBS financially.

Okay Balance Sheet

As evidence of CBS' financial qualifications to operate WBKB, Van Volkenburg pointed to the network's balance sheet showing assets of CBS and its domestic subsidiaries of over $98,000,000. Company's net profits, after taxes, during 1950 totaled $4,105,000. Profits in 1951, he said, will "at least" equal that of 1950.

H. Leslie Atlass, general manager of the web's o.-and-o. radio station in Chicago, WBBM, and veepee of the CBS western division, told the Commission the network plans to make WBKB the "television counterpart" of WBBM. Atlass pointed out that WBBM was responsible for 1,234 originations in 1951 to the CBS network.

If purchase of WBKB is approved, he said, operations of the station will be directed by key executives of WBBM. An operating staff of 167 persons is contemplated, he disclosed, exclusive of sales, accounting, maintenance, traffic and publicity staff, and exclusive also of WBBM's 45 musicians who will perform for both stations. He added: "It is our desire to retain the services of as many of the present employees at WBKB as is possible."

In addition to expansion of facilities, Atlass testified, CBS plans to add a number of network public service programs to the WBKB schedule, cut down the length of some of the commercials, provide more local shows, add an agricultural program, add a TV documentary, and subscribe to the TV code of the National Assn. of Radio and TV Broadcasters.

Pre-Code

Continued from page 34

against British pix has apparently not extended to its own station WGN-TV, which still runs an occasional overseas film.

The differences in humor that have come about since the days of the silents is underscored by the passle of Mack Sennett and Hal Roach shorts being screened by WNBQ. Since some of them are being beamed in a noontime show targeted at the kiddies, the film department has been going over them closely. Some of the comedy has been cut as being a bit too earthy for modern moppets. Also any stereotyped handling of minority groups has to be eliminated.

The degree to which certain segments of the viewing audience get excited about pix which might be construed as propaganda was the aftermath of the unreeling of a film about White Russia recently. The station beaming the pic received a number of calls asking how come. The distinction between White Russia and the Soviet Union apparently wasn't understood by the beefers.

Port Arthur, Tex. — Jim Toth, Louisiana hillbilly disk jockey, has joined the staff of KPAC here as deejay.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

Com'l Stations Should Be Educ. Mediums: Marshall

Philadelphia, April 1.

The proposal that commercial stations rather than professional teachers be used to develop television's potential as an education medium, was voiced by Dr. Roy K. Marshall, scientist and TV personality, speaking before a school group in Haddon Township, Westmont, N. J.

Dr. Marshall received the organization's first annual achievement award, in recognition of his popularizing scientific subjects on television. Dr. Marshall declared TV's great potential as an educational force can only be realized if it's properly utilized. He said he was not in sympathy with plans to reserve a number of TV channels exclusively for educational stations.

As educational director of the WFIL stations, Dr. Marshall supervises the WFIL-TV "University of the Air" and the "Studio Schoolhouse" programs. He is known to network TV viewers for his own program, "The Nature of Things," and his weekly commercials on the "Ford Festival."

5-OUTLET UTAH-IDAHO WEB GETS UNDER WAY

Salt Lake City, April 1.

New Beehive Radio Network, with five outlets in Utah and Idaho, kicked off operations today (Tues.), with Frank B. McLatchy as manager. Flagship of the web is KSL, CBS 50 kw station here. Others in the tieup are KSUB, Cedar City, Utah; KEEP, Twin Falls, KEXY, Pocatello, and KID, Idaho Falls, Ida.

Beehive, with its name taken from the symbol of the old territory of Deseret which once included Utah and parts of Idaho, Wyoming and Nevada, will be represented nationally by CBS Radio Spot Sales, and will go heavy on merchandising promotion. KSL has a two-man staff for merchandising, and each affiliate will have one man for the job.

Offices of the net will be located here in the Union Pacific Bldg. According to McLatchy, the net will offer complete coverage of the Intermountain area.

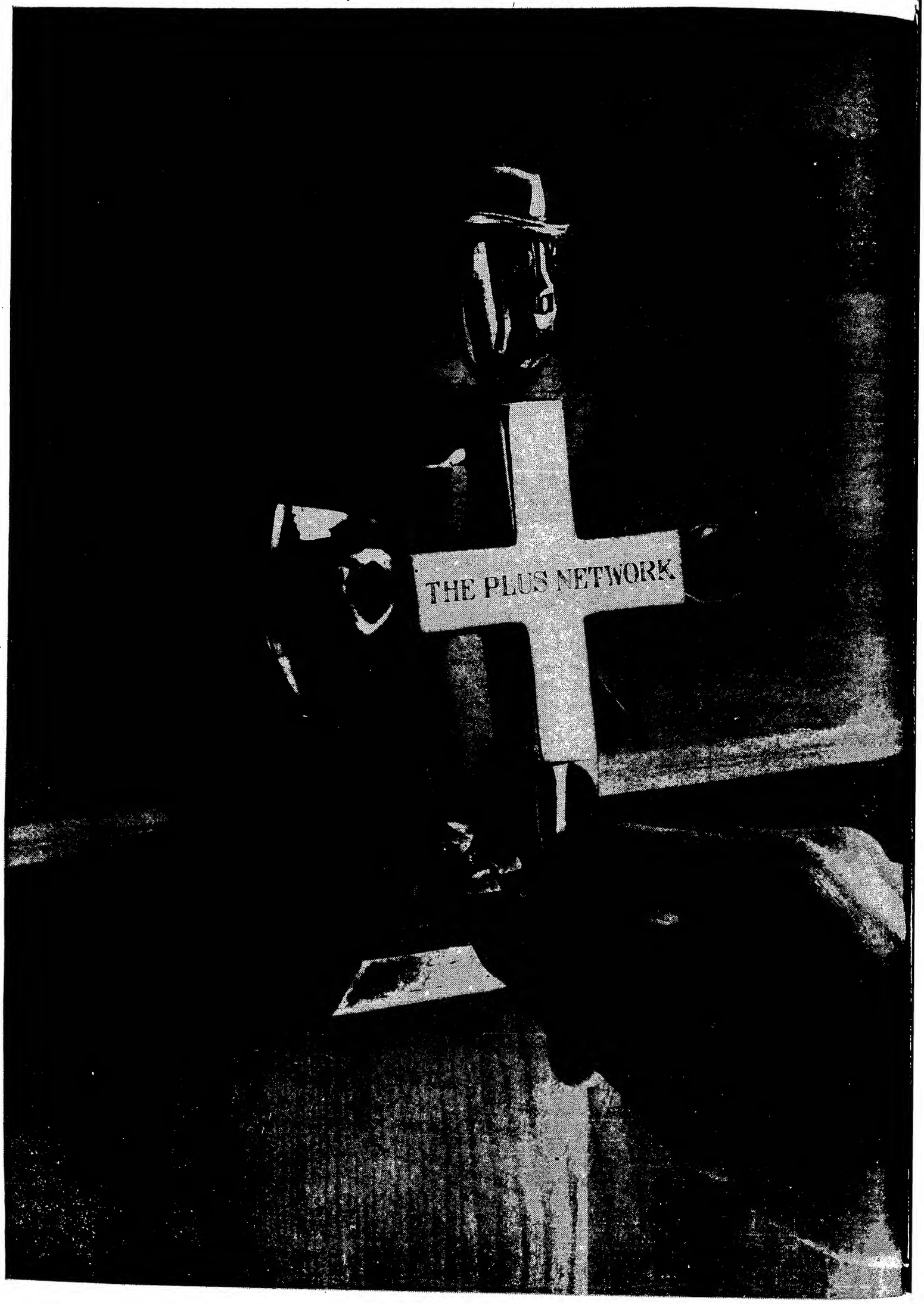
NBC, Life Tie Up With Femme Voters To Get All Candidates on Same Mike

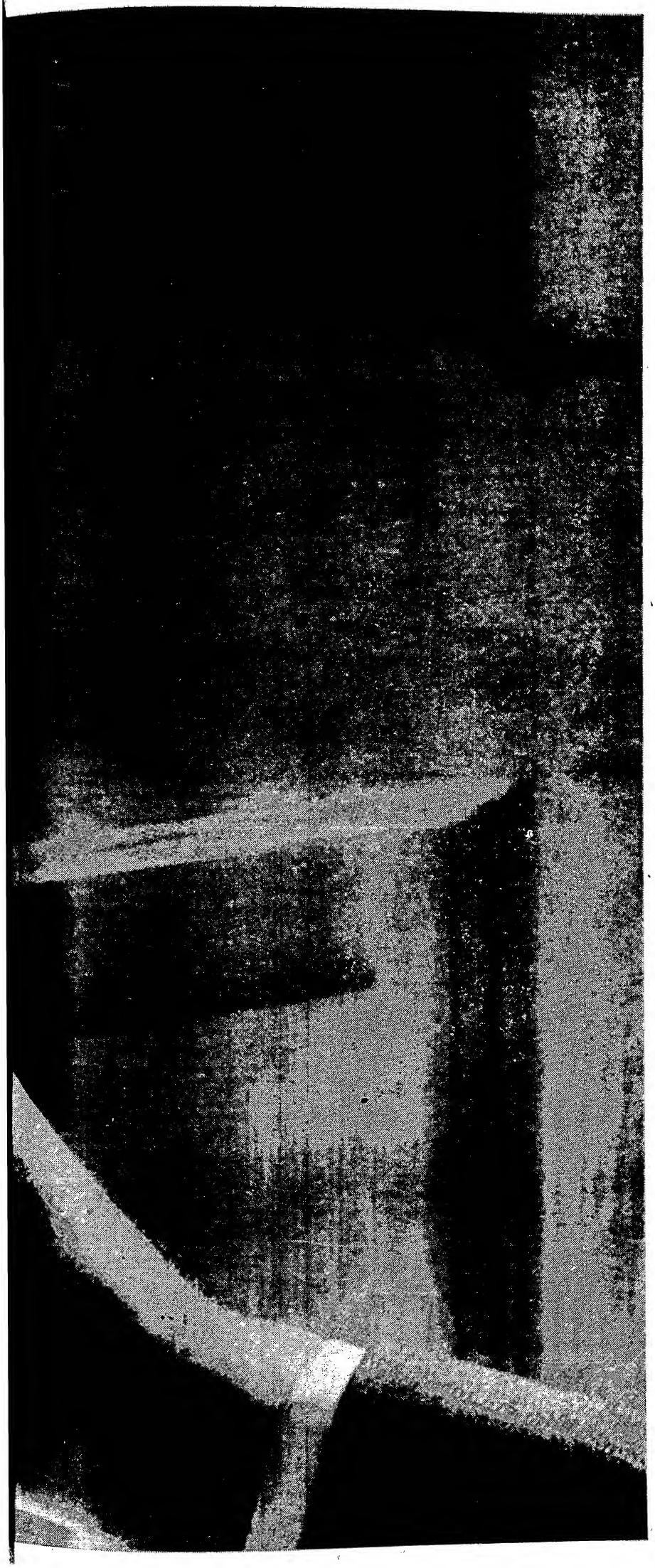
NBC, Life magazine and the League of Women Voters are cooperating in an unusual special event which will bring almost all the major Presidential candidates together on a single platform to discuss issues raised by citizens themselves.

Event was suggested by NBC's exploitation section, which is headed by Norman Pader, as a promotion feature for Robert Montgomery's five-minute "Citizen Views the News" strip, sponsored by Life on the web. The candidates will appear at the LWV convention in Cincinnati on May 1, with the skein airing the discussion in a half-hour live broadcast, probably at 10:30 p.m. Nominees to take part include Gov. Earl Warren, Sen. Estes Kefauver, Harold Stassen and Sen. Robert Kerr. A representative of Gen. Dwight D. Eisenhower will appear. Web hasn't yet heard from Sen. Robert A. Taft. Other candidates will be added as hats are tossed into the ring.

As part of the promotion, forums to discuss the questions and issues to be placed before the candidates for their comment will be held under LWV auspices in at least 25 cities. One major department store in each city is cooperating. The sessions will open with a short film in which Montgomery outlines the purpose of the project. It's likely that NBC affiliates will beam the local discussions in their areas. NBC program veep Charles (Bud) Barry went on the closed circuit Monday (31) to gain the affiliates' support.

The NBC-Life-LWV tieup is also expected to stir up added femme interest in the election race, thus helping the chain's airing of the convention and election coverage, for which Philco is picking up the tab.


THE PLUS NETWORK



Open Door Policy:

Mutual's Mister PLUS is more proficient than ever before at the job of opening doors...to U.S. homes where buying decisions are made... and to U.S. offices where selling decisions are made. He opens the *family* door with better shows on nearly twice as many stations as any other network—and wins a larger audience-share than ever (NRI, full-year, '51 vs. '50). He opens the *office* door with new ways to use the sellingest medium of all—and wins the only gain in client billings in all network radio (PIB, full-year, '51 vs. '50). A tap on *our* door can open doors-by-the-million for *you*!

The MUTUAL Network of 550 Affiliates

Tele Followup Comment

Continued from page 37

show's history, and while some steady viewers might not have agreed with his selections, they made for a well-paced half-hour.

Miss Lee, who concentrated heavily on ballads rather than the current novelty pops, registered solidly with her dramatic rendition of two oldies. Earl Wrightson and Maureen Cannon, regulars on the show, scored with their tunes also, but the big finale, which featured pianist Earl Wild playing his "Variations on Funiculi, Funicula," was over-produced. Terpers, choreographed by Frank Westbrook, merely gestured and the number would have had just as much impact if the cameras had stayed with Wild.

Producer Frederick Hieder and director Babette Henry, ABC video staffers who took over when Young & Rubicam withdrew its production staffers from the show, did the most with what they had, although they played around too much with their crane camera, to the extent that the cleverness of of their lens work often distracted from the music. Withal, the show did itself proud during the time it was on the air, and its cancellation will undoubtedly leave a void in the Sunday night viewing habits of a number of TV set-owners.

Rose Franken's "Claudia" stories have been circulated in virtually every medium, and have collected a batch of adherents who should follow along with Monday's (31) shift from NBC-TV to CBS-TV. It's a pleasant, charming series. The stories are slight, but the series is inhabited by characters that one instinctively likes.

The yarn which marked the "Claudia" moveover had the newlyweds Claudia and David entertaining David's brother and sister-in-law. Story had its amusing moments and an ending which had Claudia winning over a hostile sister-in-law. Joan McCracken and Hugh Reilly do nicely as the youthful couple, Margaret Wycherly performs ably as Claudia's mother, and William Post, Jr., and Dora Sayers do well as the visiting in-laws.

"City Hospital," which had a run of several months on ABC-TV, shifted to the CBS-TV web Tuesday (25). If the top quality blending of yarn, thesping and production displayed in the preem continues throughout the series, show will nab plenty of viewers.

Yarns, which are set against the backdrop of a city hospital, run the gamut from mellers with medical overtones to mysteries with psychological twists. Scripted by Julian Funt and Robert Newman, the tales unfold with clarity and firstrate dramatic values. On show caught, Dr. Barton Crane, the hospital director, permanently played by Melville Ruick, was involved with a middleaged femme whose physical ailments were caused via mental unrest rather than organic trouble. With the aid of the femme's Gal Friday, the Doc was able to prove that her ill-health was being caused by her scheming husband, who, through the power of suggestion, had convinced her that she was old and sick.

Ruick was aided in the slick drama by Helen Donaldson, as the middleaged femme; Beverly Whitney, as the gal aide; and Michael Ingram, as the heavy. All were convincing in their assignments. Curt Conway's direction sustained pace and made use of excellent camera angles. Carter Products is picking up the tab for the series, which'll be aired on a bi-weekly schedule.

Eddie Foy, Jr., Rosemary Clooney and bandleader Gordon Jenkins shared the spotlight on Sunday's (30) session of "Royal Showcase" (NBC-TV). Foy offered an amusing knockabout takeoff on a confirmed film-mystery enthusiast. Miss Clooney had the solo part in Jenkins' song - dance - orchestral suite, "Manhattan Tower." Suite had been played before (on the Ed Sullivan show), but here had a full production treatment, in an elaborate, lengthy presentation that involved intricate scenery, large singing and dancing chorus, and several leads. Lively and sentimental by turn, the work proved to be good, conventional Manhattaniana, smoothly and expertly done. Arthur Partington's dancing and miming as the central figure were standout.

George Abbott was again the affable emcee, for a pleasant half-hour.

Autobiography of Grandma Moses, the nonagenarian artist, emerged as pleasant but lacklustre video entertainment as staged on CBS-TV's "Schlitz Playhouse of Stars" Friday night (28). Adapted by David Shaw from Mrs. Moses' recently-published autobiography, the play had Lillian Gish in the title role spinning tales to her grandchildren on her early life and how she won recognition with her colorful American primitives after she had passed 80. Story flashed back from camera shots of Grandma Moses' paintings to the related incidents in her life, which was a clever technique. This was one spot, though, where color TV was urgently needed.

With Miss Gish etching a warmly human characterization of the nice old lady who was as eager to receive compliments for her strawberry preserves as for her paintings, the story captured much of Mrs. Moses' simple, homespun philosophy, as well as her life on a farm dating back to the days when Abraham Lincoln was President. Sisters Denise and Jane Alexander were competent as the artist at the ages of five and 12, respectively, and Georgianne Johnson turned in a sympathetic portrayal of Mrs. Moses at the age of 26. Russell Hardie was good as her husband, and Sidney Smith limned an okay role as the art connoisseur who discovered her artistic talents.

Joseph Scibetta reined both the actors and the cameras through their paces in fine style. Sets and other production mountings were standout. Durward Kirby again handled the Schlitz commercials, tying them in cleverly with the sets from the play.

The show business background of "Fury and Sound," one of the releases on "The Unexpected" series, last Wednesday (26) on NBC-TV, provided an excellent setting for a well-constructed yarn. Story dealt with a temperamental radio director who made life miserable for his assistant by belittling him in front of the company and then making a play for his wife. The assistant, with the aid of a supersensitive mike, goaded the director into committing suicide, but then got tripped up by his own conscience.

Performances of Hans Conreid, as the director, and Paul Guilfoyle, as the assistant, were in a fairly high key, but in keeping with the mood of the yarn. Film quality on this segment of the Ziv-produced series was good.

"New Dimensions" on WNBT, N. Y., last Saturday (29) was concerned with the Catholic Charities Guidance Institute and its handling of problem children. Program represents a laudable effort in the N. Y. diocese and particularly of Father Robert Gallagher, director of the Institute, in spotting and attempting to solve the emotional disturbances of the youngest generation.

First portion consisted of a panel discussion eliciting the opinions of a staff psychiatrist, whose name was not revealed, as per ethical considerations, and the organization's chief psychologist, Mrs. Marion Topping. Under Father Gallagher's cuing, they described the various steps taken to test babies and older children for aptitudes, coordination, logic, solution of problems via use of blocks, etc.

There were also "frustration" tests—these and others being on film in the second part. Watching the babies work out the problems provided a bit of educational entertainment, especially for family viewers. It was agreed that "the earlier we get them, the more we can do for them," particularly as applied to children with deviations in behavior.

Program from 1:30 to 1:55 p.m., was originated by Nancy Davids, radio and TV director for N. Y. Catholic Charities, who wrote and directed the film end, with overall production-direction by Hugh McDermott. Tacked on for five minutes to bring the frame to the 2 p.m. mark was a description of the organization's scope, climaxed by a celluloid speech by Francis Cardinal Spellman appealing for funds.

Royalty

Continued from page 30

vailing) viewpoint as "nonsense," asserting the producer must recognize the "inevitability of royalty payments in the future," and adds they will not prove harmful.

Kelly, who reflects the Snader viewpoint, claims vidpix producers are unduly concerned at the demands by the SWG and SAG for residual percentages of the vidpix.

"These demands are not as dangerous as some choose to believe, because of the tax situation, because the producer pays his tax on the net profit. As a result, money for the residual is taken off the profit side, and the tax bite isn't so big," Kelly explained.

"Television production as of now is too young to accurately compute profit and loss," Kelly asserts. "You must anticipate increased labor costs, and provide for them. We've gotten a lot further ahead by dealing with the unions on the table, instead of fighting them under it.

"Unions are entitled to just demands. I don't say they're entitled to everything they ask for, but there is always a basis for compromise. We must compromise with them, and never lose sight of the fact that the unions have the biggest stake in this business. After all, there are more of the workers than there are of us. It's to the unions' interest to preserve jobs, and they are not out to jeopardize employment."

WHY SETTLE FOR LESS?

When STANDARD offers the most:

ACCEPTANCE:
1. STANDARD reports are prepared in accordance with specifications laid down and approved by the joint efforts of advertisers, agencies and broadcasters.
2. Your report is assured of acceptance by the fact that nearly 400 of the nation's top buyers are using this type of data now.

UNIFORMITY:
1. Your STANDARD report is being prepared under completely uniform conditions, all stations being measured at the same time in the same way.

PROTECTION:
1. The audience STANDARD reports is your TOTAL audience—not just your audience for a network show or listening at a particular time of day.
2. Your audience is computed from the latest available data for your area—Radio and TV ownership from the U. S. Census and total households from the Sales Management 1952 figures.

QUALITY:
1. 670,000 ballots have been mailed to every nook and cranny of the country. This means ALL 3,000 counties, 17,000 villages, 1,700 cities. People have told us which stations they hear—and how often.
2. You get a county-by-county and place-by-place report. No other coverage measurement offers this detail.

BONUS:
1. In those counties where you have an audience, you get also the audience to competing signals.
2. Your STANDARD report will be tailor-made. It will fit the individual characteristics of your own coverage pattern and your own program structure and your own promotional efforts and your own audience acceptance.

We invite you again to participate in this huge, industry-wide effort to supply your customers with reliable, timely and uniform circulation data for your station.

It's never too late to subscribe. Contracts are still being accepted. Ken Baker is at the Conrad Hilton to answer your inquiries.

STANDARD AUDIT AND MEASUREMENT SERVICES, INC.
89 BROAD STREET, NEW YORK 4, N. Y.
WHITEHALL 3-8390

Eileen BARTON
Coral Recording Artist
Direction: MCA

KMOX* daytime audiences are larger than those of the next 2 St. Louis stations COMBINED . . . in metropolitan St. Louis alone.*

Projected to BMB (50% to 100%) listening areas, KMOX daytime audiences are bigger than those of the next 3 stations combined.

*The Pulse of St. Louis, Jan.-Feb. 1952—6:00 a.m. to 6:00 p.m., Monday through Friday

*CBS Owned • Represented by CBS Radio Spot Sales

From the Production Centres

IN NEW YORK CITY . . .

The **Carl Bixbys**, soaper scripters, arrived from Europe on the Liberte Monday (31)....**Byron Price**, assistant secretary general of the United Nations, talks on international understanding at the Radio Execs Club lunch at the Waldorf tomorrow (Thurs.)....Vim Stores has bought 18 10-minute shows weekly over WMCA, their largest campaign in almost a year, via Frederick Clinton agency....Dolcin Corp. to back WJZ's 7:10 a.m. weathercast six days weekly, starting Monday (7) ...**George T. Duram** has resigned as account exec with C. E. Hooper.

Jacqueline Billingsley added to the cast of "The Strange Romance of Evelyn Winters"....**Florida Friebus, Athena Lorde** and **Billy Gray** with "Young Widder Brown"....**Poggy Lobbin** featured on "Theatre of Today" Saturday (5).

Broadcast Advertising Bureau veep **Kevin B. Sweeney** addresses Frisco Ad Club today (Wed.)....**Hal Tunis**, WMGM disk jock, with a patch over his eye; eye was scratched accidentally by a six-year-old quiz guest. . **Jan Miner** has taken over a lead on ABC's "Against the Storm" ...New Jersey Broadcasters Assn. to hold its spring meeting in Atlantic City May 5-6....**Hank Sylvern** signed as musical director for CBS' "Give & Take"...."The Passover of Rembrandt **Van Rijn**," starring **Lee J. Cobb** and written by **Morton Wishengrad**, will be broadcast over WOR, N. Y., Monday (7) and rebroadcast over **Mutual** network Thursday, April 10 ...**Powell Ensign**, sales manager of Everett-McKinney, station reps, elected a veepee....**Nathaniel Frey**, who played in "A Tree Grows in Brooklyn" on Broadway, will be featured in the Theatre Guild of the Air's production of "The Silver Whistle" Sunday (6). **Jimmy Stewart** will star and the program will originate in Youngstown, O.

IN HOLLYWOOD . . .

NBC will keep "Father Knows Best" going for the next cycle after Crosley signs off...**Stu Wilson**, 20-year veteran of radio and TV, joins KBIG as production manager and director of special events....**Clarence ("Mike") Ellason**, formerly with **Gunther Brewing** in Baltimore, named CBS personnel director in Hollywood. **Edith Todesca**, with KNX since 1932, will be his aide as supervisor of employment....**Guy della Cioppa**, Coast radio program head for CBS, is casting for a comic to play the **Jerry Lewis** role in "That's My Boy." Network acquired rights to the title when **Cy Howard**, CBS staffer, was loaned out to Paramount to screenplay the **Martin & Lewis** picture....**Curt Massey** was felled by chickenpox....**Don Quinn**, scripter of "Halls of Ivy," flew to Chicago to accept a citation from the National Society of Crippled Children....**Fran Allen**, former Chicago radio-TV actress, back from Korea to resume her career here ...**Al Kabaker** out of the hospital and back at his Dancer-Fitzgerald-Sample work bench....**Paul Scanlon** named resident auditor for CBS.

IN CHICAGO . . .

Al Farber now second in command under **John Van Zant**, manager of the J. Walter Thompson Chi public relations department....**Edwin (Pete) Peterson** upped to veepee rank at the Keystone Broadcasting System. **William Bayer** named Coast rep for the transcription web....**Henry Flarsheim** ankled Ruthrauff & Ryan for a veepee post at Bozell & Jacobs....**Al Morgan**, WBBM staffer, doing a Navy hitch aboard the U. S. destroyer **James E. Keyes**...Vet radioite **Charles P. Hughes** hosting WGN's "The Chicago Train," bowing Friday (4) for the Keeley Brewing Co.....**Howard Miller** has replaced **John Bryson** on WENR's 10:15 p.m. "Sports Highlights".....Chicago National Bank bankrolling **Julian Bentley's** 6:30 p.m. newscast via WBBM....**Dick Smith**, ex-ABC scripter, now with the O. B. Motter agency....**Bill Despard** subbing for **Austin Kiplinger** while he takes a three-week hiatus from his WENR nightly news show....**Henry Browe named radio division sales manager for Admiral Corp.**....**WBBM** producer **Hal Miller vacationing** in **New England**....**Myrtle Stahl**, WGN education director; **Elizabeth Bain**, WGN-TV film director, and **Gloria Workmaster**, publicity staffer, attending the national convention of American Women in Radio & Television in Detroit this week....**Don McNeill takes his ABC "Breakfast Club"** company on the annual eastern jaunt April 21. Show will air from Boston, Hartford, Washington, Baltimore and Philadelphia the first week and will originate in New York the second week.

IN WASHINGTON . . .

WWDC sportscaster **Bob Wolff** returned to Florida and the major league baseball spring training camps last week in preparation for his radio coverage of the Senators, local ball club. Wolff teams with WTOP's **Arch McDonald** for the series....**Peter Jamieson**, ex of Broadway and Hollywood, has joined staff of WTTG-DuMont as announcer ....**Mike Hunnicutt**, WOL-Liberty d.j., running a special interview series for town's Cherry Blossom Festival....**Jim Gibbons**, WMAL-ABC ayem man, teeing off a weekly achievement award to local public schools in civic tie-in with PTA's and Board of Ed....WCFM-Continental FM network, broadcasting a special performance of "The St. Matthew Passion" by National Symphony and Cathedral Choral Society on Good Friday (11)....Latest Pulse rating gives WTOP-CBS top rating here, with 25.1% of listeners, an increase of 0.5% over November-December rating....**Lee Hamilton**, Montreal radio and theatre emcee, has joined the staff of WMAL-ABC as announcer....WAC Capt. **Pat Griffith**, ex of NAB, is official delegate of the local chapter of American Women in Radio and Television at current Detroit confab.

KSTP Needs City Okay To Take Muny Pictures

Minneapolis, April 1.

In a move to limit KSTP's activities, the city council's police committee has requested the city engineer and city attorney to notify the TV and radio station to get city permission before taking pictures on city property.

Action followed a letter from AFL City and County Laborer's Union, stating that KSTP had taken pictures of ice jams and other activities at Mississippi River city docks. Letter asserted that unionized employees resent the intrusion, and the pictures could show some municipal employees and officials in an unfavorable light. KSTP has been involved in a labor dispute with the AFL Technicians Union for two years.

'Studio Schoolhouse' Now Set to Woo FM'ers

Philadelphia, April 1.

WFIL's prize-winning "Studio Schoolhouse" radio series, presented Monday through Friday from 2:15 to 2:30 p. m., has been made available for FM reception, as of this week.

The program, designed for in-school listening, are in their ninth year on the station and have been sponsored continuously by RCA Victor since 1949. "Studio Schoolhouse" is heard in public, private and parochial school classrooms, and during the 1950-51 terms more than 154,000 public school students listened to at least one broadcast each week.

The programs are produced by members of the Temple U.'s Radio Workshop for the Philadelphia Board of Education.

ACLU Asks FCC to Study Monopoly Questions In Par-DuM, ABC-UPT Cases

Washington, April 1.

American Civil Liberties Union today (Tues.) congratulated the Federal Communications Commission for the scope of its hearings on (1) relations between Paramount Pictures and Allen B. DuMont Laboratories, and (2) the proposed merger between ABC d United Paramount Theatres. ACLU, which had an observer at the hearings but has not taken a stand yet, underlined certain questions on which it wishes the FCC to give "considered study."

In a letter to FCC chairman Paul Walker, ACLU said that the Par-DuMont inquiry should "determine the amount of parallel or competitive operations in the two companies," so that restrictive economic practices, "which are a barrier to diversity in communication, will be avoided." It also urged study of the question of free access to raw materials, particular raw film stock. Free speech, ACLU said, "may be affected by raw material problems of this kind, as well as by patent problems relating to the new color, subscriber and theatre television developments now in progress."

Regarding the UPT-ABC merger proposals, ACLU stressed two problems: (1) would the merger override considerations set forth by the Supreme Court to the effect that "a person may not be both a producer and exhibitor at the same time"; and (2) would approval of the merger, in the short run at least, strengthen ABC-TV "and make it better able to compete with the two dominant networks and thus enlarge the area of diversification?"

ACLU said it will give its views to the Commission at the hearings' conclusion, after it has fully studied the testimony.

Boston—Robert E. Bousquet, ex-Lever Bros., appointed director of media and research for John C. Dowd agency. E. D. Parent, exec v.p., was upped to general manager.

The XL Stations

K XL	K XL Y	K XL F	K XL L	K XL J	K XL K	K XL Q
PORTLAND	SPOKANE	BUTTE	MISSOULA	HELENA	GREAT FALLS	BOZEMAN

New York 17, N. Y. 347 Madison Avenue The Walker Company

Hollywood 28, Calif. 6381 Hollywood Blvd. Pacific Northwest Broadcasters

San Francisco 4, Calif. 79 Post Street Pacific Northwest Broadcasters

Chicago 1, Illinois 360 North Michigan The Walker Company

Don Mossman Of Joliet Makes The Switch That Had To Be Made!

WHO is producing the millions of weapons our Armed Forces need to defend America?

The answer is . . . all kinds of companies . . . big and little . . . in all sections of the country.

There are, of course, companies like RCA, with fine laboratories, skilled engineering staffs and mass production facilities.

But there are also thousands of little companies run with skill and courage by men like Don Mossman, who tackled and licked a mighty tough job for our Navy.

Who is Don Mossman?

Don Mossman has been a landlubber all his 43 years.

Born in Nebraska, he was educated in Missouri. He stuck to the land, even when it came time to go to war, joining the Army as a 2nd Lieutenant in 1942 and coming out as a Major in 1945.

Now he manages D. P. Mossman, Inc., a small switch manufacturing plant employing only 45 people, that is located in Joliet, Illinois . . . which is just about as far as you can get from the sea in this country.

Even though he proudly states that he makes more different types of push, turn and lever switches than any other company in the world, it is probable that until recently the Navy knew as little about Don Mossman as he knew about the Navy.

But because of the teamwork that exists between America's industrial firms, big and little, Don Mossman right now is making a major contribution to the effectiveness of every Navy task force and the safety of all the men in them.

The Navy Needs Information Fast

The Combat Information Center of major Navy ships is the very heart, brain and nerve center of a modern task force. Called the C.I.C. for short, it is the central point to which is funneled all vital battle information from radar, radio, telephone and other new, secret types of electronic equipment.

That information must be assembled and analyzed instantly and sent out with the utmost speed to every element of the task force . . . ships, aircraft and submarines.

Even a few seconds delay in getting this information out can mean the difference between victory and disaster — and the loss of ships and American lives.

Three years ago the Navy asked RCA to design and build a communications console that could send out such information in exactly the time it takes to push a button. Our top engineers went to work on this and finally designed a model that would do the job.

Their design, however, called for a very complicated switch that just didn't exist.

The RCA purchasing department went to companies experienced in complex switching devices. Many of these companies said it was too complicated — it required up to 889 different parts. Others said it was impossible. And still others were too busy with defense work of their own to divert their skilled manpower to our switch.

Only two firms expressed any interest in the switch at all. D. P. Mossman, Inc., of Joliet, Ill., was one of them.

Mossman's Switch Does The Job

To Don Mossman our sketch presented a challenge. With the help of his father who had founded the company, he made up a rough sample and our engineers saw at once that he was at least a year ahead of the only other company willing to try.

From that time on, Mr. Mossman and RCA engineers worked closely together.

At least once a week for the next three months, Don Mossman came to our engineering headquarters in Camden, N. J., to coordinate the development work on the switch.

To speed the work and get closer to RCA, he went up to Danbury, Conn., and made arrangements with the Capitol Machine Company of that city to produce the switches. Capitol itself is a small machine manufacturer and makes spray baking equipment for such things as fountain pen cases, lipstick holders, and clock parts. It had exactly the right kind of tools and skilled craftsmen needed to build the parts for the switch.

Under Don Mossman's direction, 18 of Capitol's 25 employees worked in shifts for 60, 70 and 80 hours a week.

Because of the Navy's urgent need for the new console, we assigned an expediter to the job, and he went all over the country in search of the necessary materials.

After four weeks of this intensive effort, the first engineering model of the switch was completed at 3 a.m. on a Monday and delivered that same morning at 7 o'clock in Camden. By the next morning we had Navy approval, and production of the new C.I.C. console was started.

119 Other Companies Are On The Team

THE combined skills of Mossman and Capitol and RCA . . . in Joliet and Danbury and Camden . . . made the switch that had to be made.

But, these companies are only three members of the team producing the new C.I.C. console for the Navy.

In all, we have called on 119 other companies to supply us with parts or materials in connection with this order.

68 per cent of these suppliers, like Don Mossman, are classified by our government as "small business" firms. They receive 71 per cent of our purchase orders.

These companies are located in all parts of the country, because no one region has a corner on production facilities, skilled management and skilled workmen needed to do the job.

In all, there are more than 5,000 suppliers with whom we are working day in and day out producing quality products for both the Armed Forces and the nation's consumers.

Many of these are very small companies. Actually, 70 per cent of all the companies who supply parts and materials to us are classified by the government as small businesses. About half of our suppliers employ less than 100 men and women.

But no matter whether they are large or small . . . no matter where they are located . . . the members of this All-American industrial team pool their skills and their resources to get the job done. Together, in peace and war, we serve America!

RADIO CORPORATION of AMERICA

World Leader in Radio—First in Television

Television Chatter

New York

Ballerina Maria Gambarelli guesting on NBCs "Kate Smith Show" tomorrow (Thurs.), when she'll do two special dances . . . **Dione Lewis**, formerly of the CBS-TV casting department, has joined the Kenneth Later agency, to handle video legit chores . . . **Theodor Megaarden**, formerly of the Lawrence Goldei. office, has joined the Harry S. Goodman radio-TV package firm . . . **Bob Monroe** ankling General Artists Corp.'s TV guest shot department to join the Bullets Durgom office . . . **Jack Wilson** named sales chief for the newly-created Solow-Stark Productions . . . **Hank Sylvern** adding another show to the string on which he serves as musical director, taking over on CBS' "Give and Take" . . . **Robert F. Adams**, formerly with the Raven agency, joined WABD as an account exec . . . **Julie Bennett** pacted for a role on the new Hazel Bishop show, which preems on NBC tonight (Wed.) . . . **Al Capp**, creator of "Li'l Abner," guesting on "ec **Granik's** "Youth Wants to Know" Saturday (5) via NBC . . . Starting date for "Candid Camera" on WCBS-TV moved back to next Tuesday (8), with Knickerbocker Beer sponsoring . . . With **Gian-Carlo Menotti's** "Amahl and the Night Visitors" slated for a repeat Easter Sunday in the 4 to 5 slot on NBC, Revere Copper's "Meet the Press" and the "Hallmark Playhouse" are vacationing that day only. Hallmark is sponsoring the Menotti opera . . . **Edith** and **Dick Barstow**, brother and sister who have staged and choreographed a number of TV shows and nitery acts, teaming for a new writing-directing-choreography service for the video networks.

Mildred Demby, film contact gal for the Demby Co. on WJZ-TV's "What's Playing?," out for fortnight due to surgery; **Barbara Coburn** is subbing. . . Tidewater Oil and Melville Shoe Corp. are sharing **Happy Felton's** "Talk to the Stars," post-game feature on WOR-TV. That sells out the indie's stanzas before and after the Dodgers' ballcasts . . . **John G. Preston** named director of engineering facilities and general services for ABC. New post covers the web's building maintenance and operation, purchasing, telephone service, central typing, mailroom, guest relations and staging divisions . . . Tele thesper **Jay Barney** doubling in "Grass Harp" on Broadway . . . "Video Chef" has moved over to WJZ-TV as a thrice-weekly feature, 5:30-6 p.m.

Eugene Francis into the cast of "One Man's Family" on NBC-TV . . . **Frank Moriarity** upped from writer-contact to TV directorship for WCBS-TV and assigned to handle "Sports of the Night," "Rain or Shine" and the Roller Derby. He replaces **Frank Harms**, who's joined Louis G. Cowan to direct the Bert Parks show.

Hollywood

Warbler **Joe Graydon** launched new 15-minute show on KLAC-TV, with **Bobby Hammack** at the 88 . . . **Sen. Wayne Morse** (R., Ore.) appeared on KTTV's "770 On the Air," and answered queries from viewers phoning in for half an hour . . . **Tennessee Ernie** returned to "Hometown Jamboree" on KLAC-TV, following a month in Detroit and Tennessee . . . **Fran Warren** set as guest on **Abbott & Costello's** May 4 video stint from N. Y., with **Kate Smith** booked for A&C's April 6 show . . . Owl-Rex-all picking up tab on 30 minutes of **Eddie Albert** show on KLAC-TV, and Tums taking ticket on **Horace Heidt** show, same channel . . . **Betty Garrett** guests on **Danny Thomas'** NBC-TV show April 12 . . . KNBH dropped **Tex Williams'** hour-long show from Riverside Rancho, after Bendix Washers bowed out as sponsor of half the show. Price-tag for program was about $2,500. Williams retains deejay stint on channel . . . KHJ-TV teed off "Fan in the Street," preceding telecasts of Hollywood Stars and L. A. Angels.

Chicago

NBC-TV's "Hawkins Falls" notched its first anni on the web Monday (1) with Lever Bros. back on the Tuesday and Thursday chapters for a cross-the-board ride on the afternoon serial . . . **Bob Murphy** and **Kay Westfall** swamped with over 10,000 entries for their Panama vacation contest, which finaled last week on their WENR-TV "Bob and Kay" strip . . . "Kukla, Fran and Ollie" will take part in "Royal Showcase" via a special cut-in from here April 13. The **Burr Tillstrom** company is planning a two-week New York visit later in the month . . . WGN-TV chief engineer **Carl Meyers** is putting the finishing touches to the station's third mobile unit which it's building itself . . . Daily News city editor **Clem Lane** now a regular member of WENR-TV's "Impact" cast. Vet newsman is also subbing for **Austin Kiplinger** while latter vacations from his 10 p.m. WENR-TV newscast.

Walt Durbahns "Walt's Workshop," marking its third anni on WNBQ Friday (4), cited by the Illinois Vocational Assn. for "promoting the cause of education in television" . . . **Hal Tate's** Chicago TV Directory now being distributed . . . **David Hayes** now producing Quincy College's "Armchair Philosopher" on WGN-TV . . . WBKB has picked up another tenant for its Garrick studio with Mages Stores beaming "Sporting Chance" from there Tuesday nights . . . WNBQ newsman **Jack Angell** working a special "How to Vote" show Saturday (5), demonstrating the use of voting machines . . . **Russ Reed** in the "Hawkins Falls" cast.

London

An adaptation of **Henri Gheon's** "The Marvellous History of St. Bernard" is being produced by **Michael Barry** on April 11 . . . **Robert Barr** is directing a documentary, "Dangerous Drugs," on Monday (7) . . . **E. H. Debenham's** "The Green Hill" is being screened for the children April 11, with **Frances Perry** and **Red Streeter** . . . Film and stage stars **James Donald** and **Eleanor Summerfield** have leads in **Eric Linklater's** "Love in Albania" Sunday (6) . . . Another play for the children is "Emil and the Detectives" April 8. **Rex Tucker** is producing the **Erich Kastner** piece . . . **Eric Fawcett** has the production chore on "George and the Dragon" Tuesday (8) . . . **Anne Shelton** guesting on the "Starlight" program Tuesday (8).

Inside Stuff—Radio

Radio Luxembourg's weekday audiences in Great Britain total around 6,000,000 adults, according to the survey by British Market Research Bureau. However, Radio Lux points out that it doesn't outpull the British Broadcasting Corp. in Britain, an impression which might have been conveyed by VARIETY's March 12 article.

Five-day averages show Radio Lux with 13.0% of the total audience. BBC's Home Service drew 28.4%, BBC Light Program drew 44.2% and BBC Television Program got 9.2%.

Bertram Lebhar, Jr., director of WMGM, N. Y., and Simon Rossant, account exec with the indie and M-G-M Radio Attractions, captured the 1952 East States Pair bridge championship over the weekend. The broadcaster-bridge experts are also on the team defending the Reisinger Cup team-of-four championship. Another show biz bridge champ is N. B. (Nate) Spingold, Columbia Pictures veepee, who incidentally is a friend of Lebhar and frequently plays bridge with the WMGM exec.

Mac McGuire, WIP, Philadelphia, disk jockey, beams a musical show via Mutual to servicemen around the world through Armed Forces Radio Network. Recently in the mail he received the following from a civilian listener in Japan. It was datemarked "Nakano-ku, Tokyo," and read, "Dear Mac: I often hear you people say 'Join the March of Dimes:' I didn't know what was meant by this, but now I know that it is to help the unfortunate people. As I am a Japanese and haven't any dollars or dimes, I would like to make my contribution in yen. It is only 200 yen, but I do hope you can use the money for the purpose. I am sorry if this may reach you too late. Thank you. With best wishes and good luck, J. I. K." McGuire's only problem is how to exchange it into U.S. money. Girard Trust-Corn Exchange bank reported it could not help, as Japanese currency has no exchange value on the U.S. market. If exchangeable the 200 yen would be worth 56c.

Purvis Planning Bid For Augusta, Ga., TV'er

Washington, April 1.

Melvin Purvis, ex-FBI agent and chief counsel for the Senate Subcommittee on Federal Manpower Policies, plans to apply for a TV station in Augusta, Ga., immediately following the lifting of the TV freeze. Purvis is part owner of Garden City Broadcasting Co., which operates WAUG and WAUG-FM in Augusta.

Purvis' company will be the second applicant for Augusta, which would be assigned two VHF channels under proposed allocations. Radio station WJBF, headed by J. B. Fuqua, is the other. It is expected that additional applications will be filed, necessitating hearings before the Federal Communications Commission.

CLEM RANDAU GROUP BUYS KXOB, STOCKTON

Stockton, Cal., April 1.

Purchase of KXOB was announced over the weekend by a group headed by Clem J. Randau, assistant administrator of Civil Defense in Washington. Others in the syndicate include Coast exhib Sherrill C. Corwin, film and television financier Ralph Stolkin and oilman Ed Burke of San Antonio.

New owners plan a television station for stockton in addition to the AM operation. KXOB was founded in 1947 by Lincoln Dellar, who owns a string of stations on the Coast.

Deal, subject of the usual FCC approval, was handled by Albert Zugsmith, prexy of American Pictures, who also has extensive radio and newspaper interests nationally.

Celebrating 30 years in '52... Chicago's Miss Waller and "Q"!

Judith Waller is Director of Public Affairs and Education for WMAQ, WNBQ and NBC-Chicago

On April 13 of this year, radio station WMAQ in Chicago will be just thirty years old. On this very same day, Judith Waller celebrates *her* thirtieth year with "Q". Is it any wonder that to countless hundreds she *is* WMAQ in Chicago?

Pioneer and perfectionist, teacher and taskmaster, Miss Waller personifies that essential ingredient of radio that has made WMAQ an outstanding station—*service*. Service to the public. Service to advertisers. Service to the industry. These three above all else.

So permit us this once to wax just a little bit sentimental about our business. Permit us this tribute to a great lady of broadcasting and to the ideals and standards which she has set for WMAQ and the industry.

Serving and selling the midwest market...

WMAQ

NBC RADIO IN CHICAGO

Colgate Penalty For Cuffo Plugs

Practice of comedians giving cuffo commercials for various products, resorts, etc., has provoked Colgate to memo NBC-TV that if any comic lapses into an unauthorized pitch on "Colgate Comedy Hour" the audio is to be cut off.

Soap outfit was prompted by the Dean Martin-Jerry Lewis performance on Sunday, March 23, when the duo tossed in plugs for a Boston beanery, a camera, a magazine, etc. Sponsor, feeling that this not only diminishes the value of its paid-for spiels but also cuts down on the show's entertainment value, issued the directive to the web to have the sound portion cut if performers break the rule against the slyly inserted "commercials" with their payola flavor.

Bankroller feels it is taking a drastic but necessary step. It figures potential offenders will be curbed by fear of getting their voices stilled.

Mansfield Method

"This is Show Business" has no problem of performers putting in unauthorized plugs, according to Irving Mansfield, show's producer. Mansfield revealed that he solved that problem last September by inserting a clause in the contract stating that any performer who departs from script to insert commercial mention of other products, agrees to accept scale salary for the show no matter what figure was previously negotiated. Consequently, a performer who brings in the plug for a product may get $170 instead of $1,700 or whatever other figure was previously agreed upon.

Mansfield stated that his show was also plagued by performers ringing in plugs for Knickerbocker Beer, Hess Bros. Department Store in Allentown and Hadacol. He consequently went to the CBS legal department for advice and soon afterward inserted the scale clause. Mansfield stated that he hasn't been bothered since.

"Show Business" producer was especially bitter at the Knickerbocker Beer plug inserted by Romo Vincent in the Ed Sullivan show March 9. Mansfield stated that the brewers do not spend a nickel on CBS. On the other hand, Pabst, Anheuser-Busch and Schlitz spend millions on that network and must be protected against free encroachments.

Mansfield said that performers sometimes have legitimate gags tied onto product names. Acts must get permission to use these gags on his show.

At the same time, George Heller, Television Authority executive secretary, declared that his union could take no action to protect performers who depart from script to insert commercial products in a routine.

WFAA, Dallas, 'Early Birds' Fete 22d Year on Air

Dallas, April 1.

The WFAA "Early Birds" have completed their 22nd year on the air—one of the oldest breakfast time shows airing. Show observed a week-long birthday party with a host of its early stars dropping in for a visit.

Present cast includes Claire Stewart, vocalist; Charlie Goodwin, accordionist; John Allen, m.c.; Billy Mayo and the WFAA orch; Bob Shelton and Norvell Slater; Little Willie (played by Ben McCleskey), Hack Berry (played by Elmer Baughman), and others.

"The Saturday Night Shindig," originating in the WFAA studios each Saturday night and fed to the Texas Quality Network, observed its eighth anniversary Saturday (29).

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

CBS-TV Sets Saturday Nite Spot for Politicos

In line with its recent decision to sell time to political parties prior to the Chicago conventions this summer, CBS-TV has set aside its Saturday night 6:30 to 7 slot for such purpose. Time has been occupied on the network by "Meet Corliss Archer," which checked off last Saturday night's (29) broadcast, following the web's inability to tag a sponsor for it.

CBS-TV is also retaining its Friday night at 10:30 period for political talks, but this time is being given gratis to the parties. Web's news and special events department is programming it under the title of "Presidential Timber," in which the various Presidential candidates or their representatives state their qualifications to the voting-viewing public. Saturday night half-hour will be sold on regular time and facilities charges to the politicos.

ARMED FORCES HYPOING PUB RELATIONS VIA TV

Pointing up the growing emphasis placed on television as a public relations medium by the various branches of the Armed Forces both the Navy and Air Force are currently pitching series of films based on their activities to networks and local video outlets across the country. Army, meanwhile, will preem its second 13-week cycle on "The Big Picture," a film record of the war in Korea, April 13, on WCBS-TV, flagship station of the CBS-TV web in N. Y.

WCBS-TV gained an exclusive on the first "Big Picture" series, but it's believed the Army will make the second cycle available to all stations on a day-and-date basis. Federation Bank & Trust Co. of N. Y., which sponsored the initial series on WCBS-TV, is currently mulling the bankrolling of the second series as well. Films will continue in the Sunday afternoon 2 to 2:30 period.

Local Ballcasts to Cost Tele Webs Heavily in Time Rebates to Clients

With all major league baseball teams except the Pittsburgh Pirates being televised again this year, the TV networks will be forced to rebate thousands of dollars in time costs to their sponsors for network time pre-empted by local affiliates, in order to air the ballcasts. Rebate tariff will be exceptionally heavy this year because of the number of scheduled night games, which means pre-empting Class A time periods.

As with most such cases when network time is taken over by the local stations, the nets pay back full time costs to the sponsors, but rebate nothing on program costs. Since the 16 major league teams represent only 10 cities, and since the Pirates permit no TV, only nine markets are involved. Sponsors, consequently, get their regular coverage in all other markets, except for localities where the local affiliates might cover minor league clubs.

Web's pre-emption notices signify that all network programs will be carried as scheduled in case of rain-outs or rescheduling of the ball games. In addition, a number of stations plan to air kinescopes of the network shows affected by the ballcasts, providing the sponsors are willing to accept kine airings in time periods different from those in which their shows are usually aired.

Houston — Tom Cavanagh has taken over duties as manager of KLEE here. He was formerly associated with KXYZ here.

"THEY REALLY WATCH SARRA COMMERCIALS"

SARRA INC.

New York: 200 East 56 Street
Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING

Can. B'casters Sore

Continued from page 34

country are being taxed millions of dollars for establishment of government TV stations but have no TV facilities themselves.

Other topics dealt with the value of trade associations, radio sales pitches, program research, personnel selection, and cost controls. CAB officers elected were D. Malcolm Neill, CFNB, Fredericton, chairman; F. H. Elphicke, CKWX, Vancouver, vice-chairman, and directors Gordon Love, CFCN, Calgary; William Speers, CKRC, Winnipeg; E. A. Rawlinson, CKBI, Prince Albert; Ralph Snelgrove, CKBB, Barrie; J. Arthur Dupont, CJAD, Montreal; Kenneth M. Soble, CHML, Hamilton; Henri LePage, CHRC, Quebec; E. Finlay MacDonald, CJCH, Halifax.

St. Louis—Robert Ingham, sports gabber for KSD-TV and veteran boxing referee, has been selected to the the third man in the squared circle at the Olympic games in Helsinki next summer. Ingham was selected by Dan Ferris, sec.-treas. of the American Athletic Union, New York, from a list of 119 candidates.

NEGRO SET AT FRISCO'S KNBC AS ANNOUNCER

San Francisco, April 1.

The employment of Wallace G. (Wally) Ray as KNBC staff announcer, according to Lloyd E. Yoder, KNBC general manager, marks the first time a Negro has held such a position in the San Francisco Bay area radio.

Ray resigned as assistant manager of station KBLF, in Red Bluff, Cal., to join the KNBC staff. A native of Los Angeles and a graduate of Manuel Arts High in that city, Ray served as a Marine Corps anti-aircraft gunner in the Pacific during World War II.

Inside Stuff—Television

In an effort to lick rapidly-rising production costs, Frank Wisbar is planning virtually uninterrupted shooting on the next 40 films in the "Fireside Theatre" series. Wisbar will launch the first 13 April 14 and, with but brief interruptions, will follow the first group with 16 and then 11 more. Same production personnel will be kept on the payroll throughout the period to maintain a compact working group. Wisbar hopes by this method to keep costs at last year's level, or perhaps even reduce the outlay on individual telefilms.

Students in the American Theatre Wing's television lab will participate in the N. Y. City civil defense organization's TV unit. They will serve as volunteer writer-producers, working on a series of seven half-hour shows dealing with atomic effects, first aid, fire fighting, etc. Programs will be a combo of live and film and will be beamed on a network outlet in N. Y., and later made available to other stations. George Wallach, head of the Wing's TV lab and a staffer of WNBT, N. Y., was appointed executive producer for the civil defense organization's tele unit. Students in the ATW tele course will work under his supervision.

Dr. Alfred N. Goldsmith, chief consultant to RCA, is slated as the principal speaker at the National TV Film Council's quarterly forum next Wednesday (9) at the Hotel Warwick, N.Y. He'll talk about color TV and also describe some new contributions to the future of the medium. All-day forum will devote most of its time to the growing importance of film in the over-all industry picture, with a number of other guest speakers also scheduled.

70,000 'Viewdents'

Continued from page 33

student expressing hope "that these courses will continue, and not be just a passing event."

Dr. John White, vice president of W.R.U., declared the university is convinced that the public "can best be served by having educational institutions develop program attractive to commercial stations" rather than compete with commercial stations.

"Education," he said, "missed the boat in movies and radio. Now TV is here, and we have another opportunity; an opportunity we cannot afford to miss."

Production-wise, colleges would find themselves "hard-pressed" to program for a complete day on their own TV station, according to Dr. Barclay Leathem, the university's producer of television activities. He also questioned whether educational institutions could compete successfully with commercial outlets for audiences.

The educators agreed that, if necessary, colleges could buy evening time for programming and seek sponsors, and that this would "benefit the community to a far greater extent than to have educational institutions build, operate, and attempt to promote their TV stations that would in effect be tax-supported."

Weslaco, Tex. — KRGV, owned by the O. L. Taylor Co., Inc., observed its 25th anniversary last week. It was the first radio outlet in the Rio Grande Valley, the first to become affiliated with a major network and the first to establish a complete news department. Byron W. Ogle is general manager. Future plans call for a television affiliate.

"... they did an unprecedented job of public service ..."

Below is a copy of a letter released to the press by the Memphis-Shelby County Chapter, The American Red Cross. It shows conclusively once more in an emergency how WMC and WMCT rise to the needs of their area.

PRESS RELEASE
RELEASE DATE: SUNDAY, MARCH 23, 1952
MEMPHIS, TENNESSEE

When the disastrous tornado struck the Five State area Friday night, March 21, the services of Radio Station WMC and Television Station WMCT were made immediately available.

The entire staff and facilities set up for the general disaster emergency aid pool began immediately cooperating with the Red Cross, civil authorities and destruction workers in the area. WMC, WMCF and WMCT were the *only* stations which maintained a 24-hour service, remaining on the air after midnight and throughout the night of the tornado. The value of this service is inestimable, for it meant a source of constant contact with the Red Cross office, dispensing information, clarifying the news for many who had relatives and friends in the stricken area, and helping to avoid panic and false rumors.

They threw open their channels to the Red Cross, transmitting calls for assistance and bulletins to the general public.

WMC's Chief Engineer quickly established short wave amateur communications through ham networks throughout Arkansas and Tennessee and served as a communication center between the Memphis Red Cross headquarters and the stricken areas.

The stations greatly facilitated the disaster operation in the early hours of the disaster by announcing the proper telephone numbers to be called for specific information, reducing the load on overtaxed switchboards.

Each news announcement was carefully weighed and handled in such a way as to best interpret the true picture to the public. There was no sensationalism. The meticulous accuracy of the news reports aided all agencies concerned. Every report was double checked.

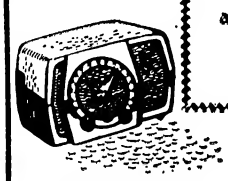
WMC and WMCT staffs stayed on the job all night long, right along with Red Cross workers. They did an unprecedented job of public service.

(*Signed*) Leslie R. Boyd, Manager
Memphis-Shelby County Chapter
The American Red Cross

WISN
Is Proud
To Have Given
30 YEARS OF PUBLIC SERVICE
To Milwaukee!

Yes, 30 years in radio is a long time. And in this, our 30th anniversary year, WISN renews its never-broken pledge to always program in the public interest.

Milwaukee knows that it can look to WISN—first in public service—for the finest in local and network (CBS) radio.



WISN
MILWAUKEE'S PIONEER RADIO STATION

Milwaukee WISN Preps 30th Anni

Milwaukee, April 1.

WISN here celebrates its 30th anni June 22, with a month-long series of special programs and events set during June.

Milwaukee's first AM station, owned and operated by the Hearst Corp., joined CBS in June, 1929, and has been Columbia's outlet here ever since. Gaston W. Grignon has been associated with the station since it was launched in 1922, and has been general manager for the past 20 years. Some 13 staffers have been with the outlet for 15 years or more.

The 5 kw operation has stressed public service. On June 4 it marks the 10th anni of its "Know Your Druggist Better," a weekly drama devoted to the profession of pharmacy. Another vet stanza is "Your Question, Please," panel discussion by teenagers, which has won the Milwaukee County Radio Council award for the past three years. "Your Common Council" has a panel of aldermen view current community problems. This year the station launched two shows designed for in-school listening—"Radio News Roundup" and "Radio Art Class," beamed in cooperation with the city's public schools.

KIRO, Seattle CBS Outlet, Links Up With Daily For Pubservice Programs

Seattle, April 1.

KIRO, CBS outlet here, has inked a contract with the Seattle Times, afternoon daily, for cooperative work in the field of public service. Saul Haas, president and general manager of KIRO worked out the agreement with H. H. Cahill, general manager of the Times.

First joint undertaking was the reporting of recent city elections, with coverage of Republican caucuses the second.

According to the agreement between the two media, they should be mutually helpful "especially in the field of public service; the promotion of good citizenship, and the promotion of each by the other as outstanding institutions."

The agreement marks the first time the Times has agreed to cooperate with a radio station, although the morning Post Intelligencer, other daily here, has agreements with KOMO and KRSG at the present time, and also owns 25% of KING-TV, only local television station.

TVA COLLECTS $26,000 IN CLAIMS ON COAST

Hollywood, April 1.

Television Authority here has collected approximately $26,000 in claims from local video stations and nets, from December, 1950, to the present time, Coast rep Wayne Oliver reported to TVA's exec board. Payments garnered were due under the code, but had been held up due either to protests or requests for clarification.

One of the largest items was a claim for $1,300 against Bob Clampett Productions by Daws Butler and Stan Freberg, voices on Clampett's "Time for Beany" show on KTLA. Claim was on basis that the pair wasn't paid commercial fees, and didn't get coin for doubling.

Also included were two hefty chunks of sugar held in escrow until WSB had okayed the new TVA Code. KTTV released $5,020 for staff mikesiders, and Mike Moser of Terra Productions released $5,122 to cast members of ABC-TV's "Space Patrol."

Chicago — First member-elected Central Region reps on the Television Authority national board were picked here last week. They are Harry Elders and Muriel Bremner. Sam Siegel and Dean Almquist were named as alternates.

Save on Your Income Tax
Specialist for the Entertainment Field
FEDERAL AND N. Y. STATE
DONALD B. HILLIARD
Public Accountant
1650 Broadway at 51st St., New York 19, N.Y.
CI 7-5726 ROOM 1111

Murrow

Continued from page 32

is irrevocable and may be exercised in whole or in part any time before its expiration date of May 2, 1958. Option was granted, according to the proxy, to encourage Stanton "to increase his proprietary interests in the corporation as an incentive in the performance of his services." Class A stock, on the date the option was granted, sold at a high of 31¾, and closed at 38½ Friday (28).

Fourth in the list of salaries to directors of the company was the $65,000 paid exec veepee Joseph H. Ream, who also received $17,475 in bonuses and shares in profits. Other execs whose annual payments were listed included James B. Conkling, Columbia Records prez, with $45,833, plus $10,000 in bonuses and share in profits; Bruce A. Coffin, Hytron prexy, with $26,922, plus $25,000, and Lloyd H. Coffin, Hytron board chairman, and David H. Cogan, CBS-Columbia prexy, who received the same as the Hytron prez.

MMM AMONG 'AMERICA'S 12 MASTER SALESMEN'

Mary Margaret McBride, ABC network femme gabber, was among a group of 12 American business personalities toasted at the Hotel Roosevelt, N. Y., yesterday (Tues.) by the Sales Executive Club. Event was timed with the publication of the book, "America's 12 Master Salesmen" by the B. C. Forbes Co. Harry White, exec secretary of the sales exec club, authored the book's foreword.

Miss McBride was the only woman included in the group of "master salesman," the others being Thomas J. Watson (International Business Machines), James A. Farley (Coca-Cola), Alfred Lyon (Philip Morris), Red Motley, (Parade mag), Elmer Leterman (insurance), Winthrop Smith (Merrill, Lynch, Pierce, Fenner & Beane), Alex Lewyt (appliance manufacturer), Bill Zeckendorf, (Webb & Knapp realty), Conrad N. Hilton (hotels), Max Hess, Jr. (department store) and the Rev. Norman Vincent Peale.

Nassers Bypass AFM

Continued from page 30

sible for the AFM to claim damages because the musicians have already been paid in full for their services under prevailing union wage scales. How can there be damages when they've already been paid."

Virtual impossibility of assessing damages had been admitted by Phil Fischer, AFM veepee, during the course of testimony in the proceedings.

Brink's decision that the AFM has no property rights in the pix was seen as an open invitation to other producers to begin dickering for video rights to their own films.

The bankruptcy referee held that the Nassers cannot reject the tele clause in the contract. However, he added: "I can't imagine why businessmen would make such a contract because it leaves the matter to litigation."

He interpreted the contract to mean that the producers and the AFM would negotiate and arrive at terms and conditions fair and equitable to both parties for the use of sountracks on television. Under this interpretation, "the soundtracks can be used and the only remedy to the AFM is a claim for damages."

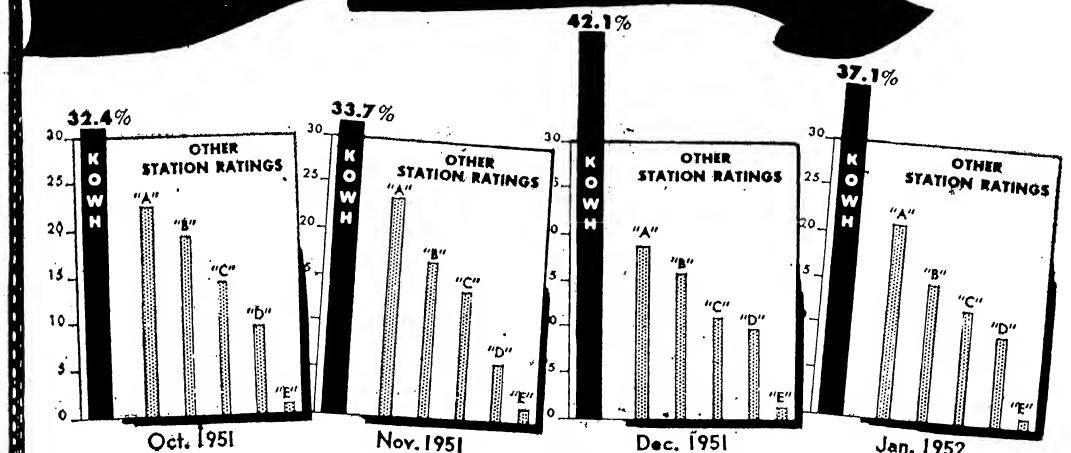
However, the challenge to the formula upsets AFM's long-range plans for collecting a revenue from the use of motion picture films on television. No decision has been made as yet on an appeal but it's expected the subject would be thoroughly discussed by AFM execs this week. Under the law, a Federal judge can be asked to review the findings and appeals can be taken, if desired, all the way to the Supreme Court.

The four pix which the Nassers are trying to peddle to video are "Don't Trust Your Husband," with Fred MacMurray and Madeleine Carroll; "Cover Up," with William Bendix, Dennis O'Keefe and Barbara Britton; "Without Honor," with Laraine Day, Dana Clark and Franchot Tone; and "A Kiss for Corliss" with Shirley Temple and David Niven.

Nebraska's First Station · 30 Years Young · Est. 1922

THERE'S NOTHING BETTER THAN...

FIRST PLACE!



HOOPER PROVES IT!

The above charts show the Omaha, Council Bluffs Hooper Share-of-audience for 8 A.M. — 6 P.M., Monday through Saturday, from October, 1951, through January, 1952.

Gaylord Avery, Program Director
Jim O'Neill, 1 - 2 P.M.
Johnny Pearson, 8 - 10 A.M.
Sandy Jackson, 2 - 4 P.M.

● *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M., Monday through Saturday!

● *Largest share of audience,* both morning and afternoon, of any independent station in all America! (Hooper, Nov.-Dec., 1951).

TODD STORZ, General Manager

Represented Nationally By
The Bolling Co.

Kowh
OMAHA

"Americas' Most Listened - To Independent Station"

Hard-Hitting Technique

Continued from page 31

ticular powwow that was noticeable at other meetings of reps from the AM side of the industry. Originally this panel was to have been devoted to the radio rate controversy, but the topic was dropped in favor of the more "constructive" examination of merchandising tactics.

One of the most elaborate merchandising setups in the country—that developed over the past 12 years by Crosley's WLW, Cincinnati—was outlined by merchandising director Jack Zinselmeier. WLW and its sister video plant, WLWT, both pioneers in this field, now have 26 different promotional and merchandising services available as "extras" for their clients. Station has 26 staffers working on the "plus" campaign, which includes such things as retail store field work, distribution checks, attitude surveys, mailings and special display material.

Heavy Tie-Ins

The Crosley operation has tie-in arrangements with 2,500 grocery and 1,000 drug stores. Zinselmeier reports that in two years of operation, over 65% of the special display material sent out by the stations has been used by the retailers.

The special need of a station in a mid-size market for an effective merchandising formula was spelled out by Lester Lindow, general manager of WFDF, Flint, Mich. To offset any tendency by the national spot advertisers to bypass the middle-size cities, the importance of the particular market has to be strengthened by the use of merchandising and promotion tools, he said.

F. C. Sowell, manager of WLAC, Nashville, stressed the need for additional hometown selling "extras" to keep the particular account aboard into the next option cycle. He reminded the broadcasters that they frequently forget about their own medium for promotional use. He advocated liberal "plugging" of major clients' shows. Also on-the-scene airing of store openings and other special retailers events has proved successful for WLAC.

Sowell summed up the thought of the afternoon session by pointing out "the secret lies not in how many listen, but how well you sell those who are listening."

Detroit—"Open House," WWJ-TV's audience participation show, has a new emcee—Paul Luther, formerly of WLW-TV, Cincinnati. Ted Johnson, former emcee, had to quit because of his disk jockey duties at WXYZ. Show is sponsored by Hotpoint, Inc.

Serializing Pix

Problem of how to compress an hour-and-a-half or two-hour feature film oldie into 55 minutes of television time without emasculating the pictures, has been solved by WCBS-TV, CBS-TV's N. Y. flagship, through the simple expedient of serializing such features on two succeeding days. Station has found the pix receive much greater audience acceptance that way, than if they were edited down to the requisite single-day running time.

Move has been made necessary by the station's recent trimming of its cross-the-board "Early Show," which comprises feature films, to 55 minutes. During recent weeks, WCBS-TV has programmed both "Man in the Iron Mask" and "Son of Monte Cristo" as two-part serials in order to preserve their original length, and is prepared to follow the same procedure on other pix if they run long enough.

Chi TV Set Sales Perk

Chicago, April 1.

Television set sales perked up a bit during February, according to the latest Electric Assn. tally. Sales during the month totalled 21,201, compared to 17,368 in January.

Survey shows a total Chi-area circulation of 1,116,386.

Net Exec's

Continued from page 35

affiliate, there's also the possibility the station may be asked for more web productions. The Chi Tribune plant has the most extensive studio facilities in the city and has had good success with its DuMont shows. Three of the five programs WGN-TV sends along the cable are currently sponsored.

Meanwhile, things have brightened up at NBC. Tele chief Jules Herbuveaux has been scanning new show ideas in the hopes of getting an opportunity of slotting some of them in the open time that's popping up on the parent web.

Besides "Charms," which the local NBCers feel is a sleeper, the wraps are being taken off other new packages. An audition version of a show, featuring commentator Alex Drier and using a news-dramatization format, was shown to International Harvester and agency reps yesterday (Mon.). Web is also pitching a couple of show ideas, including "Short Story Playhouse" used last season, as a hiatus filler for Standard Oil when the Wayne King group takes its summer vacation.

BAB Girding

Continued from page 32

rates if station men refuse to be bluffed by threatened cancellations.

Radio is still the best buy per dollar despite the insistence for further rate reductions from "people in high places," Ryan said. Radio's national circulation is 105,000,000, compared to newspaper's 50,000,000. There were 12,000,000 AM sets sold last year and 9,200,000 of these went into new radio homes, the BAB prexy stated.

BAB plans to continue to focus emphasis on the local retailing sales level, with 42 sales clinics set to kick off later this month. With a hefty new budget—and prospects for more—outfit plans to step up services for the coming year. BAB's financial backing comes from member stations who pay monthly dues based on one-half of highest hourly rate.

KNBH Film Buy

Continued from page 30

Humphrey Bogart, John Wayne, Bela Lugosi, Edward Arnold and Wallace Ford. Many of the pix have been screened locally previously. None, however, is being spotted in Class A time.

Channel has given advertising a bonus pitch on the pix. An advertiser buying five spots on the nighttime screenings during the week will be given bonus blurbs the following morning on the same pic. The "ten-for-five" pitch, i.e., paying for five spots and receiving 10, is expected to help tremendously toward paying the freight.

CBS to Buck Sum. Ball With Music

In an attempt to beat the pull of baseball pickups carried on local stations during the summer months, CBS Radio will launch a new series of Sunday afternoon shows during July and August grooved specifically for listeners who might be on the beaches, driving their cars, on vacation, etc. Tentatively titled "On a Sunday Afternoon," the show will present two or three hours of music, both live and on disks, combined with frequent safety pitches in association with the National Safety Council.

Idea was conceived by program veepee Lester Gottlieb, who pointed out that most listeners tune into either baseball or music on Sunday afternoons in the summer. Since it's impossible for a network to air baseball, CBS has decided on the music. With a w.k. disk jockey as emcee, Gottlieb plans to include, in addition to recordings, music by studio orchs both in N.Y. and Chicago and pickups from bands in amusements parks, such as Atlantic City's Steel Pier. Music, Gottlieb said, will not be tossed on the air indiscriminately but will range, in a planned setup, from the more popular symphonies through pop songs to show tunes.

For the safety end of the show, the top CBS stars will cut safety slogans, which will be inserted periodically during the program. In addition, a certain amount of time will be turned over to local affiliates every half-hour for local insertions on weather and traffic conditions. It's also planned to present short newscasts and baseball scores. Show will be offered as a special package deal to clients, with CBS considering it a good bet for an outfit such as a gasoline firm, tire manufacturer, etc.

AFRA ASKS L.A. INDIES FOR 10% PAY BOOST

Hollywood, April 1.

American Federation of Radio Artists, now negotiating with L.A. indie radio stations, seeks a 10% overall wage hike, health and welfare plan to be paid for by employers; severance pay based on one week for each year of service, with minimum of two weeks notice; special conditions covering employment of part-time mikesiders, with premium pay of time and a half, and a minimum call provision, announcers to get full day's pay for part time work.

Present contract with the stations expires April 30. Claude McCue, Coast rep for AFRA, is handling negotiations with KFWB, KMPC, KLAC, KFAC, KFVD, KGER, KRKD, KFOX, KIEV, KWKW, KALI and KGFJ.

WLW

1922 • 1952

30th year

Naturally, The Nation's Station deems it a great honor to be numbered among the members of that exclusive group—"The Thirty Year Club" of Radio.

Yet, what has gone before is but a prelude of the future. Since the call letters, WLW, were first heard on the air in 1922, one increasing purpose continues to permeate every policy, every activity at WLW—to become and remain America's finest radio station in every phase of operation.

WLW The Nation's Station

5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's $6 billion market-zone.

Best way to break the ice in this area of 4,400,000 people and $6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than $9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

WFIL

560 kc

The Philadelphia Inquirer Station

It's the Male Touch For N.Y.'s WNBT

The male touch is being applied to WNBT's (N. Y.) femme-slanted daytime sked, since Dick Pack, ex-WNEW, has taken over the program helm. Herb Sheldon, added two weeks ago to the Eve Hunter show, will do the strip solo starting next Monday (7), with Miss Hunter resigning.

Pack has also booked John Conte, who formerly had his own show for Stokely-Van Camp on NBC-TV, to be host-narrator on a strip in the 12:30-1 p. m. period. New series will spot old films, with each feature edited down to fit the half-hour span. Conte will bridge gaps in the narrative.

Concept behind the moves is that hausfraus prefer the masculine element on the daytime stanzas. Same theory cued the outlet's skedding of Richard Willis' "Here's Looking at You" and recent slotting of Morey Amsterdam on the 9 a. m. airer.

NBC-TV flagship is also going in for top foreign film product. New kick starts tomorrow (Thurs.), when Roberto Rossellini's "Paisan" will be screened at 11:15 p. m. Upcoming pix include Rossellini's "Open City" and Vittorio De Sica's "Bicycle Thief."

White's Status

Continued from page 31

known that he's had three outside offers, all of which he's rejected.

It's understood there are several areas of indecision involving White's future operational sphere, plus a financial arrangement under a new contract which would permit White to spread his income. With Mutual now committed to a TV network role, White wants the presidency to be all-encompassing, and it's on this particular point, it's reported, that a stalemate currently exists.

The situation will be resolved one way or the other by the time the board of directors meets the latter part of April.

Contract of Bill Fineshriber, Mutual programming exec veepee, also expires same time as White's, and it's understood the White-Fineshriber deal will be treated as a "package," giving both the same wide areas in which to operate.

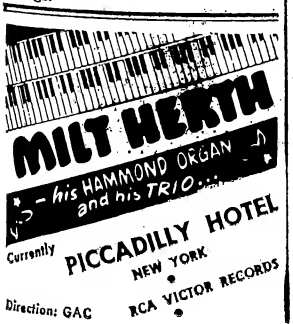
FM'ers

Continued from page 32

station men that they've had to turn to their FM transmitters to furnish reception in sections of their coverage area blanked out by interference. Postwar upsurge in the number of AM stations has increased interference problem, it's claimed.

FM group, chaired by Ben Strouse, WWDC-FM, Washington, as it has in years past threw some "how come?" questions at manufacturer reps sitting in. Perennial query as to when TV set makers are going to install FM tuning bands was again phrased as a formal resolution. Also manufacturers were asked about FM car radios and continuous tuning bands in FM-AM sets. Manufacturers said these matters are being studied.

San Antonio—C. A. Harrell, city manager of San Antonio, will make his debut on KTSA in a series to be titled "Your City Government." The airings will be a public service and will report how the local city government operates. Harrell will conduct all the programs and have guest stars, and other city officials, from time to time on the airings.



PHILLY MAYOR SETS TV FIRESIDE CHATS

Philadelphia, April 1.

Mayor Joseph S. Clark, first Democrat to hold the top Philadelphia office in 67 years, will stage a series of television fireside chats over WFIL-TV, beginning April 9. On each of his appearances the Mayor will reply to adherents and opponents alike, explaining his personal views and those of the city government of questions, suggestions and criticisms directed at him by the public.

In certain cases, he will invite critics and supporters to appear on the program for further discussion. A corps of telephone operators will be on duty at WFIL-TV to accept calls during Mayor Clark's telecasts. Programs, to be given twice monthly, are called "Tell It to the Mayor." They will run 30 minutes, Wednesday evenings at 8. District Attorney Richardson Dilworth, Clark's running mate on the ticket, currently reports to the people on the conduct of his office once a month, Sundays at 2:15 p.m.

COAST TVA ELECTS

Hollywood, April 1.

Elected members-at-large to the board of Television Authority here were Lee Hogan, Peter Prouse, Vincent Price and Lee Millar.

Kay Boley and DeLores Crane, who had been ousted from the board as AGVA reps by that guild for supporting the AFRA-TVA merger move, were among the nominees, but failed to make the grade.

WNBQ Gets NBC-TV Okay On Summer Local Sales; Lines Up Two Sponsors

Chicago, April 1.

With the parent web opening up a few segments of unsponsored prime time for summer local sale, WNBQ, the Chi NBC-TV station, has been busy pitching the Wednesday and Sunday night 9:30 to 10 Class A periods. Just a matter of hours after the "sell locally" order came through last week, WNBQ peddled the Sunday slot to Louis Milandi Foods, who will put in Frank Wisbar's "Story Theatre" telepix, starting April 20.

John McPartlin's sales crew also got the station off a big sustaining hook by selling the half-hour "Noontime Comics" strip to Jewel Food Stores. Jewel long has been a hefty user of local teevee, being the original sponsor of "Zoo Parade" when it was first aired in Chicago only. Store chain is also bankrolling the Friday night weather show on WNBQ.

Nelson Bros., currently shifting pretty much from radio to video, has signed with WNBQ to bankroll a special 90-minute primary election telecast April 8.

Salt Lake City—Ben Burnette, KSL transmitter technician for 14 years, has won a degree in business administration at the U. of Utah, and has switched to the station's sales department. Ruth Farr has left KSL's program department and has been replaced by Georgia Reed.

Selling-in-Depth

Continued from page 32

this fashion to viewers, Weaver proposes they buy all available time on "Today," NBC-TV's 7 to 9 a.m. cross-the-board show.

Behind the Scenes

"Should an advertiser on 'Today' show the broad canvas of his industry as it solved its problems of product quality, attractiveness, uniformity, manufacture, distribution and salesmanhisp," Weaver said, "we believe that he would feel a groundswell of appreciation back from the people. It would be an earnest of American industrial thought."

Since NBC's "Today" is devoted essentially to depicting "what's new," it provides sponsors with a "perfect pattern" to utilize this selling-in-depth technique, the NBC video chief declared. Within the show's format, based on the theory that when a person, place or thing is in the news, then people will have an interest in it, Weaver said, "we can relevantly cut to the factory, the testing grounds, and board room, too. Here we can one moment hear why the goods are being made of this fabric, and why in that color; next we can see the window display being put into a window in a famous store, to illustrate which of the sales points shown earlier was being concentrated on for the campaign.

"Here we can look over the shoulder of a corporation president as he addresses his dealer and retailer organization, with apologies to the public for a 90-second intermission. But will the public look away when real life is being enacted before them? Of course not."

Broader Aspects

Weaver pointed out that, with about 25% of "Today" now sold, there is still about an hour-and-a-half of time available on the show for an advertiser to utilize such a technique. With this, the sponsor gets some 12 minutes of commercial time. First advertiser who buys this time "on the occasion of his breaking a new advertising campaign, the introduction of a new model, announcement of a new price cut, or even on issuing an annual statement, is going to make history," Weaver said. He concluded:

"Advertising is popular with Americans. Handled right in TV, the broader aspects of marketing will be fascinating to most people. Product selection is going to call for more than ordinary reason—why copy in the days ahead. The kind of people who make the product is going to be a real factor in moving goods. And here, selling in depth will begin a foundation of public faith in a company's sincerity, honest and skill that product advertising cannot sway. The possibilities are so thrilling that for a minute I wish I were an ad man again."

Merchandising Magic in Baltimore!

BRENT GUNTS
Baltimore's top M.C., a favorite with the ladies who pay $1.00 to see him or for the lunch (we don't know which).

JOE CROGHAN
Announcer and right hand man to Brent Gunts, has a quick sense of humor and a winning touch with commercials.

DON REDDING
WBAL's Sales Service Manager, whose primary function is to correlate the terrific power and effect of "K. K." with the effort of the manufacturers' own local broker or representative.

BILL MASON
Merchandising Manager, carefully plans the campaign and promotions for sponsors. He sets up luncheons, shows and displays, and personally visits dozens of chain and independent stores weekly.

JIM MARKIEWICZ
Another experienced grocery detail man. Full-time on the street, achieving distribution, stimulating sales, setting up displays, obtaining bona-fide orders for "K. K." products. Weekly written reports to sponsors on activities.

Kitchen Karnival, WBAL's outstanding daily half-hour festival of fun, offers participating sponsors guaranteed, concentrated merchandising for their products in the Baltimore area food stores. Your product is exposed to thousands of customers. For instance: Your product is mass displayed at luncheon broadcasts and at church and civic broadcasts in and around Baltimore; it is sampled by luncheon guests and audiences numbering over 500 each week; it is given as prizes at every broadcast; it gets special point of sale display and active in-store promotion from full-time merchandising men.

WBAL

50,000 Watts • NBC in Maryland

Nationally Represented by EDWARD PETRY & Co.

'Cut Out Radio-TV Confusion'

Continued from page 1

"big business" thinking, otherwise they'll be left "holding the radio bag."

Radio's 'Hold the Line'

4. With radio advertisers pressuring anew for a cut in nightime rates, broadcasters fear the AM industry may crumble prematurely. With growing evidence that TV and AM are distinct mediums and an awareness that the "rich TV economy" pre-guarantees a radio resurgence, AM broadcasters are determined to "hold the line" before it's too late.

5. An awareness that a united organizational front is more necessary than ever at a time when there are 88 separate pieces of legislation before Congress having a vital bearing on the future of the radio and television industries.

Thus, broadcasters moved in on the "crossroads" convention in quest of answers that will have a far-reaching effect on both the radio and TV industries. In contrast to recent previous conventions in which the NAB could easily have spelled out: "Nothing About Broadcasting," the agenda for this year's three-day meet was jampacked with panels, workshops, exhibits and smoke-filled chamber-huddling designed to help broadcasters out of their current confusion as the AM-TV transitional era poses multiple problems.

AM's 'Declaration of Faith'

Responding to this "industry alert," th NARTB convention has been productive of constructive moves having a vital bearing on pocketbooks of statio owners. The convention wasn't a day old before Paul W. Morency's all-affiliates radio committee, on the first anniversary of its inception, crystallized its long-standing fight to perpetuate radio's bigtime status in the face of rate cuts and bargain basement deals, and came out with a "Declaration of Faith" calculated to give the medium new-found stature.

Network brass made itself conspicuous throughout, the convention, with an awareness of a growing need to court favor with their TV affiliates, now that national spot and local business is making increasing inroads on their programming. The cross-currents and conflicts of an industry still a-borning were everywhere in evidence—in the pitch of TV film packaging operations, station reps who are moving into a new sphere of influence with the national spot business upbeat, and in activities of equipment and other allied fields—all seeking a stake in the expanding TV horizons, now that the UHF is about to become reality.

Walker Holds Key

And not least of all was the scheduled appearance tomorrow (Wed.), as the "main attraction," of FCC chairman Paul A. Walker, who probably holds the answer to the immediate future. While at preconvention time the lifting of the TV freeze by next week appeared a fait accompli, there have been disturbing reports circulating at the convention of an indefinite holdoff. Walker, who came on the Chi scene yesterday (Mon.), has refused to tip anything about the freeze or what he intends to say. Not even his FCC colleagues had an inkling of anticipated revelations, with result that by today many of the broadcasters seeking a place in the UHF sun had developed the jitters.

Morency's "statement of faith" to the radio industry will be remembered as a cherished document. The WTIC, Hartford, and industry factotum won an ovation from assembled broadcasters that topped anything within memory of NAB convention vets, as he summed up the "radio story" and laid down the gauntlet to those who are sending radio to an early grave. He cautioned against the coming critical year in radio, when all affiliated stations must examine their operations critically and carefully; he cited the responsibility of networks in contributing their share toward stabilizing the industry; he warned of the confusions in which radio has been "trapped" by "rating concepts" and called for an end of all the phony research that currently leads to a mass of misinformation and contradictions, and pleaded for a united stand against rate card chiselling.

Morency Resolution

The resolutions adopted by the all-affiliates committee best reflect the healthy strides made toward achieving the Morency objective to attain for radio a high degree of acceptance, stability and real appreciation of its worth as an advertising medium.

The resolutions follow:

Whereas: It has been noted that there have recently been, increasingly frequent attempts on the part of several large national advertisers and national advertising agencies to make purchases of time on radio networks and individual radio stations on terms that would result in considerable discounts from the established and published rates of those networks and stations; and

Whereas: It has also been noted that there has been a tendency on the part of certain individual stations, involved in competitive situations, to look with favor on such proposals to desert their published rate cards, in fact in some cases to have approached both local and national advertisers with solicitations for future business at rates well below their published figures; and

Whereas: It is considered that such practices on the part of radio stations, on the one hand, or their willingness to accede to such proposals, on the other hand, have as their ultimate result the depreciation of the value of individual radio stations in the field of advertising and the confirmation of the belief already held in some quarters that radio as a medium is in desperate circumstances and that individual station operators are ready and willing to prostitute their properties in order to obtain revenue, the combination inevitably leading to the ruination of the industry;

Therefore: Be it resolved that all radio station operators give thought to this dangerous situation; take effective measures to insure the maintenance of their own rate cards, and use such methods of persuation as seem most desirable to inhibit such practices.

Net Relations Proposal

Resolution on network relations:

In considering the relationship of the national networks to their affiliates and to the industry at large, your committee concludes that as a necessary incident to their dominant position in the radio industry, the networks must be prepared to accept commensurate responsibility of leadership in all appropriate measures calculated to reserve and strengthen that industry.

We are inclined to believe that the networks are cognizant of their responsibility and willing to accept it. We are aware, however, that particularly in view of the current uncertainty among many of radio's principal clients as to the extent of the inroads which television will make upon other media including radio, there is a considerable question concerning the proper steps to be taken to insure the continued strength and prosperity of radio.

We believe that, by and large, the affiliates throughout the country, with their hundreds of millions of dollars invested in radio, are perfectly willing to consider open-mindedly any suggestions made by the networks with a view to improving network service or increasing its value to the public and to advertisers.

We also believe that those affiliates would ask in return only that the networks approach in the same manner suggestions and proposals made by the affiliates to the same end. As affiliates, we have no desire to regale ourselves with self-deceptions, nor do we ask anything more of the networks than a full disclosure and an opportunity for frank discussion of their objectives in making any changes in the pattern of network broadcasting and affiliation arrangements. We want only to face with them the full facts and to arrive at mature, impartial conclusions.

Seek Nets' Reaffirmation

Therefore be it resolved, that the network affiliates in meeting assembled, reaffirm their confidence in the power and efficacy of network radio, and assert their willingness fairly and objectively to consider any and all efforts reasonably calculated to strengthen, improve or protect the position of network radio as a public service and advertising medium, and;

Be it further resolved, that said affiliates earnestly petition the networks to refrain from any action which might in any respect modify the pattern of network radio or the basic arrangements between networks and their affiliates, without full and frank consideration with their respective affiliates of the reasons for such action, and the end to be attained by it, with due regard to long-term industry values as compared with immediate competitive gains or curtailment of temporary losses, and with like regard to the encouragement of the solidarity of the industry incumbent upon them as a dominant factor in it; and further petition the networks to exert their greatest efforts to re-establish the essential dignity, prestige and stability of network radio.

Whereas: Your affiliates Committee has consulted with a number of research experts during the past year; and

Whereas: These consultations have convinced your committee that the radio broadcasting industry in the period of its existence has spent more money and has been more conscientious than any other advertising medium in supplying to its buyers and their agencies minute data concerning radio; and

Whereas: Despite all efforts to supply complete information, no study, or combination of studies, even purports to measure the true and total value of radio, but rather has resulted in a mass of contradictory information leading to unprecedented confusion in evaluating the medium; and

Whereas: For the proper stability and acceptance of radio broadcasting as an advertising medium, it is imperative to have available valid information acceptable to all interested parties:

Therefore, Be It Resolved: That the affiliated stations, in meeting assembled, recommend the formation of a committee composed of representatives of affiliated stations, independent stations, station representatives, networks, advertisers and advertising agencies to pass on the acceptability of any research to be undertaken to insure acceptability on the part of all interested parties, and that no research, unless given the endorsement of this committee, be generally acceptable.

Be It Further Resolved: That action toward this end be instituted by the research committee of the Broadcast Advertising Bureau.

BOTH ABC AM-TV IN CHI LOSING PGM. DIRECTORS

Chicago, April 1.

Both the AM and TV ABC operations here are losing their program directors. Dick Woollen has notified the web he's checking out of his radio program director berth May 31 to make his home in Los Angeles. Earlier, James Pollak, TV program chief, handed in his resignation as of May 1.

Woollen came into the Chi AM post in March a year ago, after a six-year hitch with ABC's Coast plant. His pending move to return to California isn't connected with the web's current economy cutback. He's anxious to get into television, and he and his family haven't found the Windy City climate to their tastes.

As in the case of the TV program job, the AM post may not be filled, pending the outcome of the ABC-United Paramount Theatres merger.

ATTENTION TV PRODUCERS!!!

6 EXTRA LARGE BALL ROOMS 40 SMALLER ROOMS

NOW AVAILABLE FOR REHEARSALS

Since Converting to This Use These Outstanding

C.B.S. TELEVISION Shows Are Currently Rehearsing Here

STUDIO 1 SUSPENSE

TELEVISION WORKSHOP

Modern Spacious Clean

Well Ventilated Elevator and Switchboard Service

Moderate Rentals Centrally Located

CENTRAL PLAZA, 111 2nd Avenue, near 7th Street, New York City

2 Blocks East of Wanamakers AL 4-9800 B. Birns, Mgr.

There are no captive radio audiences in WMTland. For 30 years we've been captivating audiences with program merit. The policy has been healthy for business—our sponsors, and our own. For full details, trap a Katz Agency rep (they capture easy).

WMT CEDAR RAPIDS • BASIC CBS RADIO NETWORK

WJBK . . . your STAR SALESMAN in DETROIT!

JOE GENTILE

STAR SALESMAN for you on WJBK!

A radio headliner for 20 years, Joe Gentile is featured on the WJBK "Gentile and Bingo Show" where he is well-known for his unconventional . . . and tremendously successful . . . rendition of commercials. Let Joe give your product the WJBK sales punch . . . that pays off!

WJBK-DETROIT

TOPS IN MUSIC—NEWS—SPORTS

National Sales Headquarters: 488 Madison Avenue, New York 22 • Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

Johnson Opposes Nets Owning Over 5 Tele Stations

Washington, April 1.

Chairman Edwin C. Johnson (D., Colo.) of the Senate Commerce Committee, told the FCC yesterday (Mon.) he is against proposals to allow networks to have more than five owned and operated TV stations. In any event, he said in a letter to Commission Chairman Paul Walker, consideration of the question should be deferred a year, so the agency can concentrate on more urgent problems connected with lifting the freeze.

Slapping at efforts of NBC, ABC and DuMont to raise the five-station rule to encourage building of UHF outlets, Johnson declared:

"Perhaps revision of the multiple ownership rule might accelerate development of UHF, but will it be done at the terrific price of still further concentrating TV in a few powerful hands? To allot five VHF stations to one network is being most generous with the people's property, and it is very valuable property too. How, in good conscience, can any network ask for more?"

Johnson charged the nets with using "the old rush act" on the Commission in making their proposals just as the agency is in the process of lifting the freeze. He urged that such "a drastic step" as revision of monopoly rules be given "very careful consideration," and that no action be taken until next year, "when all phases of this problem can be explored, and when the agenda of the Commission is not so crowded and confused."

While he was at it, Johnson took a dig at opposition of manufacturers to lifting the NPA ban on color TV, on grounds that such action would divert engineers from defense work. "I notice," he said, "that some of the interests desiring to increase their TV network holdings are complaining that our current supply of electronic engineers is so short, that any additional use of engineers would amount to a diversion of engineers from defense work, and would seriously affect our defense production program. If there are no engineers to work on color television, how can they be spared for the proposed UHF development at this particular time?"

Johnson suggested that the Commission put first things first. "The vital matter right now," he said, "is lifting the freeze and allocation of channels to a large area of U. S. long denied the benefits of TV."

BREWERY AXING HITS PITT RADIO FURTHER

Pittsburgh, April 1.

Local AM is continuing to take a shellacking from the big breweries here, radio's longtime bread and butter in these parts. Latest to retrench, with most of the money going into TV, is Pittsburgh Brewing Co., which has dropped Mildred Don and the Men About Town completely.

Program, which had a continuous run of around six years, was 15 minutes on a three-times-weekly basis, and a couple of months ago the suds people, repped by Smith, Taylor & Jenkins agency, notified KDKA that it was cancelling out, effective March 1. Then, at the last minute, the bankroller had a change of heart and decided to drop only the Friday segment, hanging on to the Monday and Wednesday slots.

Last week the ax fell on those two quarter-hours as well, the show winding up with tomorrow's (Wed.) program. It was timed perfectly for Miss Don, well-known Pittsburgh singer, since she was retiring, anyway, at least temporarily, to await the stork.

FOR RENT

Private office, suitable any business or agent. Services optional. Reasonable. 119 West 57th Street, Suite 1013. PL 7-3909.

Bunin's 'Alice'

Continued from page 30

and-white offering. Cutting of the film now is underway. Prints already have been sub-titled in Spanish for distribution in the South American market, which is included as part of the deal.

"Alice" is a combination live-action and puppet feature with such top British stars as Pamela Brown, Steven Murray, Felix Aylmer and David Read heading the cast.

Jack Covel, CPI veepee, reported that the firm intends to acquire other top recent pix to add to its distribution list. Firm, long known as Exclusive Distributors, Inc., has been selling features to video for some time.

Fenmore, meanwhile, took off for Mexico City over the weekend to huddle with film and TV execs there on distribution outlets. He will also eye several south-of-the-border film packages for possible release in the U. S.

Providence—WHIM, Providence indie, will cover the Republican and Democratic National Conventions in Chicago. Newsman will tape-record a 15-minute program daily, which will be flown back to WHIM for airing next day. Recorded telephone interviews and reports have also been planned by station.

Video Luck

Washington, April 1.

It was just pure luck which gave CBS a TV beat on President Truman's address here before the Jefferson-Jackson Day dinner Saturday night (29) announcing he would not accept renomination. The speech was offered to all TV nets, but only CBS took it, never suspecting the President would use the occasion to say whether he would run again.

CBS also broadcast the speech by radio, as did NBC, ABC and Mutual.

Seattle's KOMO Names New Gen. Mgr. in Shakeup

Seattle, April 1.

W. W. Warren has been named general manager of KOMO, NBC outlet here, replacing O. W. Fisher. Fisher will remain president of the company, a position he has held since 1926. He has been general manager since 1944. Warren has been program manager and treasurer of the company.

Other changes at KOMO make Frederick Patterson program manager, replacing Warren; George E. Dean, switching from public relations manager to public service manager; Ray Baker, commercial manager, named a vice-president, and Kenneth Fisher made treasurer and assistant secretary.

Spur to Film Seen in Celluloid TV Winning 3 Spots in Nielsen's Top 10

In what may offer further incentives to TV sponsors to convert their shows from live to film, the latest Nielsen ratings for the metropolitan N. Y. area reveal three of the top 10 shows are film programs, with a fourth now prepared to switch to film this week. Lineup is topped by CBS-TV's "I Love Lucy," which has been produced on film since its inception.

Number of TV bankrollers, particularly those with dramatic shows, are reportedly closely interested in the pattern being set by Lever Bros. with its "Big Town," which goes from live to film on CBS starting this week. Under a deal set up by Lever and its agency, Ruthrauff & Ryan, the bankroller is expected not only to recoup its budget costs on the show, but even to make a profit during the first run of the films through permitting them to be syndicated to stations it does not cover under sponsorship of non-competing advertisers.

In addition to "Lucy," the Nielsen N. Y. ratings show "Big Town," "Fireside Theatre" and the Groucho Marx show ("You Bet Your Life") as other film programs among the top 10. In addition, the Red Skelton show, in 10th position, is expected to shift to film next fall, spearheading the possible conversion to film of a number of name personality programs, such as Burns & Allen.

Following are the Nielsen top 10 for the N. Y. area for the four week ending March 8:

I Love Lucy (CBS)	53.1
Talent Scouts (CBS)	48.2
Show of Shows (NBC)	44.8
(3d half-hour)	
Colgate (NBC)	44.8
Show of Shows (NBC)	42.2
(2d half-hour)	
Texaco Theatre (NBC)	40.2
Big Town (CBS)	37.5
Fireside Theatre (NBC)	36.6
Groucho Marx (NBC)	35.9
Red Skelton (NBC)	35.7

Dallas—Jack Saunders has been appointed sales promotion manager at WFAA-TV. Harry Koenigsberg continues as publicity director of the recently divided operations of WFAA radio and WFAA-TV. He has moved his office from the studios to the Dallas Morning News, stations' owners. Carol C. Weaver has been named radio and television director of DeLoach Advertising Agency. Mrs. Weaver was women's director at WRR here for the past three years.

Focusing attention on the exciting sales possibilities of . . .

WDEL-TV

Channel 7

WILMINGTON, DELAWARE

Delivers to advertisers the Wilmington, Delaware, market—first in per family buying income in U.S. metropolitan cities 100,000 to 250,000 (Sales Management Nov. '51). Yours this *superior* audience—*consistently*—thanks to NBC and DuMont network shows, and skillful local programming. Write for information.

WGAL-TV

Channel 4

LANCASTER, PENNSYLVANIA

The only television station serving thousands and thousands of viewers in this broad mid-Pennsylvania market. The WGAL-TV audience has proved its responsiveness for hundreds of national and local advertisers. Let it sell for you.

WDEL · WGAL · WKBO · WRAW · WORK · WEST

Wilmington Delaware · Lancaster Pennsylvania · Harrisburg Pennsylvania · Reading Pennsylvania · York Pennsylvania · Easton Pennsylvania

Represented by

ROBERT MEEKER ASSOCIATES

Jocks, Jukes and Disks

By MIKE GROSS

Johnnie Ray: "What's the Use?"-"Mountains in the Moonlight" (Columbia). Johnnie Ray's current wax momentum should carry this coupling into the top brackets. "What's the Use" is a novelty item that blends a wry lyric with an Armenian-Arabic flavored melody for sock results. Although it's a change of pace from his usual frenzied pyrotechnics, he handles it with a deft styling and an infectious humor that should please the Ray rooters. On "Moonlight," Ray gets back into the familiar emotional groove that will net it plenty of spins.

De Marco Sisters: "Goin' on a Hayride"-"Festival" (M-G-M). The De Marco Sisters jump into the pop wax sweeps with a pair of gay tunes that make their M-G-M initialer a potent disk entry. Gals project a youthful ebullience and a musical savvy for solid impact. "Hayride," from the "Three Wishes for Jamie" score, is a charming rhythm number which the De Marco femmes deliver with zest. Flipover is bouncy enough to nab a good share of the juke play.

Trudy Richards: "I Don't Mind"-"I Never Loved Anyone But You" (Decca). Trudy Richards' workover of "I Don't Mind" gets her solo preem on the Decca label off to a fast start. The multiple-voiced waxing gimmickry comes into full play here but it's used cleverly and serves to hypo overall effect. Miss Richards hits with a strong, appealing voice that'll sell the fast-paced number to the jocks and jukes. **Sy Oliver's** orch and **George Barnes'** guitaring hypo the side's topflight production. Reverse, an okay blues entry, displays her versatile style but it has less commercial appeal.

Jack Haskell: "Be Anything"-"Come Back" (Coral). Jack Haskell continues to impress as a wax potential but he's held back on this coupling by the material. "Be Anything," a big ballad that's received top diskery coverage, shows off his pleasant baritoning but it's out too late to overtake the rival etchings. Haskell is out early with "Come Back," however, but it's a routine entry with little commercial appeal.

Dick Beavers: "It Must Be Spring"-"I'd Be Lying" (Capitol). "It Must Be Spring," also from the musical, "Jamie," doesn't have the commercial potential of "Goin' on a Hayride," tune from the same show currently getting a strong wax coverage. Despite the pleasant quality of its melody, it's moderate fare, at best, and Dick Beavers gives it an okay rendition. Good for occasional spins. Ballad item on the Capitol reverse is nicely handled and should get some plays.

Perry Como: "One Little Candle"-"It's Easter Time" (Victor). Perry Como has come up with a good commercial side in "One Little Candle." Although it's a song with a message, the unpretentious lyric and captivating melodic line give it plenty of pop appeal. Como supplies a tasteful treatment. A sure bet for jock and juke spins. "Easter Time" is an unimaginative holiday item that will have little impact on the pre-Easter market despite a firstrate Como workover.

Vera Lynn: "A House Is a Home"-"Blue Fool" (London). Vera Lynn, one of England's top songstresses, gets across more of her silken piping style on this coupling. Although tunes aren't standout items, Miss Lynn's melodic voice shows to advantage. "Home" is a fair ballad which she sells winningly while "Blue Fool," although a bit on the heavy side, is enhanced by her top vocaling.

Stuart Foster: "Take Me"-"Chiminey Smoke" (Abbey). Stuart Foster displays okay platter potential on his Abbey initialer. Foster's has lots of wax savvy and knows how to get the most out of a lyric. His preem sides, which show him off in a straight ballad and in a lighter folksy vein, aren't strong enough to ride out the current competition. On "Take Me," Foster projects a romantic "Smoke," making it a better spinning bet.

Rosemary Clooney: "Poor Whip-Poor-Will"-"Half As Much" (Columbia). Miss Clooney builds "Whip-Poor-Will," a fair item of the folk genre, into a click etching via her fancy piping. Thrush's rendition on this side is her best in some time. It'll probably get a hefty number of spins on all levels. The Col flipover is unexciting and has slim chances. However, Miss Clooney projects her serious mood styling with effect. **Percy Faith's** orch offers a top-drawer backing on both sides.

Robert Merrill-Roberta Peters: "Indian Love Call"-"So In Love" (Victor). In an attempt to cash in on the recent publicity given Robert Merrill and Roberta Peters on their marriage, Victor has paired the two Metop stars on two solid romantic items. Platter, however, will have trouble edging its way into the pop market. Both Miss Peters and Merrill have strong, well-trained voices but they come across on wax as stiff singers. The classic "Indian Love Call" fails to ignite while Cole Porter's charming "So In Love" lacks spark.

Jane Turzy: "The Boom Song"-"Little Train A-Chuggin' In My Heart" (Decca). "Boom Song," is a cute novelty number which Jane Turzy styles into a click potential. The catchy melody is enhanced by a sprightly lyric with ribald overtones. Miss Turzy supplies a simultaneous finish of propriety and naughtiness. A sure bet for the juke trade. Reverse is another well rendered novelty but'll take second place to its mate for top spins.

Harry James Orch-Kitty Kallen: "When I Dream"-"To Be Loved By You" (Columbia). Kitty Kallen teams up with Harry James for the first time in six years (she recently wound up her solo Mercury Records pact) on a pair of good commercial bets. Miss Kallen and the James crew get

(Continued on page 60)

Best British Sheet Sellers

(Week Ending March 22)

London, March 26.

Unforgettable	Bourne
Always Our House	Connelly
Little White Cloud	Spier
Mistakes	Wright
Cry	F.D.&H.
Slow Coach	Sterling
Loveliest Night Year	F.D.&H.
Down Yonder	Feldman
Domino	Leeds
Saturday Rag	Fields
Why Worry	Macmelodies
I Wanna Say Hello	Sterling

Second 12

Enchanted Eve	Williamson
At End of Day	Chappell
Love's Roundabout	Cinephonic
Only Fools	Sun
Oodles of Noodles	Cox
Because of You	Dash
Rollin' Stone	Kassner
Won't Live in Castle	Connelly
Tell Me Why	Morris
Charmaine	Keith Prowse
At Last	Pickwick
Then I'll Be There	Toff

Paul Winchell Set By RCA for Kidisks

Continuing to latch onto video personalities for its kidisk artists roster, RCA Victor has inked ventriloquist Paul Winchell to a term deal. Winchell and his dummy, Jerry Maloney, will be assigned to pop novelties.

It's planned to issue the initial slices on both the regular pop and the juve labels.

Band Reviews

RUSS CARLYLE ORCH (11)
With Gloria Patry
Hotel Muehlebach, Kansas City

It's been several years since Russ Carlyle has played a location date here, his previous stand being in the early post-war days in the same Terrace Grill of the Muehlebach. The three-week stand here is proving an okay engagement for orch and hotel alike, dinner-dancers finding the orch one of the classier crews with its rhythms and melodies and with entertainment appeal to boot.

Musically the Carlyle style is soft and sweet, favoring the alto lead. Line of sidemen includes four reeds, pair of trumpets, trombone, piano, string bass and drums, doubling at times pushing the reeds to five. This set up provides melodies in the sweeter vein, with accents on rhythms for dancing, and leaning on current pops and established faves for its selections. This is rounded off by a sprinkling of Latin rhythms.

Carlyle gives featured play to vocals, dividing the assignment with blonde Gloria Patry. She adds a good deal to the orch with her looks and her warbling of rhythm and cuter tunes, with an occasional ballad for good measure. Leader himself handles a major share of the vocals, giving them a personable baritone style and showing versatility in mimicry of the Ink Spots and other turns. Combo of femme and leader hold the vocals up to the smooth music level of the orch. At times the pair work in a duet to vary the stylings, and generally front the crew. There is some specialty work on trombone by Billy Lang and at the piano by Mike Caranda which round out the orch's versatility.

Following stand here, Carlyle takes the crew east for television show in its home area of Cleveland. *Quin.*

WILL OSBORNE ORCH (12)
Adams Hotel, Phoenix

Current edition of Will Osborne's band is virtually intact version of crew that played this circuit last year. Only major addition is the anchor man in the brass section, a strong department that complements the five reeds, bass, drums, and piano, rounding out a conventional Osborne layout.

Band, which checks out after two-week stay here for extended stand at the Golden Hotel, Reno, has been toned down somewhat to fit the confines of the Corinthian Room, but Osborne let all the stops out when outfit switched over to a seven-man Dixieland kick. It makes for an interesting departure from the slide music routines and gives maestro a chance to work out on the skins.

Portfolio harks back mainly to the "memory" tack, giving Osborne frequent opportunities to vocalize such oldies as "They'll Never Believe Me," "The One I Love Belongs to Somebody Else," and "Trail of the Lonesome Pine." Leader's highly stylized baritoning packs a romantic wallop that bridges the past with the present.

Band opened on a Tuesday night (a switch from the usual Thursday) to fairish biz, but favorable word-of-mouth accelerated subsequent trade despite rainy spell that put quietus on most of the local night spots). *Jona.*

JIMMY PALMER ORCH (11)
With Joanne Lynn, Gene Long
Melody Mill, Riverside, Ill.

Jimmy Palmer, who started in the band business a decade ago as a sideman, is currently at the scene of his first click. Maestro, who during the war fronted a swing band in the east, started a sweet combination in this Chicago suburb about a year and half ago, and since then has been on the upgrade. Palmer now has several good disks on Mercury. While still under the tag of territory band, with a few more platters under his belt, genial bandleader should be ready for the Coasts, both east and west.

Return here marks his sixth date for this dancery and when he pulls out April 12 he's inked for a repeat April 30 for an indefinite stay. His success, of course, is due to his book, modeled on the Sammy Kaye style but with some additional drive from the brass. Not too much, but enough for the lift that has the young dancers jamming this spot. Instrumentation of four saxes, two trumpets, and two trombones with rhythm section, fits most of the dance arrangements. Signing titles are either done by Palmer or Gene Long, and there's the title gimmick of "dancing shoes" with the proper shuffle effect gotten through sliding two wood blocks together.

Most of the members double on other horns and are well trained in the choral work. Joanne Lynn, pert blond, has a light voice which registers well on the ballads, belts across several dramatic tunes in fine style. However, he's a mike hugger and could get better results with a little more stage presence. Rotund Nick Daniels steps out of his trumpet chair to get some laughs with his comedy songs. *Zabe.*

SAMMY PAGNA QUINTET
Latin Villa, Kansas City

One of the newer small groups to be heard out this way the Sammy Pagna quintet also is one of the most youthful. Outfit has nearly five years under its belt and is beginning to shape up as one of the more promising and smoother combos.

Unit is built around Pagna's accordian, with Gene Roberto on trumpet, Gerry Bond on clarinet, Tommy Terry on string bass and Tony Conte on drums. It's an unusual setup without piano, guitar

(Continued on page 60)

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING MARCH 29

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	POSITIONS Last week.	ARTIST AND LABEL	TUNE
1	2	Kay Starr (Capitol)	Wheel of Fortune
2	1	Johnnie Ray (Okeh)	Cry / Little White Cloud / Please Mr. Sun / Brokenhearted
3	4	Leroy Anderson (Decca)	Blue Tango
4	5	Four Aces (Decca)	Tell Me Why / Garden in the Rain
5	6	Ella Mae Morse (Capitol)	Blacksmith Blues
6	3	Eddie Fisher (Victor)	Anytime / Tell Me Why
7	7	Ray Anthony (Capitol)	At Last
8	8	Patti Page (Mercury)	Come What May
9	..	Doris Day (Columbia)	A Guy Is a Guy
10	..	Weavers-G. Jenkins (Decca)	Wimoweh

TUNES

POSITIONS This week.	POSITIONS Last week.	TUNE	PUBLISHER
1	1	Wheel of Fortune	Laurel
2	2	Blue Tango	Mills
3	3	Tell Me Why	Signet
4	5	Cry	Mellow
5	4	Anytime	Hill-R
6	6	Blacksmith Blues	Hill-R
7	7	Please Mr. Sun	Weiss-B
8	8	Little White Cloud That Cried	Spier
9	..	A Guy Is a Guy	Ludlow
10	9	Slow Poke	Ridgeway

SEE TV FOR TOP SONG BALLY

Cincy Area Gets Payola Rap

One of the most flagrant payola situations in years is currently dominating the Cincinnati area, according to publishers and major diskers in New York. It's become virtually impossible to get a tune played in that territory unless cash or equivalent consideration is thrown in, they claim.

Situation is doubly acute because "most of the disk jockeys are on the take along with the jukebox operators." It's alleged that the latter are refusing to include tunes on their machines unless they either get the disks on the cuff or get substantial deals on the price.

It's the first time in years that a city has been pinpointed for its payola proclivities on such a wholesale scale. While the payola exists nationally, pubs have rarely faced a situation where they are locked out of a city unless they come across with favors. This has been particularly murderous on new tunes since the current hits are being spun normally as required program fare.

Likelihood of D.C. Action on Juke Bill Fades in Shadow of Prez Elections

Washington, April 1.

As Congress, its mind on the coming election campaign, heads for adjournment by July 1, there appears little likelihood that it will pass legislation making the juke boxes subject to the copyright laws. Best guessing by legislators is that the Bryson bill, and the three proposed alternates to it will be shelved with hundreds of other bills.

Last week's hearings before a House Judiciary sub-committee considering the measures, did nothing to hasten the bill on its way but merely added confusion. Spokesmen for the record manufacturing companies continued to insist there should be no change in the present copyright laws. They were just as opposed to the three amendments as to the Bryson bill itself.

On the other hand, spokesmen for the composers and music publishers urged Congress to get busy and vote a law. They favored the Bryson bill. But if they couldn't get it, they endorsed the third alternative, which would require the production of specially marked records, carrying higher copyright charges, to be sold for juke box use.

The witnesses—Herman Finkelstein for ASCAP; Sidney Wattenburg for the Music Publishers Protective Association, and John Shulman, for the Songwriters Protective Association—were in emphatic harmony on one point. They were against alternative No. 2, which calls for a general hike in the 2c record side royalty for all purchasers. They said they wanted justice from the juke box operators, not more money from the person who buys records for home use.

'Confusion & Monopoly'

Shulman said the composers should get more royalty but that was something to study at another

(Continued on page 56)

Townsend Gets Top Col Promotion Job As Earle Moves Up

In a reshuffle of Columbia Records' ad-promotion setup, Irving Townsend has been stepped up into the company's top advertising-promotion post vacated by Al Earle, who was named exec assistant and director of consumer research. In his new spot, Earle will be assigned to special projects and will coordinate all inter-departmental activity, serving as liaison between prexy Jim Conkling, and exec veepee Goddard Lieberson and other divisions of Columbia.

Earle had been with Col's ad-promotion department for the past eight years, having been with the research division of E. I. duPont de Nemours before that. Townsend was upped from his post of sales promotion manager and will continue to direct this department as well as supervise album cover designs and packaging.

Sammy Kaye's $4,300

Sammy Kaye grossed over $4,300 Saturday night (29) at a one-niter staged at the Mosque, Newark.

Stand drew 2,500 payees.

Kessler Quits 3 Suns To Handle 4 Aces

Herb Kessler, manager of the Three Suns for the past couple of years, has severed his ties with the instrumental trio for fulltime handling of the Four Aces, vocal quartet which has been clicking on Decca disks.

Al Nevins, accordionist with the Three Suns, is taking over the trio's management.

Local 802 Execs Balk at 5-Day Week, Like Chi

A move to establish a five-day week for musicians in the New York area is being opposed by execs of Local 802, American Federation of Musicians. A resolution for a five-day week, emulating the action of the Chicago AFM local, has been introduced in the N. Y. branch by some rank-and-filers but is not likely to be okayed in view of the board opposition.

Local's exec board, while in favor of a five-day week in principle, contends that such a move would be impractical in the light of current economic circumstances in show business. Such a step, it's felt, would only cut down areas of employment opportunities which are already narrow enough for musicians.

Same reasoning prompted the local's board to reject resolutions for increasing the scales for single engagements, parades, fiestas, weddings and other such occasions. The exec board, however, passed a motion to increase rates for arrangers and copyists on single engagements by 15%. New rates will be effective May 1.

COAST AFM LOCAL PUTS BOB KIMIC ON BOARD

Hollywood, April 1.

American Federation of Musicians Local 47 exec board has appointed Bob Kimic to the board, to fill vacancy created by Bob Hennon, newly elected financial secretary. Hennon was elected to complete unexpired term of Al Meyer, who died recently.

At April 28 membership meeting tunesters will elect member to exec board in spot now held by Kimic, with Kimic likely candidate.

Cap Inks Sablon

Capitol Records has inked French singer Jean Sablon to a longterm pact.

Sablon formerly recorded under the RCA Victor label.

Flamingo Records Co. chartered to conduct a recording business in New York. Capital stock is 200 shares, no par value. Directors are Sidney Kraft, Theodore Karlins and Herman Panitch, N.Y.

PUBS RECONVERT PLUGGING SETUP

Although the music industry has generally been lagging behind other show biz media in sizing up video's potential, some of the top publishers are now starting to reconvert their operations to give TV its right plugging weight. One of the major firms is already setting up a special video department with a staff that will concentrate exclusively on TV programs, artists, producers, etc.

At the present time, video plugs are handled on the same basis as radio. Many of the contactmen, however, have grown up with the radio techniques and have tended to brush off TV as unimportant in the process of building a song. Video, moreover, has brought new problems for songpluggers, since tunes have to be angled for sight values on the new medium. Few of the publishers have been concerning themselves with this aspect and have taken the easiest way out by sticking to the standard live AM show and disk jockey channels for their exploitation.

Video's steady emergence as a dominant show biz medium has finally forced some of the bigger firms to start stressing TV song promotion. Before long, it's expected that the pubs' special departments for TV will be building script and production ideas to enhance chances of getting their songs showcased on video.

One of the factors tending towards a negative attitude towards TV by publishers has been the failure of any song to emerge as a hit as a result of being launched on TV. Several tunes have made some stir following their TV debuts but none has broken through into any sizable sales factors." While taking that into account, the new attitude tends to stress TV as a valuable adjunct to other exploitation channels, with the sight values of TV able to supply that extra kick needed to lift a tune into the hit lists.

'Variety' Music Cavalcade Set For May 12 Pub

Prentice-Hall has scheduled the "VARIETY Music Cavalcade," compiled by CBS musicologist Julius Mattfeld, for May 12 publication at $10. This is the anthology of American popular music from 1620 to 1950, and was originally published in the VARIETY Radio Directory, and later serialized in these columns.

Dr. Mattfeld has updated and revised the historical (current events) information that accompanies his cavalcade of music from the days of the Pilgrims, to mid-20th century. He has also expanded it generally. It's designed for usage in film, radio and television studios, by ad agencies, program builders, musical conductors, copyright researchers, attorneys affiliated with music and general show biz, and kindred sources. Abel Green, editor of VARIETY, has written a special introduction to give it the amusement industry flavor and merchandising potential.

King Inks Winner Of 'Talent Scouts' Show

In a move to augment its pop artists roster, King Records last week inked vocalist Steve Lawrence to a longterm pact. Lawrence is the first pactee to be acquired by Dewey Bergman, diskery's recently appointed artist and repertory topper.

Lawrence, a 16-year-old, was a winner of Arthur Godfrey's "Talent Scouts" show several weeks ago.

ASCAP Prexy Race Narrows Down To Harbach and Hammerstein

With elections of officers of the American Society of Composers, Authors and Publishers slated shortly, the race for the prexy spot has narrowed down to two possibilities—incumbent president Otto A. Harbach and Oscar Hammerstein 2d. It's understood that Harbach can have the job if he consents to serve for a third term, but there's a strong possibility that the vet lyricist will refuse to serve again because of the taxing character of the post.

Hammerstein is the only other prominent ASCAP figure who can command unanimous support from the ASCAP board which must elect the officers no later than June. Hammerstein had indicated several years ago; when the job was offered to him, that he could not take over ASCAP's presidency because it would prevent him from working on his legit musical interests, old and new. Some supporters of Hammerstein, however, are talking of creating an exec vice-prexy post, which would involve the detailed administrative work and thereby allow the president free to act as spokesman for the Society only. That was the position of ASCAP prexies when the late John G. Paine served as general manager of the Society.

As a dark horse candidate, the stock of writer Jack Yellen was boosted considerably as a result of his speech before the annual meeting of ASCAP in New York last week. Yellen's plea for peace in the ranks was favorably received by both publishers and writers, and his name has been mentioned as a possibility for the ASCAP prexyship.

If Harbach consents to run, the board will have to rescind a resolution limiting any president to two one-year terms. Since it's only a resolution and not an amendment to ASCAP's constitution, the revocation of the two-year ruling will need only a two-thirds vote of the board.

Mills Music Expands Disk Artists' Stable

Mills Music, which has been spearheading the drive of pubs into the waxing field with its American Recording Artists subsid, recently bolstered its artists stable with the pacting of the Starnoters, house band at WGN, Chicago; and pianist Bill Krenz. Sidney Mills, ARA v.p., who's been waxing his own tunes on intermittent treks around the country, peddles the etchings to diskeries on a royalty basis.

Pair of Krenz sides, waxed by Mills in Chi, were picked up for release by M-G-M Records.

BMI Has Deals With 6 European Performing Assns.

During the past year, Broadcast Music, Inc., has wrapped up agreements with four European performing rights societies. BMI inked deals with the French (SACEM), Belgian (SABAM), Spanish (SGAE) and Austrian (AKM) societies in addition to having previous agreements with the Italian and German societies. Jean Geiringer, BMI veepee over foreign relations, is currently dickering agreements with other Continental societies.

BMI foreign agreements provide that BMI will administer the performing rights in the U. S. of all the overseas works which BMI affiliates will publish in this country. At the same time, these societies will represent the rights of BMI affiliates in their respective countries and account to BMI for the rights of the BMI publishers and writers.

Series of BMI foreign deals stems from the two-year-old antitrust consent decree under which the American Society of Composers, Authors and Publishers is prevented from having exclusive deals with overseas performing rights societies.

PEGGY LEE IN SWITCH FROM CAPITOL TO DECCA

After close to 10 years as a Capitol Records pactee, Peggy Lee ankled the diskery Friday (29) to ink a longterm pact with Decca. Although Miss Lee's current contract with Cap had more than a year to run, she was released by Alan Livingston, diskery's artists and repertory chief, after an amicable confab.

Miss Lee, who was one of Cap's first major pactees, cut her first sides for Decca this week. Cap also has several of the thrush's sides in the can waiting for release.

Levant's Rubinstein

Oscar Levant, who played the Rubinstein Concerto in D Minor with the N. Y. Philharmonic under Dimitri Mitropoulos at Carnegie Hall, N. Y., last weekend (29-30), recorded the work with the same support for Columbia Records on Monday (31).

Piano opus is a concert rarity now, not having been performed in N. Y. since 1938, and not done by the Philharmonic since 1920.

New Gramercy Label

Singer Frank Stevens has organized his own Gramercy Records, with headquarters in N. Y.

He is recording the first of four new Bob Merrill songs, "Desire Dresses For Me," for release in mid-April.

Low-Priced, 3-Speed Playback For Col As Promotion Device

Further pointing up the growing inroad of the 45 rpm speed platters in the pop field, Columbia Records has designed a low-priced playback machine which will be geared for that speed as well as the 33's and 78's. One of the last majors to adopt the 45 rpm system, Columbia formerly concentrated on its own 33 rpm development with the distribution of single-speed long-play record machines.

New machine will probably be priced at slightly under $13 and will not be an automatic changer. It will be handled as a promotional device, with Columbia selling it at a price to cover manufacturing and distribution costs. Col's machine parallels a similar device being packaged by RCA Victor in the three-speed category except that Victor's instrument will have the automatic feature.

Paradoxically enough, Columbia is also reviving its seven-inch 33 rpm pop releases although the diskery is now committed to the 45's in this field. The seven-inchers were virtually abandoned by Columbia last year after an attempt was made to buck the 45's and institute a single-speed standard for the industry. Currently, however, Columbia is issuing five top current hits on the small-sized long-play disks.

M-G-M Builds Roster

Further augmenting its rhythm and blues roster, M-G-M Records last week pacted vocalist Johnny King and the Budd Johnson orch.

Their initial pressings will be released in several weeks.

Alec Templeton will commence his Australian tour in Melbourne June 14, and his Sydney season on July 3.

Inside Orchestras—Music

Current pop music trends were taken to task last week by Harriet Van Horne and Robert C. Ruark, N. Y. World-Telegram & Sun columnists. Miss Van Horne, W-T & S radio-TV critic, said that she didn't like the current state of popular music, as evidenced in radio and television programs. In particular, she deplored the crying songs, the clap-hands songs and the twanging hillbilly laments. "Where," she asked, "were the sweet singable songs of yesteryear? Had music publishers abandoned all standards of quality?"

Columnist Ruark commented, "I have just bashed in my radio with my scout axe, because I do not think I can live through very much more of this maudlin mood music which torments us these days." He added that "the busted heart has always enjoyed a pretty steady play as the basis for versifying, but I swear I don't recall a comparable period of downright dolor. In passing through several eras—the early Gene Austin, the Nick Lucas, the Bing Crosby and Sinatra-Como-Billy Daniels epochs—considerable capital was made of grief, but not in such job lots, to such dreadful music."

Johnnie Ray, whose sixmonth rise into the bigtime via click waxings has been a show biz phenomenon, is piling up added revenue from his songwriting. Of the eight sides already released (two on the Okeh label and six for Columbia), Ray has used four of his own compositions. Ray penned "Whiskey and Gin," "Tell the Lady I Said Goodbye," "Little White Cloud That Cried" and his latest release, "Mountains In the Moonlight." Ray's credited with the words and music on all. Larry Spier, with whom Ray has a five-year pact, is the publisher.

Further evidence of the potency of a disclick in boosting the stock of performers on the vaude and nitery level, is seen in the swift comeback of singer Ella Mae Morse. Miss Morse, who retired six years ago, scored effectively on her second Capitol Records waxing, "Blacksmith Blues." Disk topped the half-million mark in about six weeks and has brought in bookings which'll keep her busy until June. Miss Morse begins an engagement at the Warner Theatre, N.Y., April 7. It'll mark her first appearance in Gotham since 1944.

Arias from popular operas are currently being overhauled en masse for pop consumption. Latest longhair entry is "The Bigger the Figure," which was adapted by Marshall Barrer from Rossini's "Largo al Factotum," from "The Barber of Seville." "Since My Love Has Gone," which Tony Bennett kicked off several weeks ago on the Columbia label, was adapted from an aria from Verdi's "La Traviata." Howie Richmond is publishing both tunes.

Andy Razaf, lyricist, who suffered a paralytic stroke on the Coast recently, has penned the words to a new tune despite paralysis from the waist down. Tune, "My Faith," was written in collaboration with Teri Josefovits. Razaf had previously written lyrics for such tunes as "Honeysuckle Rose," "Ain't Misbehavin'," "Stompin' at the Savoy" and "In the Mood," among others.

Tommy Dorsey has made an unusual tieup with the Damon Runyon Memorial Fund by which the maestro has agreed to donate 5c for each disk jockey spin of his Decca platter, "Hambone." Deejays have been circularized with the pitch and are asked to mail back cards indicating the number of times the side was played per week.

Juke Bill

Continued from page 55

time and should not be considered as a substitute for the Bryson bill which specifically places juke boxes under the copyright laws. Of all the witnesses on both sides, Shulman was the only one to endorse the first alternative. This would eliminate the section of the copyright laws which says that if a composer permits his song to be used by one record manufacturer, all the rest of the record manufacturers shall also be entitled to make records of the number, providing they pay the statutory royalty. Most speakers contended elimination of this provision would cause confusion and monopoly. Shulman said it would open the way to free competition and put the composers in better bargaining position.

Frank Walker, general manager of M-G-M Records, changed the issue by urging an overall study of the royalty situation to provide more money for everybody. If the composers are to get theirs, he said, then the performing artist and the recording company which provides special arrangements should also get more. He said the pending bills are "quickies" and that the entire situation requires additional study.

William H. Fowler, vice president of Capitol Records, charged that speakers for the composers and music publishers have "misled" the House committee on facts of the record manufacturing business. He said the suggestion that different color labels on records be used for juke boxes was highly impractical since the manufacturers had no control over the purchases by the juke box ops. He said the plan would provide one more kind of record to be scrapped as obsolescent when the manufacturers guessed wrong about the popularity of a song. This, he continued, could put some of the record companies into the red ink column.

'Obsolescence Hazard'

"Your proposals," he said, "would add extra operations in manufacturing, extra operations in handling, extra operations in shipping and warehousing, and you would add extra operations at the distributor level. Finally you would add a whole new obsolescence hazard."

Samuel Yamins, secretary of Decca Records, fought all three alternative proposals. Which proposal would be the least obnoxious to you?" a committee counsel asked him. "Each of the proposals is obnoxious and would cause economic disaster to the industry," he replied.

John Griffin, executive secretary of the Record Industry Association, spoke for the small record companies. He was asked the same question about which would be "least obnoxious." Griffin thought a while and replied, "I guess the third proposal would be least obnoxious. The third proposal only kills our juke box business. The others kill our whole business."

New Dance Needed To Revive Terpery Biz, Says Vaughn Monroe

Hollywood, April 1.

Budding dance band renaissance won't get very far unless a new dance craze is created. That's the opinion of Vaughn Monroe, currently punctuating a decade in the band business with a series of shots in a Republic oater, "Toughest Man in Tombstone."

"Television has hit the dance band business hardest," Monroe declared. "If we're going to get the youngsters back into the ballrooms, somebody will have to create a dance. In the past, such dances as the Charleston, Black Botton and others always brought a spurt to band business. I'm thinking of talking to Arthur Murray about creating a new step that will revive interest in dancing."

Band biz is better today than it has been, Monroe pointed out, but it still doesn't compare with prewar conditions. Number of band locations is steadily diminishing, especially in the west, and the growing expense of touring a band makes it less feasible for name crews to travel as they did ten or a dozen years ago. One-nighters still can keep a band fairly active if they are properly routed. Majority of these, however, are in the east.

Monroe indicated his band work will be cued to television in the future. He flatly denied recurrent reports that he might break up the band he has fronted since 1940.

"We'll work out of New York next winter," he declared, "so that we can do television. When the summer rolls around again we'll be available for ballrooms."

Monroe rejoins the band, which has been fronted by Zizzy Talent in his absence, next week for a two-week stand at the Flamingo, Las Vegas. Ork then moves slowly east and will settle down in the fall at the Waldorf-Astoria.

Current film chore is his second at the valley studio, and he has three more to go on a five picture contract that spans five years. Initial oater was "Singing Guns," which earned a good reception for a new cowpoke character.

Don Reid to Europe On Abbey Distrib Deals

Don Reid, artists and repertory topper of Abbey Records, indie label, headed out on a two-week European trek Saturday (29) to set up distribution of the diskery's current long play release, "The Second Elizabeth." Platter is a tape-edited story of Queen Elizabeth II with David Niven narrating.

Reid also expects to acquire European-made classical masters for release on the Abbey label in the U. S.

On the Upbeat

New York

The Charioteers, vocal combo, pacted by General Artists Corp. . . . **Tex Beneke** orch guests on CBS-TV's "Songs For Sale," May 5 . . . **Sarah Vaughan** opens at the Town Casino, Cleveland, April 11 . . . **Billy May** orch guests on Perry Como's CBS-TV show April 9 . . . **Nat (King) Cole** into the Earle Theatre, Philly, April 18 . . . **Erskine Hawkins** orch heads out on a one-niter swing through the south tomorrow (Thurs.). Tour winds June 1 . . . **Maurice Creton** has taken over the baton of the former Lenny Turcotte orch . . . **Bullmoose Jackson** orch opens at the Glass Bar, St. Louis, April 18. . . . **Sol Yaged** jazz combo playing at the Chantilly, Greenwich Village spot, on Thursday, Friday and Saturday eves . . . songstress **Anita Ellis** opens at the Blue Angel, N.Y., tomorrow (Thurs.) . . . British singer **Alan Dean,** begins a two-week engagement at the Chez Paris, Montreal, April 15 . . . **Marty Forkins** now managing singer Bobby Colt . . . **Austin Powell** orch begins a two-week engagement at the Ebony Club, Cleveland, April 21 . . . **Ink Spots** into the Chicago Theatre, Chicago, April 25 . . . singer **Danny Scholl** pacted by General Artists Corp.

Pittsburgh

Larry Faith's band back into the Vogue Terrace until June 1, when they go back to the Melody Mill Ballroom in Chicago again. Faith has added **Eddie Dacho,** formerly with **Tommy Carlyn,** to his trombone section . . . **Howdy Baum** outfit booked for Concordia Club's annual Easter Dance on April 12. . . . **Danny Conn,** trumpet man who used to be with **Clyde McCoy** and **Claude Thornhill,** has joined **Baron Elliott** crew . . . Organist **Tony Little's** option has been picked up again at Ankara for another indefinite stretch . . . **Jimmy Gamble's** band spotted into Bill Green's week of April 14 when **Ames Bros.** come in to headline floor show . . . pianist **Joe Vera** winds up at the William Penn Hotel's Banzibar on April 12 . . . **Tex Beneke** orch set to open spring season of one-nighters at Sunset Ballroom in Carrollton.

Chicago

Jimmy Ille dixieland group take over at the Beehive . . . Rancho Grande has now brought in entertainment with **Eliseo Garza** heading the Latin American music . . . **Buddy De Franco** set for a month at the preview April 5 . . . **Irving Daye Quartet** are going into the fourth year at the Vendome Hotel, Evansville, Ind. with another six month renewal . . . **Helen Scott** has been held over at the Custer Hotel, Galesburg . . . **Don Ragen** takes over the baton at the Congress Hotel April 9 . . . **Gene Krupa** with **Charlie Ventura** and **Teddy Napoleon** did a three day stand at the Club Silhouette last weekend on way to Honolulu . . . **Muggsy Spanier** returns to the Blue Note May 2 with **Dinah Washington** show. **Jackie Davis Trio** precedes with the **Sarah Vaughn** bill April 18.

Buddy Charles set for the Cadillac Club April 21, Cumberland, Md. . . . **Phil Spitalny** orch inked for the Edgewater Beach May 9 for five weeks . . . **Cy-Clowns** go Morey's, Rochester, Minn. April 5 for five weeks and then to the Club Rich, Clear Lake, Iowa to open the summer season . . . **Bob Vincent** into the Lullaby of Broadway April 9 . . . **Bob Crosby** will organize a local dixieland group for his stand at the Chicago April 11 and the **Ink Spots** headline there April 25.

Kansas City

Stan Kenton in at the Pla-Mor Ballroom last Saturday (29) again gave the house one of its top nights. This has always been a hep spot for Kenton, who holds the record of over 4,000 payees there. Manager Will Wittig has **lined up Paul Neighbors** band for a **one-nighter** April 5, as the crew is enroute from Coast to the East. He has set **Hal McIntyre** for April 19, his first date here in four years, and **Vaughn Monroe** for a return date April 26 . . . **Chuck Foster** orch in the Terrace Grill of the Hotel Muehlebach for a four-week date . . . **Tommy Reed** orch opened at the Chase Hotel, St. Louis, March 28 . . . **Frontier Four,** western music outfit, pulling out of KCMO here where they've been for several years . . . **Miles Davis** combo making their week-end stands at Tootie's Mayfair.

Dallas

Lenny Herman orch opened a month's stand at the Baker Hotel . . . **Ray Anthony** playing one week at Sky Club . . . **Joe Reichman** orch set for three frames at Cipango Club, opening April 28 . . . **Tex Ritter** due at Greater Dallas Club later this month . . . Sky Club has pacted one-week stands for **Clyde McCoy** orch, May 17-23; **Stan Kenton** orch, June 15-21, and **Johnnie Ray,** Sept. 22-28 . . . **Charlie Spivak** orch booked to appear at Showland, local nite spot, April 25 and 26 . . . **Ray Anthony** will appear at the Sky Club here April 2-6.

Cleve. 'Moondog' Dance Promoters Cleared Of 'Overselling' Tix Rap

Cleveland, April 1.

Legal proceedings have been pigeon-holed against three persons who fire officials sought to have arrested in connection with the "Moondog Coronation Ball" staged at The Arena March 21.

Fire officials sought to have warrants issued against WJW deejay Alan Freed, Leo Mintz and Milton Kulkin, the latter two record dealers. A fourth promoter, Lewis Platt of Akron, told VARIETY he was the promoter of the event; that the others were merely hired by him or were assisting him. Platt, veteran Akron dance promoter, was not named by fire officials.

Battalion Chief Bernard Mulcahy told Assistant Police Prosecutor Bernard Conway the three Cleveland men oversold the Arena by selling more than 17,500 tickets to dance. Promoter Platt denied the accusation, saying only 8,600 advance tickets had been printed, and that total sale had been just over 9,000. The Arena holds 11,000.

When facts were presented to Conway he indicated there had been no violation of city laws, but that he would "study the State code to see whether an infraction had taken place." Fire officials indicate this marks an end to the affair.

Estimated crowd of 20,000 that flocked to the dance resulted only from radio plugs by Freed over his late evening disk show. Crowd beat down Arena doors in effort to get into the hall, necessitating emergency calls for police and firemen. One person was injured in the bustle and elbowing. The dance was cancelled.

GILBERT EXITS KASSNER

George Gilbert exited his contactman post with Ed Kassner Music last week.

Gilbert was with the firm 10 weeks.

VARIETY 10 Best Sellers on Coin-Machines Week of Mar. 29

1.	WHEEL OF FORTUNE (7) (Laurel)	*Kay Starr*	*Capitol*
2.	BLUE TANGO (6) (Mills)	*Leroy Anderson*	*Decca*
		Les Baxter	*Capitol*
3.	AT LAST (2) (Feist)	*Ray Anthony*	*Capitol*
4.	TELL ME WHY (13) (Sigma)	*Four Aces*	*Decca*
		Eddie Fisher	*Victor*
5.	BLACKSMITH BLUES (2) (Hill-R)	*Ella Mae Morse*	*Capitol*
6.	COME WHAT MAY (6) (Cherio-B)	*Patti Page*	*Mercury*
7.	CRY (13) (Mellow)	*Johnnie Ray*	*Okeh*
8.	BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney*	*Columbia*
		Mills Bros.	*Decca*
9.	ANYTIME (11) (Hill-R)	*Eddie Fisher*	*Victor*
10.	BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray*	*Columbia*

Second Group

PERFIDIA (Peer)	*Four Aces*	*Decca*
PITTSBURGH PENNSYLVANIA (Oxford)	*Guy Mitchell-M. Miller*	*Columbia*
A GUY IS A GUY (Ludlow)	*Doris Day*	*Columbia*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.*	*Coral*
	Kay Starr	*Capitol*
BERMUDA (3) (Goday)	*Bell Sis.-H. Rene*	*Victor*
LITTLE WHITE CLOUD (13) (Victor)	*Johnnie Ray*	*Okeh*
TULIPS AND HEATHER (Shapiro)	*Perry Como*	*Victor*
PLEASE MR. SUN (Weiss-B)	*Johnnie Ray*	*Columbia*
TIGER RAG (4) (Feist)	*Les Paul-Mary Ford*	*Capitol*
STOLEN LOVE (5) (Parliament)	*Eddy Howard*	*Mercury*
GARDEN IN THE RAIN (Mills)	*Four Aces*	*Decca*
SHRIMP BOATS (6) (Disney)	*Jo Stafford*	*Columbia*
	Dolores Gray	*Decca*
CHARMAINE (Lion)	*Mantovani*	*London*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Cool Jazz in Germany, Like in U.S., Played Only for Kicks to Tepid B.O.

By CPL. JESSE GROSS

Bad Kreuznach, Germany,

Predominately influenced by the Stateside platters of Lennie Tristano, Miles Davis, Stan Getz, George Shearing and other exponents of "modern" music, a small number of German musicians are concentrating on popularizing this off-beat instrumentalization in Western Germany. However, the b.o. value of this "cool jazz," as it's billed over here, is still a long way from being profitable, with audiences limited mostly to members of jazz clubs, of which there are about 14 in the non-Soviet controlled sectors of Germany.

Indicative of this trend towards a "progressive" styling and also the limited b.o. appeal of this type of musicalizing is the recent tour undertaken by the Joe Klimm Combo. Comprised of six men, including Klimm, group went out on a week of one-niters earlier this month, under the management of Hans Rossbach, prexy of the Jazz Club of Koblenz. Tour, which teed off March 10 in Koblenz, also took in Neuwied, Mainz, Bad Kreuznach, Ludwigshafen, Kaiserslautern and Idar-Oberstein, and in most situations only drew half-filled houses, according to Rossbach.

Poor business done by the group was attributed to, among other things, the lack of lure names. The music itself is not entirely new to German record buyers since Tristano, Davis and other AFMers of that cult, are given okay platter coverage by German diskeries via exchange deals with American recording firms. In contrast to this turnout of pressings by U. S. artists, Rossbach noted that German recording outfits give practically no play at all to German musicians of the "progressive" school. This, Rossbach reasons, is a reluctance on the part of waxeries over here to gamble with new names, specializing in a field that caters to a definitely limited audience. As a result, the musicians have their hands tied in that they can't pick up a large enough following to create record company interest and they can't get the needed waxings to help promote a larger audience.

Prior to the concert tour, which wound up in Idar-Oberstein March 16, the Klimm sextet, organized about a year ago, has confined its appearances mostly to American clubs in Germany and German jazz clubs. Practically all of these German jazz clubs, incidentally, now belong to the German Jazz Federation, of which Rossbach's Koblenz org is also a member. Goal of the Federation, formed in October of last year, is to build an interest in jazz in Western Germany and to further the authentic playing of the music, which a large number of the clubs feel has been given detrimental treatment by certain commercial jazz promoters.

Typical Concert

Typical of the dates played on the one-niter tour was the recent performance given at the Kursaal Theatre here. House, which seats about 900, drew in about 400 payees, with tickets selling for 3.50 and 1.50 Deutsche Marks, the equivalent of about 80c and 40c respectively. Program, incidentally, also included Rafi Luederitz's Boogie Woogie Trio, composed of Luederitz, Hans Kresse and Rudi Sehring. Luederitz handles the ivories, while latter two, bass player and drummer respectively, also play with the Klimm unit. Also in the sextet, besides Klimm at the piano, is Werner Fink on trumpet, Albert Mangelsdorf on trombone and Jacki Freund on tenor sax.

Repertoire of the Klimm outfit included "I May Be Wrong," "Pennies From Heaven," "Ornithologie" and "Perdido," while the trio's session cluded "Honky Tonk Train Boogie" and "Hamp's Boogie." Audience reaction to the offerings of both combos ranged from whistling and stomping to shouts, which were probably the equivalent of "go man" back in the U. S. cool joints. Only vocal, in the blues vein and done in English, was rendered in neat fashion by Luederitz, who, incidentally, also knows his way around a keyboard. Freund handles the tenor sax, despite having had the foremost joint on a few of the fingers of his right hand amputated.

St. Loo Symph Season Draws 178,000 Payees

St. Louis, April 1.

While attendance of home concerts of the St. Louis symph orch during the 1951-52 season just closed showed a decline of 1,625 as compared with the previous season, an increase of attendance of road engagements resulted in a total of 178,000 persons attending all, an increase of 25,000 over the 1950-51 total.

Oscar Levant drew the blue ribbon as the best crowd getter, drawing 3,700 payees to a special Gershwin soiree. Artur Rubinstein, who closed the season with a pair of concerts, topped all other artists to the subscription series. He was followed by Isaac Stern as the best b.o. draw.

J. Ray and 4 Aces Illustrate Jocks' Ballyhoo Value

By MORT NUSBAUM
(*WHAM Disk Jockey*)

Rochester, N. Y., April 2.

Your recent story about "Tin Pan's Sizzling Newcomers" set me to wondering whether you still think the Deejays are the bad boys of radio and the music business.

You referred to the meteoric rise of acts like Johnnie Ray, and the Four Aces. If DJs need any vindication (which I don't think they do), this proves that, as a group, the disk jockeys are one of the most potent forces for good in show business today.

I suppose there are those who feel that this sudden entry of newcomers into the business is not good. It is, in a way, shattering the old traditions of veterans and the illusion of a "chosen few," but I don't think many could find fault with a system which allows unknowns to become hits practically overnight, when they have the talent it takes.

Your story did not actually say so in so many words, but is there anyone to deny the fact that Johnnie Ray, the Four Aces, and many others who could be named, skyrocketed to fame purely on the strength of their records? And as a corollary to this, it goes without saying that their records would never have been heard were it not for the jockeys. Conclusion: the

(Continued on page 62)

Harold Fields to N.Y.

London, April 1.

Harold Fields, John Fields Music exec, sails next Wednesday (9) for a four weeks' New York trip to promote a batch of new British tunes already issued by his company in London.

This will be Fields' first business trip to America and he intends to take over between 12 and 14 new numbers to U. S. publishers.

Irving Deutsch Set As Robbins Mgr. In Reshuffle, Vice Ross

In an organization reshuffle of the J. J. Robbins & Sons Music Co. setup, Irving Deutsch stepped into the post of general professional manager last week, replacing Charles Ross. Latter moved into the top professional spot of Ed Kassner Music Co. and its subsid, Piccadilly Music. Kassner and Robbins are in partnership, and move was intended to give greater coverage to the firm's subsidiary activity.

Deutsch, at the same time, will head a new firm, Deutsch Music, also affiliated with the Robbins group. Firm will be associated with Broadcast Music, Inc., although no coin deal has as yet been inked. Deutsch will alternately operate on both coasts, filling the gap left in Hollywood by the recent exit of Goldie Goldmark from the Robbins firm.

Deutsch was formerly associated with Redd Evans in the Jefferson Music setup.

AFM OKAYS DAMONE FOR DUBBING VOCALS

Chicago, April 1.

Chi Local 10, American Federation of Musicians, has given Mercury Records artist Vic Damone right to wax vocals in Belgium and then track the orchestra here. Damone, who is in the European occupation army, hasn't cut anything in the last six months and the AFM board said that "hardship" was evident, especially since singer has at least another six months before he will be back in the United States.

Jacques Kluger of the Mercury Belgium office will do the sessions in Germany and Art Talmadge, disker artist and repertory head here, will supervise the tracking here, probably with Ralph Martiere orchestra. It's one of the longest distance backing jobs in the pop field, although it's been done several times in the classical catalog. Damone will do at least six sides at the first cutting.

Burke-Van Heusen Music has changed its name to **Burvan Music.** Firm is a Paramount music subsid.

Pop Music Biz at Its Lowest Ebb In England Since King George's Death

Pop music biz in England, which has been on the skids for the past couple of years, has taken another downward turn after a short upsurge during last year's Christmas buying spree. Death of King George VI recently brought everything to a standstill and the music biz hasn't pulled out yet.

Sheet sales are currently at its lowest point with the number one hits racking up a maximum of only 9,000 copy sales a week as compared with the 35,000 to 40,000 figure about three years ago. Biggest hit in England during the post-war era was "The Third Man," which clicked along at a 60,000 weekly sales pace for almost three months.

Another detrimental factor to sheet sales in England today is that the life of the hit tunes have been shortened by many months. Only in few instances does a hit remain on top for more than six weeks. "Too Young," one of 1951's biggest hits both in the U.S. and in England, totalled only 250,000 sheet sales in Great Britain.

According to British music execs now in New York, the limited song plugging outlets there keep sheet sales at a minimum. "Give us 1,000 disk jockeys," he said, "and sheet biz will be booming again." England currently has two working deejays, whose combined air time totals 60 minutes. The necessity for live plug concentration lengthens the time in which it takes a song to build there. "Slow Poke," which hit the top brackets here in about two weeks via several disk clicks, is just about showing some action in the English market after 10 weeks of concentrated plugging.

Main plug outlets in England are orchs, touring pantomime troupes, the British Broadcasting Co., and artists. British contactmen consider Anne Shelton, Vera Lynn and Donald Peers as the top artists' plugs. Placing songs with them is as important to the building of a tune in England today as a Rudy Vallee or Kate Smith air plugs was in the U.S. in the 1930s.

Lilyann Carol, Belafonte Signed by Victor

Building its roster via vocalists geared for the current "new sounds" market, RCA Victor has inked Lilyann Carol and Harry Belafonte to term pacts. Miss Carol, former vocalist with Louis Prima's orch, will be featured on rhythm material.

Belafonte has been working the nitery route as both a crooner and folk balladeer.

See Replacement Of 78s by 45s In Next Few Years

Complete displacement of the conventional 78 rpm disks by the newer 45 rpm platters in the juke-box field was predicted last week by John W. Haddock, prexy of AMI, one of the largest coin machine manufacturers. Haddock stated that the switchover would take place over the next few years.

Figures from the Music Performance Trust Fund roundup on record production over the past few years underline the trend towards the 45's. In 1949, the 78's accounted for over 94% of the total of 188,435,054 platters put on the market as against only 79% of the 1950 total of 184,037,054 platters. The decline represented relative gains for the 45's in the juke field.

Haddock said that the long-play disks would play no role in the juke industry due to the impossibility of making individual selections on such disks. The advantages of the 45's, however, are numerous, according to the juke ops, who prefer the new system's longer-wearing vinylite platters, greater fidelity, flexibility and easier handling. The juke ops, incidentally, account for about 20% of the total sales in the pop field.

Financial report for AMI showed the company netting $461,000 in 1951 after taxes, compared to a 1950 net of $504,475. The company's working capital, however, rose to $904,125 in 1951 from $819,800 a year earlier. At the close of 1951, total assets were $1,811,000, rising from $1,627,154 in 1950.

Mitch Miller, Columbia Records artist and repertory chief, returned to the N. Y. homeoffice this week after a 10-day Jamaica, B. W. I., vacation.

BMI Gets NARTB Okay On 'Grassroots' Drives To Aid Industry Setup

Chicago, April 1.

Broadcast Music, Inc.'s "Grassroots" promotion projects to cement industry relations at the Hometown level, which got rolling at last year's NARTB gathering when 12 state broadcaster associations agreed to take part, now encompasses 38 state groups. Reps from all state associations attended the annual luncheon yesterday (Mon.) sponsored by the music licensing outfit, and heard prexy Carl Haverlin's report on promotional values that have accrued to date through various BMI-sparked projects.

Rising importance of state groups, several of which have sprung into being the past year largely because of BMI program clinics and campaigns, was acknowledged by NARTB prexy Hal Fellows. He pledged support of the National Trade Organization, pointing out there are many significant industry problems, such as a punitive state legislature, that can be best fought by state broadcaster groups.

Haverlin reported his pet project—expanded airing of longhair music—is not paying off promotion-wise for stations, but is proving sound business. Under prod of BMI's concert music drive, over 800 outlets last year beamed 6.2 hours weekly of highbrow music. He pointed out that sponsored longhair last year fetched in $45,000 000—a bigger take than baseball.

Besides 42 BMI clinics spanning the country the next two months, the firm has set a weeklong summer seminar for August in Denver. BMI also has skedded TV clinics during May in New York, Chicago and Hollywood.

Decca's Jock Contact

Expanding its national promotional staff, Decca has added Herb Liebeck as disk jockey contactman for the southern area with headquarters in Cincinnati. Other contactmen were recently added in Chicago and Los Angeles.

Liebeck was formerly a deejay at WBTM, Danville, Va.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 29

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	"Wheel of Fortune" (Laurel)	1	1	2	3	3	5	6	7	4	1	2	4	93
2	2	"Anytime" (Hill-R)	3	3	3	2	5	4	5	5	7	7	6	7	75
3	4	"Cry" (Mellow)	6	7	9	4	4	9	4	3	..	3	1	5	66
4	3	"Please Mr. Sun" (Weiss-B)	..	2	1	..	2	2	3	6	9	5	7	..	62
5	5	"Tell Me Why" (Signet)	..	6	.	1	9	6	2	2	..	2	5	..	55
6	6	"Slow Poke" (Ridgeway)	7	4	4	9	..	8	1	10	..	6	3	..	47
7	7	"Little White Cloud" (Spier)	8	5	6	..	..	7	7	1	..	4	4	..	46
8	11	"Blacksmith Blues" (Hill-R)	5	..	5	..	1	10	..	..	2	9	..	2	43
9	9	"Blue Tango" (Mills)	4	..	..	8	..	1	..	..	3	8	..	1	41
10	8	"Be My Life's Companion" (Morris)	..	10	7	..	..	3	..	8	..	..	..	9	13
11A	13	"A Guy Is a Guy" (Ludlow)	2	..	..	..	8	..	..	..	..	..	..	8	15
11B	..	"Pittsburgh Penn" (Oxford)	10	..	..	7	..	..	..	..	1	..	..	..	15
12	12	"Bermuda" (Goday)	..	9	..	..	..	..	..	..	..	10	..	3	11
13	..	"Stolen Love" (Parliament)	..	..	..	..	7	..	..	..	5	..	..	..	10
14	..	"Tenderly" (E. H. Morris)	..	..	..	..	..	..	..	4	..	..	..	..	7

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING MAR. 29

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST											SOUTH							MIDWEST								FAR WEST				TOTAL POINTS
						N.Y.	D.C.	Boston	Atl. City	Hanover	Hartford	Worc'st'r	Baltimore	Sch'c'tady	Fitchburg	B'tleboro	Utica	St. P't'b'g	Richmond	Norfolk	St. L.	N.O.	Atlanta	Jack'ville	St. Paul	Omaha	Dearborn	Det.	Cleve	Cincy	Mil'wkee	L. A.	Salt Lake	Phoenix	Alb'q'que	
						Jack Lacy—WINS	Eddie Gallaher—WTOP	Norm Prescott—WORL	Alan Owen—WMID	Milt Kray—WTSL	Jack Downey—WONS	John Woods—WTAG	Dick Coleman—WCBM	Earle Pudney—WGY	John Wrisley—WFGM	Dave Kean—WTSA	Dan Fusco—WRUN	Bill Wright—WPIN	Ray Schreiner—WRNL	Roger Clark—WNOR	Norb Moore—RXLW	Larry Wilson—WNOE	Herb Harris—WQXI	Claude Taylor—WMBR	Merle Edwards—WMIN	Sandy Jackson—KOWH	Robin Seymour—WKMH	Don McLeod—WJBK	Bud Wendell—WJMO	Rex Dale—WCKY	Tom Shanahan—WEMP	Bill Anson—KFWB	Wayne Cody—KALL	Dick Gilbert—KTYL	Jerry Nosler—KGGM	
1	1	8	Kay Starr	Capitol	Wheel of Fortune	1	1	..	2	8	..	1	..	..	2	..	8	2	5	1	2	2	..	..	3	1	..	..	..	..	..	1	..	4	132
2	2	12	Leroy Anderson	Decca	Blue Tango	5	4	10	..	..	..	5	..	..	..	9	10	3	3	..	..	1	..	..	..	2	6	..	1	2	10	..	..	2	..	92
3	4	16	Eddie Fisher	Victor	Anytime	..	2	..	1	..	8	4	1	..	..	4	6	5	7	..	..	..	..	..	2	4	..	..	..	..	..	7	3	..	..	89
4	4	7	Ella Mae Morse	Capitol	Blacksmith Blues	..	..	4	9	..	..	7	..	..	..	..	2	9	1	8	..	..	9	..	1	3	..	..	2	6	..	..	4	..	1	88
5	12	5	Doris Day	Columbia	A Guy Is a Guy	10	5	2	..	..	..	9	..	9	5	2	..	..	9	4	1	..	..	10	9	..	8	..	3	..	9	..	8	..	..	73
6	2	9	Ray Anthony	Capitol	At Last	9	..	8	4	..	..	..	..	4	..	..	..	1	6	2	9	..	..	..	..	..	..	..	..	3	2	10	6	..	..	69
7	38	4	Don Cornell	Coral	I'll Walk Alone	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	4	3	..	..	..	..	1	1	..	7	..	..	..	..	..	56
8	32	4	Guy Mitchell-M. Miller	Columbia	Pittsburgh Pennsylvania	..	..	..	..	4	..	..	..	2	3	1	5	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	47
9	7	16	Four Aces	Decca	Tell Me Why	..	6	..	..	..	10	3	3	..	..	5	4	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	45
10	8	10	Johnnie Ray	Columbia	Brokenhearted	..	..	1	..	..	1	..	4	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	4	..	..	..	44
11	34	8	Rosemary Clooney	Columbia	Tenderly	..	..	..	..	..	3	..	6	..	..	..	..	6	..	5	3	6	..	..	..	..	..	..	..	..	..	..	..	..	6	42
12	20	6	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	..	..	3	4	..	..	..	..	..	..	..	..	..	5	..	..	5	..	..	..	3	..	..	5	41
13	26	2	Eddie Fisher	Victor	Forgive Me	..	..	..	..	..	..	7	5	6	..	1	..	..	..	..	8	..	..	..	..	..	2	..	..	9	..	..	..	..	..	39
14	17	12	Perry Como	Victor	Tulips and Heather	..	..	..	..	9	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	1	..	5	..	..	33
15A	9	10	Johnnie Ray	Columbia	Please Mr. Sun	3	..	..	..	..	..	..	..	..	1	..	..	..	..	3	..	..	..	1	..	..	..	..	..	..	..	..	10	..	..	27
15B	34	8	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	4	..	..	..	..	27
17A	6	18	Johnnie Ray	Okeh	Cry	..	8	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	3	..	..	9	..	..	..	..	..	8	..	..	3	26
17B	..	2	Jo Stafford	Columbia	Ay-Round the Corner	..	..	..	..	1	4	..	..	8	..	..	..	..	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	26
19	17	10	Patti Page	Mercury	Come What May	..	..	..	..	2	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	..	8	4	..	..	..	..	..	25
20	21	7	Perry Como	Victor	Please Mr. Sun	3	..	..	..	..	..	6	..	..	..	..	..	8	10	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	23
21	11	12	Les Paul-Mary Ford	Capitol	Tiger Rag	..	10	..	..	..	7	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	3	7	22
22	10	7	Four Aces	Decca	Perfidia	4	..	9	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	21
23A	14	13	Bell Sis.-H. Rene	Victor	Bermuda	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6	..	..	..	..	8	..	..	..	..	..	..	..	4	9	19
23B	..	3	Bell Sis.-H. Rene	Victor	Poor Whip Poor Will	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	5	..	..	..	..	..	19
25A	13	3	Frank Sinatra	Columbia	I Hear a Rhapsody	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	1	..	18
25B	..	7	Les Compagnons	Columbia	Three Bells	..	..	..	..	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
25C	19	10	Eddie Fisher	Victor	Tell Me Why	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	18
28	38	4	Frankie Laine-Jo Stafford	Columbia	Hambone	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	7	..	..	..	..	..	..	..	10	17
29A	26	2	Eddie Fisher	Victor	That's the Chance You Take	..	..	5	3	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
29B	..	2	Frankie Laine	Columbia	Gandy Dancers Ball	..	..	..	..	3	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	15
29C	..	2	Bill Darnell	Decca	Lonely Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	10	..	..	..	..	..	..	..	15
32A	..	1	Eddy Howard	Mercury	Be Anything	..	..	..	10	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9	..	..	12
32B	24	5	Bell Sis.-H. Rene	Victor	Wheel of Fortune	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	12
32C	..	1	Mills Bros.	Decca	Your'e Not Worth My Tears	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	3	..	..	..	..	..	12
35	34	11	Weavers-G. Jenkins	Decca	Wimoweh	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	4	8	..	..	..	..	..	..	..	..	..	11
36A	24	3	Mantovani	London	Dancing With Tears in Eyes	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	10
36B	..	5	George Guetary	MGM	Stairway to Paradise	..	..	..	..	..	..	..	..	..	10	7	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	10
36C	..	1	Burt Taylor	Columbia	Solitude	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	10
38D	29	10	Sunny Gale	Derby	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
40A	..	5	Georgia Gibbs	Coral	Cry	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40B	..	1	Dick Hayman	Mercury	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
40C	..	1	Bill Farrell	MGM	Heaven Knows Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
40D	..	2	Nat (King) Cole	Capitol	A Weaver of Dreams	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
40E	16	4	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9
45A	29	13	Eddie Fisher	Victor	Trust In Me	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	..	3	Bell Sis.-P. Harris	Victor	Hambone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	8
47A	22	13	Mills Bros	Decca	Be My Life's Companion	..	7	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7
47B	..	10	Eddy Howard	Mercury	Stolen Love	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	7
47C	14	18	Johnnie Ray	Okeh	Little White Cloud Cried	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	7
47D	..	1	Art Mooney	MGM	Blacksmith Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7
51	26	4	Perry Como	Victor	Noodlin' Rag	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5

(Copyright Variety, Inc. All Rights Reserved)

The Magic Touch of.....

.....and a great Single...

I'VE TRIED A MILLION TIMES

b/w

FESTIVAL

*20-4577
*47-4577

the BIG New HITS are on...

RCA VICTOR RECORDS

DECCA data

A Nation-Wide Hit !

FRED WARING

and His Pennsylvanians

TULIPS AND HEATHER

and

YOU'LL NEVER WALK ALONE

Decca 27964 (78 RPM) and 9-27964 (45 RPM)

One of America's Top-Pop Pianists !

CY COLEMAN

IN A LITTLE SPANISH TOWN

('Twas on a Night Like This)

and

SOUTH

Decca 28093 (78 RPM) and 9-28093 (45 RPM)

Dick Scores Again !

DICK HAYMES

I AM A HEART

and

AND SO I WAITED AROUND

Decca 28087 (78 RPM) and 9-28087 (45 RPM)

Single Records 85c (plus tax)

DECCA RECORDS America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

Week Ending March 29

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	2	1	5	2	4	2	1	1	1	9	6	107
2	2	LEROY ANDERSON (Decca) "Blue Tango"—40220	2	1	4	1	..	..	6	2	2	..	1	5	75
3	3	JOHNNIE RAY (Okeh) "Cry"—6840	9	..	2	9	..	..	4	..	4	2	..	1	46
4	5	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	7	4	..	2	7	..	7	..	3	..	6	7	45
5	4	EDDIE FISHER (Victor) "Anytime"—20-4359	10	3	..	..	..	5	3	..	6	4	..	2	44
6	8	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928	4	8	8	7	..	9	..	3	9	9	5	..	37
7	6	FOUR ACES (Decca) "Tell Me Why"—27860	8	..	3	..	..	..	..	..	5	..	2	3	34
8	13	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	6	5	..	3	10	10	..	7	..	..	..	..	25
9	9	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636	5	..	9	..	..	..	..	..	7	8	3	..	23
10	11	JOHNNIE RAY (Okeh) "Little White Cloud"—6840	..	..	..	..	..	..	5	..	8	5	4	..	22
11A	12	FOUR ACES (Decca) "Perfidia"—27987	3	7	..	8	..	..	..	..	..	..	..	..	15
11B	..	RAY ANTHONY (Capitol) "At Last"—1912	..	..	..	..	5	..	8	5	..	..	..	..	15
12	..	JO STAFFORD (Columbia) "Ay-Round the Corner"—39653	..	..	..	4	..	..	..	4	..	..	..	..	14
13A	15	EDDY HOWARD (Mercury) "Stolen Love"—5771	..	..	..	..	..	1	..	..	..	..	8	..	13
13B	10	HUGO WINTERHALTER (Victor) "Blue Tango"—20-4518	..	..	..	..	..	3	..	..	..	6	..	..	13
14	..	JOHNNIE RAY (Columbia) "Brokenhearted"—39636	..	..	..	6	4	..	..	..	..	..	..	..	12
15A	..	LES BAXTER (Capitol) "Blue Tango"—1966	..	..	..	..	1	..	..	..	..	..	..	..	10
15B	..	G. MITCHELL-M. MILLER (Col.) "Pittsburgh Penn"—39663	..	..	..	..	..	2	..	10	..	..	..	..	10
15C	18	LOUIS ARMSTRONG (Decca) "A Kiss Build Dream On"—27720	..	..	..	..	..	..	1	..	..	..	..	..	10
16	16	EDDIE FISHER (Victor) "Tell Me Why"—20-4444	..	..	..	..	..	..	..	..	..	3	..	..	8

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559

Jocks, Jukes

Continued from page 54

enough zest into "Dream" to make it solid spinning fodder. Miss Kallen's wax charm gets a top showcasing on this side and brings her into the femme disk sweeps with force. James' trumpet licks also get a top display. Bottom deck is another potent entry which rates spins because of the topflight orch work and piping.

Platter Pointers

M-G-M Records has packaged a sparkling soundtrack album of the score from the Metro filmusical, "Singin' In the Rain." **Gene Kelly, Donald O'Connor** and **Debbie Reynolds** split the assignments on the Arthur Freed-Nacio Herb Brown oldies with an enchanting gaiety. Such tunes as "Good Morning," "Fit As a Fiddle," "All I Do Is Dream of You," "You Are My Lucky Star" and the title song are excellently executed and should help put album into the top-sales class . . . **Bernie Mann** orch has a fine rendition of "Waitin' " (King) . . . **Tony Mango's** workover of "Water Under the Bridge," a slick commercial number, on the indie Rainbow label rates plenty of spins . . . **Edmundo Ros** orch scores with "She Met a Handsome Banker" (London) . . . **Margaret Whiting** is warmly effective on the oldie, "My Ideal" (Capitol) . . . **Liberace** fails to impress on "September Song" (Columbia) . . . **Ken Griffin** displays some fancy organ work on "Put Your Little Foot" (Columbia) . . . **Stan Kenton** does an okay job on "Delicado" (Capitol) . . . **Tony Bavaar** dishes out plenty of wax charm on "I'll Sing to You" (Victor) . . . **Tommy Dorsey** orch has one of its best etchings in some time in "Keel Row" (Decca) . . . **Sunny Gale** and the **Eddie Wilcox** orch have a strong etching in "A Lasting Thing" (Derby) . . . **Charlie Barnet** impresses with his sax licks on "These Foolish Things" (Abbey) . . . **Burl Ives** makes "One Hour Ahead of the Posse" on the Decca label a top bet . . . **Bill Snyder's** keyboarding on "Ravioli Rag" on the same label is firstrate.

Band Reviews

Continued from page 54

or other such rhythm sources, but depends for the essential beat on the drums and bass and the particular stylings of the group.

With its youthful approach the crew handles a sweet top 10 tune as well as it does the traditional rhythm and bounce numbers, and adds a sizable store of Latin numbers. In addition to their fine instrumental work, they show a wide variety of vocals, with specialties by Pagna, Terry and Conte, by trio work and by group vocals. In whatever they do there is a good deal of pep and vinegar which sparks the proceedings.

Following the date here unit heads east for dates around New York. *Quin.*

A Great Song for Your Easter Program

"Somebody Bigger Than You and I"

BULLS EYE MUSIC CO.

6526 Selma Ave., Hollywood, Calif.

EARL (FATHER) HINES

and his World Famous Sextette featuring

BENNY GREEN on Trombone JONAH JONES on Trumpet

Engagements Just Concluded

Rendezvous Club, Phila.—Blue Note, Chicago—Colonial Inn, Toronto—Celebrity Club, Providence

IMMEDIATELY BOOKED FOR RETURN ENGAGEMENTS!

Opening April 3, BLUE MIRROR, Washington, D. C.

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York | Chicago | Hollywood

Late Percy Wenrich Tops for Versatility In Pop Cleffer Ranks

By JIM WALSH

Final curtain fell within six days for both members of a once great songwriting pair when Percy Wenrich's death in New York on March 17 followed Ed Madden's March 11 in Hollywood.

Although Wenrich was one of most versatile of pop cleffers and wrote just about every sort of number, he should be specially well remembered as tunesmith who made better use of American Indian themes than any other. Epidemic of Red Man tunes in early 1900s was kicked off by Neil Moret's "Hiawatha" and "Anona," by Mabel McKinley Baer, niece of President McKinley. Vincent Bryant and Gus Edwards followed with "Tammany"; Moret had another in "Silver Heels"; Charles Johnson did well with "Iola," and Fred Hager with "Laughing Water." Kerry Mills had perhaps the biggest hit of the lot, the still popular "Red Wing," and followed with moderately successful "Lily of the Prairie."

But Wenrich was only one of the Indian idolators who came through with three smashes—"Rainbow" (recently revived by Del Wood on Tennessee platter) in 1908; "Silver Bell" (still a big one with hillbilly bands), 1910; "and "Snow Deer" (currently available in 88-note thumping by Joe "Fingers" Carr on Capitol), 1913. Victor record of "Rainbow," by Billy Murray and Hayden Quartet, was a big seller for almost a generation. Columbia dish was by Frank Stanley and Henry Burr, and when the master showed defects many years later, demand was still great enough for it to be remade by Burr and Edgar Stoddard. "Silver Bell," by Ada Jones and Murray, was the biggest selling Edison cylinder for years.

As far as can be traced, Wenrich's first recorded song was "What's the Matter With the Mail?" which late Arthur Collins sang for Columbia and other companies in 1905. (For the first few years, Columbia appeared to have trouble spelling genial Percy's last name right. It appeared many times on labels as Wendrick.) "Mail" was a typical example of the once popular but now frowned on "coon song."

Born in Joplin

Wenrich was born in Joplin, Mo., in an area where ragtime was popularly supposed to have originated. Rudi Blesh and Harriet Janis, in "They All Played Ragtime," credit him with being one of the best white rag writers. Compositions in this genre include 1906 "Smiler Rag" (included in Fred Van Eps' current "Five-String Banjo" album); "Red Rose Rag" and "Alamo Rag," both around 1911. Wenrich also appears to have been first popular writer to see possibilities of what developed into Hawaiian music craze. He wrote "My Hula Hula Love" in 1911. It led procession of thousands of other ditties dealing with charms of palm trees, white beeches and hula maidens.

Percy did justice to lure of South in numbers such as "Dixie Gray" and "Kentucky Days," which were rough drafts for his terrific 1914 opus, "When You Wore a Tulip and I Wore a Big Red Rose." Locale of all three was Kentucky. Couple of years after "Tulip" he came through with another in similar vein, "Sweet Cider Time When You Were Mine."

But judging by total number he wrote, songs about moon and moonlight were Wenrich's favorites. These include possibly prettiest melody he ever did, "Moonlight Bay" (many collectors consider the Edison record by Billy Murray and Premier Quartet to be the finest old-style male quartet recording ever made), "Jungle Moon," "Sugar Moon," "In the Glory of the Moonlight" and "It's Moonlight All the Time on Broadway." The west was paid tribute in "'Way Out Yonder in the Golden West." Ditty whose title included nearly all the seasons was "Goodbye, Summer, So Long, Fall—Hello, Winter Time." Attractions of beautiful feminine eyes were hymned in "Spanish Eyes" and "Open Your Eyes" (recorded on one Columbia record by Wenrich's wife, Dolly Connolly) and "Naughty Eyes."

Topical Hits

When the nation entered first World War, Wenrich had a topical hit, "Where Do We Go From Here?" Prohibition was joshed with "How Are You Goin' to Wet Your Whistle (When the Whole Darn World Goes Dry?") Percy kept in step with jazz era, producing such complex dance tunes as "All Muddled Up" throughout '20s.

Apparently, Wenrich never made any records, but his wife, who survives (however, she has been in poor health for years), was a Columbia and, later, Emerson star. She specialized in recording her husband's compositions. Of course, the pair was also big-time in vaude.

Probably Wenrich song that will last longest is "Put On Your Old Grey Bonnet," now considered a true folk classic. (There was an English song of about same period, 1909, titled "Put On Your Old Green Bonnet.") Some years ago, a French collector of what he thought were folk tunes told of listening to girls far back in mountains singing lovely things with words, "you picked me and I picked you in berry pickin' time." Wenrich wrote "In Berry Picking Time" in 1918. (Savant also said two finest Elizabethan folk songs he heard in his mountain journeys were "After the Ball" and "Two Little Girls in Blue.")

Percy Wenrich died on St. Patrick's Day. With his unfailing virtuosity, he had written, in 1915, a number that could be appropriately sung while sons of the ould sod were marching. It combined two of his favorite themes, beauty of moonlight and girlish eyes, and was called "When It's Moonlight in Mayo," referring to County Mayo in Ireland.

Gray Promotes M-G-M in N.Y.

Sanford Record Distributors, M-G-M Records distribs in the New York area, appointed Gordon Gray sales promotion and publicity manager last week.

Gray was formerly sales promotion manager for Sunland Music Co., M-G-M's Los Angeles distribs.

Fiddler's Suit Vs. NCAC Thrown Out of Court

The $100,000 damage suit brought by violinist John Creighton Murray against National Concert & Artists Corp. was dismissed in N. Y. Supreme Court last week by Judge Eugene Brisach who ordered the jury not to consider the case. Attorneys for Murray are planning to submit an appeal.

Murray, who pacted with NCAC in 1947, claimed that the agency did not use its best efforts to further his professional career. In June 1949, the suit asserted, NCAC sent a notice to its field offices stating "please remove Murray from the NCAC list immediately . . . he's no longer available under NCAC management and as far as we know he's not available under any other management." The distribution of the notice, Murray asserted, violated the 1947 pact and wrecked his career.

Violinist also sought $4,250 from NCAC as monies due him from appearances on the Civic Concerts series from Nov. 8, 1948, through April, 1949. Of this Murray was awarded $2,193 with $1,068 going to NCAC for payment of monies it shelled out to promote his tours.

Ralph Peer, head of Peer International, returns to his New York headquarters from Europe Monday (7). Peer was abroad for six months.

HILO HATTIE REJOINS OWENS' HAWAIIANS

Hollywood, April 1.

Hilo Hattie rejoined Harry Owens and his Royal Hawaiians on KTLA on her own terms after a five-month absence.

Hattie (Mrs. Frank Nelson) ankled the Owens crew after a 10 year association when Owens nixed her plans to p.a. between teledates. During the last five months she's been heading a troupe of her own in a trek around the country. When she returned to the Coast for a spot in U-I's "Ma and Pa Kettle Go To Waikiki," she and Owens got together and arranged a settlement.

HAVE YOU HEARD?

MILLS MUSIC, Inc.

It's Music by
JESSE GREER
Program Today Yesterday's
FLAPPERETTE
COLUMBIA #39666
PAUL WESTON and ORCH
MERCURY #5756 HARMONICATS
(Mills Music)

Listen to
DEAN MARTIN
Sing His
CAPITOL RECORDING
"PRETTY AS A PICTURE"
on the
Martin & Lewis Show
Friday Evening, April 4, NBC, Radio
MILESTONE MUSIC CO.
6526 Selma Ave., Hollywood, Calif.

sensuous

startling

sensational

Legend of the Sun Virgin

...climbing to a top position in sales alongside her first record-breaking success, *Voice of the Xtabay.*

Moises Vivanco

Moises Vivanco, talented and famous South American composer, has written inspired music that serves as an ideal vehicle for Miss Sumac's thrilling performance.

album no. 299 Capitol

Ray-4 Aces

Continued from page 57

platter-chatterers have made it possible for heretofore undiscovered talent to suddenly become fabulous successes.

Even the greatest diehards cannot raise the cry, this time, that any payola was involved in the picture. Nor were there even any "pressure groups" or gimmicks. The boys around the country who spin the platters latched on to something they felt was good, and the public agreed. Do you know of a fairer or better system for newcomers to get a break?

Actually, I believe that we are now on the threshold of a new era, because while this "newcomer business" actually has been going on for quite some time, your recent VARIETY story has pinpointed the situation, and painted a clear picture of it. The reason I refer to a "new era" is a letter which I received this week from Sidney Nathan, president of King Records. A year ago, a letter such as this would have been unprecedented. As it is now, it merely seems like normal procedure. The letter (addressed to all disk jockies), pointed out that King was "only too happy" to listen to any new artists or composers. Prior to this new era, how could an unknown ever get his song or voice into the inner offices of a recording company? Unless he had a first cousin or "knew someone who knew someone," his chances of being heard were practically nil. I say hurray for this new situation! I say hurray for the fact that one of the major labels (Decca), sent an a.&r. man to Rochester a short time ago to ask me if I knew of any unknown—but good—singing talent in this area. That was the first time in my 15 years in radio that a record company ever came here actually looking for talent. Again I say, this is a healthy situation, and part of this new cycle of "sizzling newcomers."

Incidentally, aside from the fact that all of this is opening doors for new talent, I think it is a healthy hypo to some of the old-school talent who have been living in an ivory tower.

I think it is making them more careful in the tunes they select for waxing, and, incidentally, is making them a bit more conscious of the fact that they do have a public. The Four Aces, for example, in addition to having best sellers on wax, are smashing nitery records, and are really knocking themselves out to be cooperative with personal appearances on the jock shows. Witness on the other hand, the recent debacle when a top artist failed to show up at a sellout house a couple of weeks ago here in Rochester. After a near riot in which the police had to be called, and all patrons refunded their money, the vocalist casually wrote it off with a statement to the local papers that he would "make it up to them, (the public)—some time." Those ivory towers aren't going to last very long with public relations like this.

So a final tip of the hat to your "sizzling newcomers"—and to the DJs who make it possible!

Froman's Sock Cincy P.A. For Music School Fund

Cincinnati, April 1.

Jane Froman packed the 2,500-seat Taft Theatre Monday night (31) for an appearance with a special showing of her 20th-Fox biopic, "With a Song in My Heart." Top was $2.50. Proceeds will start scholarship fund in her name at Cincinnati Conservatory of Music where she, too, studied on a scholarship.

Screening was followed by singing of several of 28 numbers she did in picture. She was accompanied by Bert Farber, WLW staffer.

Martiere to GAC

Chicago, April 1.

Ralph Martiere has been pacted to a three-year contract by General Artists Corp. After breaking in at the Lake Club, Springfield, Ill., April 8, band comes up to Melody Mill, Chicago, for two weeks, starting April 18. Group is then slated for Meadowbrook, New Jersey dancery, May 3.

Orch is also inked for Les Paul-Mary Ford show at the Paramount, N. Y., in June.

Songs With Largest Radio Audience

Survey Week of March 21

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

After I Say I'm Sorry	Miller
Anytime	Hill & R
A-round the Corner	Frank
Be My Life's Companion	Morris
Bermuda	Goday
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
Come What May	Shapiro-B
Cry	Mellow
Dance Me Loose	Erwin-H
Did Anyone Call	Remick
Gandy Dancers' Ball	Disney
I Could Write a Book—*"Pal Joey"	Harms
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Marshmallow Moon—†"Aaron Slick"	Famous
Noodlin' Rag	BVC
Oops—†"Belle of New York"	Feist
Perfidia	Peer
Peter Cottontail	Hill & R
Play Me a Hurtin' Tune	Pickwick
Please Mr. Sun	Weiss-B
Silly Dreamer	Witmark
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Slow Poke	Ridgeway
Tell Me Why	Signet
Trust In Me	Advanced
Until (Anema E Core)	Leeds
Wheel Of Fortune	Laurel
Wishin'	Midway

Second Group

A Guy Is a Guy	Ludlow
Always	Berlin
At Last At Last	Duchess
Believe It Beloved	Broadway
Blacksmith Blues	Hill & R
Down Yonder	LaSalle
Glorita	Life
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
Grand Central Station	Harms
Homing Pigeon	Shapiro-B
Honest and Truly	Lion
How Close	Life
I Wanna Love You	Finburgh
I Wanna Say Hello	Johnstone-M
I'll See You In My Dreams—†"See You In Dreams"	Feist
Jack and the Beanstalk—†"Jack and the Beanstalk"	Harms
Mistakes	Mills
My Love	Life
Pittsburgh Pennsylvania	Oxford
Silver and Gold	Blue River
Would You—†"Singin' In the Rain"	Robbins

Top 10 Songs On TV

Anytime	Hill & R
Be Anything (But Be Mine)	Shapiro-B
Cry	Mellow
Dance Me Loose	Erwin-H
Festival	Bourne
Please Mister Sun	Weiss-B
Tell Me Why	Signet
Undecided	Leeds
Wheel Of Fortune	Laurel
When I Take My Sugar To Tea	Famous

FIVE TOP STANDARDS

By the Light of the Silvery Moon	Remick
Give My Regards To Broadway	Vogel
I Wonder What's Became of Sally	Advanced
That Old Gang of Mine	Bourne
There's No Business Like Show Business	Berlin

† *Filmusical.* **Legit musical.*

Canadian ASCAP to Get Upped '52 Revenues From Radio Under New Ruling

Ottawa, April 1.

Composers, Authors and Publishers Association of Canada (Canadian ASCAP) is due to get a handsomely upped 1952 revenue under a ruling of the Copyright Appeal Board. Board switched the system for CAPAC's collections for music in its repertoire played by radio stations with the estimated result that privately-owned stations will double their collective sum and the public-owned Can. Broadcasting Corp. will pay around $25,000 more than last year.

Fees to be paid by private stations under the new ruling, which is retroactive to Jan. 1, 1952, are to be based on gross revenue of the stations. CBC fees will be based on gross revenue and population. Private station fees will amount to 1¾% of the gross revenue it reports officially to the federal Transport Dept. CBC, with considerably less commercial broadcasting, pays 1¾% of gross revenue plus 1% per capita of population.

Previous system based fees on the number of radio receiving sets in Canada at 14c. per set, CBC paying half (seven cents) and the private stations, as a group, the other seven. Unofficial estimates set the new rap at $350,000 for the private broadcasters ($152,421 last year) and $175,000 for CBC ($152,421 in 1951). CBC pays its percentage fee only on commercial revenue and no fees on revenue from acts of parliament or radio licenses.

Jack Meyerson Forms New Low-Priced Label

Another entry into the low-price long play disk field, Plymouth Records, was formed recently to peddle classical and pop etchings. Plymouth's initial catalog contains 50 classical works which were recorded in Europe.

Diskery's operations will be headed up by Jack W. Meyerson, former prez of the now defunct Musicraft Records.

FRAN WARREN

SINGS

I HEAR A RHAPSODY | MOTHER MOTHER

MGM 11190 78 RPM
K 11190 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

1540 BROADWAY NEW YORK 36 N.Y.

Queen Elizabeth Biog Put On Wax by Abbey In Solid Production

Against an historical backdrop covering events of the past quarter-century, Abbey Records has knit together a topflight long play etching relating the story of Queen Elizabeth, from her birth to her ascension to the throne. Platter, titled "The Second Elizabeth," is produced a la Columbia's "Hear It Now" and Capitol's "Hark, The Years," with narration, taped recordings and musical backing but it confines its material to the voices and events pertinent to the story of England's new Queen. It's a well-produced, excellently documented piece which capsules the world in which Queen Liz grew up with sock entertainment and information values.

David Niven, in the role of narrator, handles his assignment with sincerity and authority. The taped voices of such historical figures as the late King George VI, Duke of Windsor, Mrs. Eleanor Roosevelt, President Truman, Dean Acheson and Winston Churchill are effective. The few tapes available of the Queen's voice which are spotted throughout come across with impact. Best of her tapes is the first radio speech she made in 1940 (at the age of 14) to the children of Great Britain. Minor flaw in the album is that the Queen isn't heard often enough.

Behind-the-scenes staff headed up by Don Reid, exec producer; Bernard Green, musical conductor; and James Paul Terzin, scripter, rate plaudits for a firstrate production. *Gros.*

Kay Starr, Morse Top Paul-Ford in Cap Sales

After more than a year of pacing Capitol Records sales, Les Paul-Mary Ford and Nat (King) Cole have dropped down to third and sixth position, respectively, with Kay Starr and Ella Mae Morse taking over the one, two spots. Miss Starr is rolling along in high gear with her etching of "Wheel Of Fortune," while Miss Morse is clicking with "Blacksmith Blues."

"Fortune" is Cap's best selling disk with more than 800,000 sales racked up in about two months. "Blues" has already passed the 500,000 mark. Paul-Ford follow in Cap's listing with "Tiger Rag" and Ray Anthony's workover of "At Last" has taken over the fourth spot. Les Baxter's "Blue Tango" and Cole's "Unforgettable" the diskery's clicks in fifth and sixth positions, respectively.

Cooper Joins Redd Evans

Stan Cooper has joined Redd Evans' Jefferson-Music firm as contactman.

Cooper formerly ran an indie publishing company on his own.

A NEW MERCURY ARTIST

with a New Hit

RUSTY DRAPER

Six Feet of Red-Headed Dynamite

Currently Appearing

HERMIE KING'S RUMPUS ROOM

SAN FRANCISCO

Current Release

"JUST BECAUSE"

#5829

Nitery Tariffs Regulated in New OPS Rulings With 1951 as Basis

Washington, April 1.

New ceiling price system for restaurants, announced last Friday (28) by Office of Price Stabilization, has specific sections applying to cover charges, corkage, etc., especially where there are floorshows. Language covering these says:

"If you made a charge for entertainment on only certain days of the week or at certain times of the day during 1951, you may make an entertainment charge on other days of the week or at other times of the day for the same type of entertainment as long as that charge is no higher than the highest charge made for that type of entertainment during 1951.

"If, during 1951, you varied your charge for entertainment in accordance with the type of entertainment offered, you may continue this practice, provided the charge you make for any given type of entertainment does not go above the highest charge made for that type of entertainment during 1951.

"You may apply to your OPS district office for permission to institute or increase an entertainment charge in the following circumstances: (1) if you did not offer entertainment during 1951, and you now wish to do so and make a charge for it; or (2) if you offered entertainment but did not make a charge for it during 1951, and you now wish to replace the entertainment offered during 1951 with another type of entertainment and, by reason of the change, to institute an entertainment charge; or (3) if you offered entertainment for which you made a charge during 1951, and you now wish to replace the entertainment previously offered with another type of entertainment and, by reasons of the change, to increase your entertainment charge."

Regulation states further that for new restaurant and niteries opened in 1952, the ceiling price for cover charge for entertainment must be made by application to the OPS office.

Exemptions from the restaurant and eatery ceilings are provided for stands, such as those in theatre lobbies, which sell candy, nuts, gum, pretzels, ice cream, coffee, soft drinks, etc., and also the sale of food and beverages in vending machines.

Warner, N.Y., Completes Bill for Vaude Return

Lineup for the opening show of the Warner Theatre, N. Y., has been completed with Ella Mae Morse and Harvey Stone signed for the return of vaude at this house next Monday (7). Previously pacted were Gene Nelson and Louis Jordan.

On the following layout, starting April 23, the Ballet Theatre will be the sole stage attraction. The Sadler's Wells Theatre Ballet is currently in that house on a legit basis.

Warner Theatre has been without stage shows for nearly a year. The straight film policy didn't work out too well.

Mastin Trio's 60-Hr. Trek To Make Pitt Copa Teeoff

Pittsburgh, April 1.

Will Mastin Trio, with Sammy Davis, Jr., had a pretty hectic trip making their date last week at the Copa here. Threesome had a bit to finish up for the new Tony Martin pic, "A Song of Forever," at RKO, following their second TV shot with Eddie Cantor on the "Colgate Comedy Hour" and they didn't get through with it until late Friday night (22). They were due in Pitt on Monday (25) and since Mastin and the Sammy Davises don't fly, they hopped into their car early Saturday morning and by alternating drivers and pounding the highways continuously made the cross-country trek in about 60 hours. They reached the Copa only minutes before the first dinner show was scheduled and went on without even a music rehearsal.

Act gave the Copa the biggest week it's had in months, and spot's all-time high for any Lenten season.

Omaha's Gourmet Unopen Since Recent Fire Damage

Omaha, April 1.

The Gourmet, deluxe night spot, has not been touched since it was gutted by fire on the eve of its skedded opening recently. The place, which cost "Tiny" Barnes, local sports figure, more than $150,000 to furnish, never opened. It's on Omaha's busy Dodge St., eastwest artery.

Authorities have no idea whether Barnes' possible enemies could have had something to do with the blaze. It's still a local mystery.

Cafes Eye That Old In-the-Black Magic After Easter Period

New York nitery business still has not recovered from the ailment that comes annually on March 15, namely incometaxitis. The bulk of the business is still divided between two cafes, the Copacabana and the Latin Quarter. Business elsewhere is spotty and much of the b.o. in the other cafes is coming in tthrough the efforts of banquet managers.

Bonifaces feel that there will be some pickup after Easter Sunday (13), but aren't too optimistic over the immediate prospects. They point out that the garment centre, from which the niteries draw much trade, hasn't had too good a season. On the other hand, New York has been designated as a "distress area" in the allocation of defense contracts. The Government will, consequently, allocate more war work for this area than it has been getting to date. Business might pick up when that happens.

But at this point bonifaces are banking on a summer pickup. They hope that tourists will hit town in sufficient numbers to effect a hypo.

JANE FROMAN TO TOP N.J. RIVIERA'S 1ST BILL

Jane Froman will headline the first show of the season at the Riviera, Ft. Lee, N. J., April 22. She was signed late last week by Bill Miller, cafe's boniface, after the William Morris Agency's George Wood set up the deal.

Miss Froman's film, "With a Song in My Heart" opens at the Roxy, N. Y., Friday (4). Cafe run is expected to reap added publicity benefits because of the biopic.

Singer played the Riviera several seasons ago. She's in for 16 days at around $8,000 a week.

U.S. Revs Hit St. P. Flame With 3G Liens; File Appeal

Minneapolis, April 1.

Internal Revenue Bureau has slapped liens totaling $3,000 on the St. Paul Flame. Spot was the town's No. 1 nitery and only one playing name acts until its licenses were revoked last week after conviction of owner Henry Greene and a bartender for selling liquor to a minor later involved in holdups. The Government alleges arrears in withholding and excise cabaret and floor taxes.

Greene has appealed minor-sale convictions to the state supreme court. If latter reverses them, the city council has made known the spot's licenses will be restored.

Morgan's Steeltown Pair

Pittsburgh, April 1.

Al Morgan has been booked into the Twin Coaches in Belle Vernon April 28 and three weeks after that plays Bill Green's on Route 51. Two spots are only a half-hour drive from each other.

Just a month ago, Morgan played the Monte Carlo downtown and gave that room the biggest week in its nearly three-year history. At that time, management wanted him for a return engagement this summer, but that deal hasn't been set yet, and may not jell because of his two engagements in April and May so close to downtown Pittsburgh.

Philly Op in Jam On Sale to Minors

Philadelphia, April 1.

Testimony of two 16-year-old girls involved in the fatal stabbing of a sailor resulted in the holding of William Kranick, proprietor of the Top Hat club, in $1,000 bail for the Grand Jury (30) on charges of permitting the sale of liquor to minors.

Magistrate James McBride scoffed at counsel's pleas that "Kranik ran a respectable place."

Hamid Wins CNE Contract Vs. AGVA Toronto Opposition

Toronto, April 1.

In the "Canadianizing" of the Canadian National Exhibition, "ordered" by Mayor Allan Lamport, the George A. Hamid agency, N. Y., has beaten the rap on being "ruled out" as booker of the afternoon vaude show in the grandstand, plus the evening show. Representations by the Toronto branch of the American Guild of Variety Artists that Hamid is not an accredited AGVA agent and, therefore, could not line up CNE talent, went to no avail when Hamid was awarded the contract last week (26).

On claim that Canadian talent agents had been given the brushoff and the intimation that everything already had been set, Mayor Lamport stressed that he had just discovered that the Hamid deal had been set up by Elwood Hughes, CNE g.m., last December. (Hamid said in N. Y. that no papers were signed until last week. He has had this contract for some 25 years.) Lamport is still "ruling" that only Canadian agents can book CNE acts, based on fronting by Bob Logan, Canadian representative of AGVA.

Admitting that he was inexperienced in show biz technique, but insistent that the CNE get away from American agency "domination" of the past, Mayor Lamport had agreed with Hughes that Hamid line up the afternoon and evening grandstand shows but changed his mind when George Taggart and Norman Harris, Toronto talent agents, with the reported backing of Logan, protested that Hamid does not hold an AGVA franchise. Mayor Lamport hotly insisted that Hamid should have been properly accredited before he (Lamport) had given his okay prior to the "revelations" of AGVA.

It was reported that Hamid's contract received the unanimous vote of the CNE committee in charge. His Canadian rep is Len Humphreys, who is also his stage manager at CNE.

Hamid gained the contract in the face of bitter political opposition as well as a campaign against him by AGVA, with which he has been feuding on the union's insurance scheme.

Martha Raye's L.Q. Date 1st N.Y. Cafe in 2 Yrs.

Martha Raye will play her first New York cafe stand in two years at the Latin Quarter, starting Aug. 31. She previously played the Riviera, Ft. Lee, N. J., and prior to that had a long run at the now defunct Harem.

Latin Quarter boniface Lou Walters occasionally puts names in not only to buck the competition of the Riviera and the Copacabana, but in this instance so that he can nab additional coin because of the influx of tourists over the Labor Day weekend.

Walters is currently in Las Vegas and is expected back later this week.

Givot's N.Y. Concert

George Givot will give a concert at Town Hall, N. Y., May 5. The former nitery and vaude comic has been essaying longhair stands for some time. He recently concertized at the Wilshire Ebell Theatre, Los Angeles.

Givot will give selections which will include lieder by Schubert, Wagner, Handel, Mozart, Mendelssohn and Jacques Wolfe. Ivory backgrounding will be by Ralph Linsley.

Percenteries Singing Annual Blues; 'Save a Buck, Bring in 2' New Refrain

Angelo's, Omaha, Pacts Series of Name Bills

Omaha, April 1.

Angelo's only local nitery booking high bracket acts, will continue that policy. Next three bills are the Mary Allen quartet, Peewee Hunt and his show and the George Shearing outfit. Marquee acts in the immediate past at this spot included Nellie Lutcher and Willie Shore.

In going in for names, Angelo's is now expertimenting with a 50c cover on Saturday nights only, but may be encouraged to a nightly tariff if the response is good.

Lena Horne Ups Lido 3G Per Day in Paris Stopover on Big Tour

Paris, April 1.

Lena Horne, booked for the week she is spending in Paris on her way to Israel by Pierre-Louis Guerin as a hypo for his Club Lido, would still be giving encores if she had heeded requests of the patronage which would not permit her to leave the floor. Advance reservations for the engagement jammed the nitery.

At opening (25) she appeared in a fetching white gown and with Arnold Ross at the piano, Joe Benjamin as bassist and Bill Clark as drummer, she sang nine songs. For her next appearance she switched to an equally effective black gown.

Reception was such that it shows potency of talent here provided it really is first-class and a sure draw. Otherwise it means a deep dip in the red. Hypo at the Lido can be estimated as an increased take of $3,000 per day.

Her Paris date is to be followed by others in Monte Carlo, Milan, Genoa, Florence, Rome and Naples. From there, she and her troupe sail April 27 for Israel for a series of concerts and then to London for two weeks at the Palladium, following with Glasgow, Liverpool, Dublin, and spots in Norway, Sweden and Denmark.

JOSIE BAKER SCORES IN MEX CITY NITERY

Mexico City, March 25.

Top recent socko in niteries here, for the first time in Mexico, is Josephine Baker's presentation, "Chez Elle," at the newest after-dark spot, Rumba Casino. Opening night drew turnaway trade. That is continuing.

Miss Baker had intended to play Havana this month. But the Batista coup obliged her to cancel and continue here indefinitely.

Rumba Casino is yet another try where two very good niteries, the Minuit and Claridge, born of the extraordinary wartime boom here, had flopped. La Baker, reportedly, is taking 20% of the gross.

Wirtz Icer's 2 in Canada, Closing Season in Cincy

Chicago, April 1.

Arthur Wirtz's "Hollywood Ice Revue" is doing two repeat dates before swinging into Canadian territory. Show goes back to Indianapolis for five days starting April 12 and also Detroit for five more beginning the 18th. First north of the border engagements will be at Maple Leaf Gardens, Toronto, April 24-30, and the Forum, Montreal, May 4-11.

Blader swings back into the States to Cincinnati and plays the Garden there week of May 14 to close the season. Plans for the 1953 tours are now being made with Barbara Ann Scott as headliner again.

Cafe de Paris Lineup

London, April, 1.

Hermione Gingold is booked to open at the Cafe de Paris April 21, for one month following Dwight Fiske. Hildegarde follows on May 19, also for one month, after which Noel Coward returns for six weeks starting June 16.

Cafe then closes for six weeks for redecorations, reopening Sept. 15 with Jack Buchanan.

Agency business is hitting its annual crisis, with commissions reaching their lowest point of the year. Agency toppers are looking over every department for economies, and some minor help have been let out, with others slated to go. In one agency, assistants have been demoted to secretaries. Some cuts are expected later this month.

In several offices, the execs have been giving staffs pep talks in an effort to line up some new sources of revenue. At one office, for example, signing of new singers was stressed. It was pointed out that this type entertainer is the most easily developed these days. A record contract is sometimes all that's necessary. At this office, it was held, the lead in this department has passed onto General Artists Corp., which has been most successful in building singers. It was indicated that should there be no improvement in this direction, there would be some changes made.

The agency crisis is in a great measure due to the decline in nitery and vaude revenues during the past season. There has been an appreciable slide in video revenue during the last few months, which has deepened the overall percentery emergency.

The agencies are not willing to hold onto the present number of employees over the summer, even though there is some indication that there will be a pickup in the fall. The major offices have had some minor housecleanings, but nothing approaching a major retrenchment wave in any department.

Not too many economies can be made in the vaude and nitery sectors since these were cut to the minimum some time ago. However, other divisions can be tightened up and it's likely that unless there is an appreciable pickup, more departments will be working with minimum personnel.

Henie's $67,000 Refund On Bronx Cancellation

Task of refunding money for the cancelled Sonja Henie engagement at the Kingsbridge Armory, Bronx, is more than half completed. Ticket takers, as of the weekend, had refunded $67,000 of $90,000 advance.

Refund booth located at the Bond clothing store on Broadway will stay open until Friday (4) to take care of stragglers. It's likely that refunds after that will be done through a postoffice box number to be set up.

Miss Henie was slated to start at the Armory last Wednesday (26) but called off the show ostensibly because Armory officials demanded a $1,000,000 bond. Miss Henie opens at the Teatro Blanquita, Havana, this month.

Ralph Slater Loser In Hopnotism Damage Suit

London, April 1.

Ralph Slater was ordered to pay $2,800 damages and costs to a 23 year-old girl who alleged negligence and assault after she had been hypnotized on the stage at a Brighton Theatre in December, 1948. The plaintiff, Diana Grace Rains-Bath, complained of anxiety neurosis after the stage incident and was treated subsequently by a medical hypnotist. It's believed that this verdict eliminates any future possibility of hypnotism acts playing British vaude.

The hearing at Sussex Assizes lasted three days. During the last two days, Slater conducted his own defense after his attorney had asked to withdraw, complaining that he could not agree with Slater's procedure for defense. During the hearing, Slater was frequently called to order by the judge for using Americanisms. While making his final address, he was prevented from walking around the court and facing the jury. Slater argued he was not on trial for stage hypnotism, but for negligence and assault.

Attorney for the plaintiff asked substantial damages.

The case drew frontpage newspaper coverage, because the hearing followed attempts to introduce legislation in Parliament to prohibit stage hypnotism.

AGVA to Mull Defense of Connors Vs. Suit by Insurance 'Originator'

Question of whether the American Guild of Variety Artists will defend Vic Connors in a suit brought by David Cohen, who claims to have originated the plan used in the AGVA insurance program, will be decided by the union's board. Union counsel, Silverstone & Rosenthal, are said to be opposed to the step, inasmuch as such assignment to the defense may automatically mean that AGVA assumes responsibility for the acts of Connors as an individual.

Union has been served with papers in which Connors; Henry Dunn, former national administrative secretary, now heading the Lew & Leslie Grade office in Hollywood; Matthew M. Adler, broker on the AGVA insurance program, and Fred J. Kothe, a licensed N. Y. broker, who fronted for Adler until latter obtained his license in that state, are being sued by Cohen for $150,000. Adler is collecting commissions on the deal and Cohen feels that the cut is rightfully his. Alan Corelli, ex-Theatre Authority, served the papers. It's believed that he brought Cohen together with AGVA.

Union counsel have brought up the question of responsibility because of a letter written to Silverstone & Rosenthal by Connors stating that inasmuch as he was acting for the union, it is up to the union to come through on his behalf. However, it's noted that AGVA was not named as a defendant in the suit, and feeling among counsel is that the union should not enter a situation which may cost them a good deal of money. Some feel that the union, in supplying counsel, might be considered responsible for any damages that may be awarded to Cohen.

It's expected that a hot fight will take place when the AGVA board meets to discuss the issue.

Court Limits Suits Vs. Henie to Current Claims In Huge Balto Actions

Baltimore, April 1.

Judges of the Supreme Court last week stayed the filing of any more pleas in connection with the damage suits against Sonja Henie over collapse of stands at the 5th Regiment Armory here March 6. Court froze all further pleadings because of the large number of suits involved. About 230 claims, amounting to more than $5,000,000, have already been placed before the courts.

Jurists explained that they wanted to hear one phase of the case at a time in order to expedite matters. It was also pointed out that depositions will be taken from Miss Henie next Monday (7) before Judge Emory H. Niles.

Miss Henie is currently in Havana for her icery date at the Teatro Blanquita.

LANDRE and VERNA

AMERICA'S MOST EXCITING DANCERS

CURRENTLY
PALMER HOUSE
CHICAGO

OPENING MAYFLOWER, Washington, D. C., April 14
JEFFERSON HOTEL, St. Louis, May 23

DIRECTION:
HANS LEDERER
LEW AND LESLIE GRADE, INC., LTD.

Mull 'Jewel Box Revue' For Showcaser in Pitt

Pittsburgh, April 1.

It begins to look like the Miami Beach "Jewel Box Revue," which has spent the last two summers here at Balconades, about 10 miles from downtown, will get an even better break locally this year following the sale of Balconades for its conversion into a business property. Negotiations are underway for the Doc and Danny show of femme impersonators to be berthed within five miles of the Golden Triangle, in East Liberty at Johnny Brown's Club.

Although Brown's doesn't have the capacity of Balconades, it's better located and seats as many as the Jewel Box in Miami Beach. In past years, Brown's usually has been closed during the warm months except for occasional weekend operations.

IBEW's Name Bills In Midwest For Member Pitch

Chicago, April 1.

International Brotherhood of Electrical Workers here is putting an unusual twist on recruiting drive for new members in midwest cities. If plan is successful, it will be adopted on a larger scale.

AFL union is packaging a vaude revue headlining Beatrice Kay and Jack Durant and will present show before telephone operators in St. Paul, Minneapolis; Sioux Falls, S. D.; Omaha and Des Moines starting April 7. If the scheme works before the CIO helloers, more shows will be sent out and repeat entertainment will be given in the spots first visited.

Deal has been worked out with Phil Lampkin of the William Morris office here and Frank Darling of the IBEW. Local here is the largest in the country, mainly due to area's huge radio and TV factories. Union presents vaude shows here twice-monthly, buying headliners like Jimmy Durante to top the bill. Last week Pat O'Brien was in the star niche.

Ohio Ct. Rules for Patron Who Forgot to Duck Puck

Columbus, April 1.

In a decision of interest to arena managers and others operating similar facilities, the Ohio Supreme Court last week (26) upheld a $22,500 verdict awarded a spectator for injuries sustained in Cleveland while watching a hockey game between the Cleveland Barons and a Philadelphia team in 1948.

Herbert W. Morris, of Lakewood, won the verdict from the Cleveland Hockey Club, Inc., as the result of a compound fracture of the skull suffered when he was struck in the eye by a puck.

In upholding the lower courts, the Ohio Supreme Court held that a patron occupying a reserved seat who has never seen a flying puck does not, in the absence of any warning, assume the risk of being hit by a puck flying from the arena during the game. The judges went further, to hold that the dangers to spectators at a hockey game played in an arena 200x85 feet are not so general as to be matters of common knowledge.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 1.

The John Van Burens in from N. Y. for a weekend chat with their son, Ray (IATSE), whose progress heads the list of comebacks.

Thanks to Jim Walsh, ex-VARIETY mugg now with station WSLS, Roanoke, Va., for the rare oldtime phonograph records. Ditto to Al McRea, Sr., Westville, N. J.

Ann Ducey and Edward (ABC) Davidson shot in from N. Y. to celebrate the occasion whereby Grace Davidson rated an up from the observation routine to the ambulatory department.

Helen Vick, in from Dallas (Warner Bros.), registered as a new guest for observation.

Two newcomers here who are all elated over their progress are Thomas Lewey Burlington and Helene Baugh.

Write to those who are ill.

'BAGELS' BAGS 23½G IN 2D PHILLY WEEK

"Bagels and Yox" pulled $23,500 during its second week at the Forrest Theatre, Philadelphia. Show closed there Sunday (30), will open tonight (Wed.) at the Mosque Theatre, Newark, for four days and continue with dates in Washington, Baltimore and Norfolk before coming to the Flatbush, Brooklyn, April 9, and the Windsor, Bronx, April 16.

It's slated to open May 11 in Chicago for a run.

Harlem Globe Trotters Make B.O. Bonanza As Basketeering Barnums

Like professional wrestling, basketball as played by the Harlem Globe Trotters is in that twilight zone between sports and show business. The fanciest crew of ballhandlers in the business, the all-Negro Trotters have parlayed their court finesse and circus antics into a worldwide boxoffice phenomenon under impresario Abe Saperstein.

At a $6 top, the Trotters packed Madison Square Garden, N. Y., last Sunday (30) to capacity twice in an afternoon-evening doubleheader with a collegiate all-star aggregation, which was beaten in both games. For the crowds, however, the contests themselves were strictly subsidiary to the Trotters' clowning before and during the games.

Although Saperstein arranged for a top-drawer vaude show between the halves, it was the Trotters who supplied most of the kicks at the Garden in the warmup period with a spectacular exhibition of ball-passing to the tune of "Sweet Georgia Brown," the team's theme song. High point of this act was the dimming of the Garden lights with a beam spotlighting the Trotters' phosphorescent gloves and ball while they beat out the rhythm.

The half-hour intermission was covered by a good lineup of acrobatic and juggling turns with the addition of a glamor angle via the appearance of French actress Gaby Bruyere in a song and can-can hoofing act. The Garden, unfortunately, was not the best showcase for Miss Bruyere, whose singing was lost in the unstoppable audience shuffling and noise. The other acts included a first-rate trampoline boy-girl team from Cincinnati Univ.; the juggling Rudy Cardenas and a Chinese hand-balancing trio, the Tong Bros., all of whom clicked solidly in the general circus atmosphere.

The Trotters, incidentally, took off from the Garden for a cross-country tour with the collegians, following with an overseas trip to the Far East, India and Europe. The team, headed by the crowd favorites, Goose Tatum and Marques Haines, is the steadiest working troupe in show business with a 51 week circuit guaranteed each year. *Herm.*

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
* * * * *
NOW
CARIBE HILTON HOTEL
San Juan, Puerto Rico
Dir.: Fred Harris—A. J. Greshler Agency

PATRICE JAN
HELENE and HOWARD
HELD OVER
EDDY'S, KANSAS CITY
Dir.: M.C.A.
Per. Mgt. TOM SHEILS

Mpls. Tables Bill On Cafe Finances

Minneapolis, April 1.

The combined city council health and hospital and ordinances and legislation committees voted down a proposed amendment to the city's liquor ordinance designed to disclose multiple and concealed ownership of local niteries and other establishments dispensing alcoholic beverages.

Action followed a public hearing at which particular objection was voiced to a clause which would have required a financial statement of income and expenditures from all liquor license holders, specifying all parties receiving any part of the revenue and the amount.

After the committee voted 6 to 2 to table the proposed amendment, its authors announced they'll reintroduce it in a revised form, with the objectionable clause eliminated.

Meanwhile, one of the city's largest niteries, Curly's, is still shuttered following revocation of its licenses for selling liquor after hours, and the council hasn't yet made known if it will permit the establishment's sale for a reported $100,000 or throw the valuable liquor license on the open market. Also, a municipal court judge hasn't rendered his decision in the case of Vic's, another leading nitery, charged with selling liquor to a minor, and in St. Paul the license of the Flame, top bistro, is hanging in the balance following conviction on a similar charge.

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
35 ISSUES $25
First 13 Files $7.00. All 35 Issues $25.00
Singly: $1.05 Each IN SEQUENCE Only
(Beginning with No. 1—No Skipping)
• 3 Bks. PARODIES per book $10 •
• MINSTREL BUDGET $25 •
• 4 BLACKOUT BKS., ea. bk. $25 •
HOW TO MASTER THE CEREMONIES (reissue), $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300, Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1130

JAY MARSHALL

Now Touring
Rehearsal Halls
Management:
MARK LEDDY

Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS
* TALENT CONTEST *
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

JACK DENTON
WORLD'S GREATEST COMEDIAN
(It's a Small World)
c/o IVAN CHARNOFF
Chicago

Yank Acts Need Strong Union Aid To Offset That Paris Pusharound

Paris, April 2.

Not until AGVA or Equity open a Paris office and secure the services of a hep lawyer to protect the interests of visiting U. S. talent will American performers get a fair chance here. When something goes wrong, either in payments or in other contractual matters, all the performer does—or can do most of the time—is to complain to his agent. Latter takes up the matter, and in some cases very perfunctorily, since he stands to lose more from a dissatisfied permanent booker than from a transient artist. In many cases the agent has not taken the trouble to get the performer his working papers, placing him in a condition where he can't even start to sue if he wants it. In other cases, such important matters as payment of rehearsals, or permission to double, or billing, are settled on a handshake, which for the U.S. performer turns promptly into a headache.

All Paris operators and agents are not black sheep. Operators like Pierre Louis-Guerin of the Lido, or agents like Felix Marouani (representing the William Morris agency) or Dave Stein of MCA, are strictly on the up and up. But too many localites resort to practices which, to say the least, are unethical.

An American actress, booked to star in one of the biggest shows in Paris, found herself compelled to quit before opening when no suitable material could be found for

(Continued on page 66)

Talk Krupa Jap Trek

Deal is on for Gene Krupa to tour Japan following his current stand in the Hawaiian Islands. Upon completion of negotiations, Krupa would tour military bases in that country and also play civilian promotions.

Joe Glaser, head of Associated Booking Corp., is making the deal for Krupa.

Pitt Penn's Names

Pittsburgh, April 1.

Penn Theatre, Loew de luxer which had the Tony Bennett-Toni Arden stageshow knocked out last week when Bennett fell ill, has rebooked another act which has been on and off for some time. It's the unit headed by Les Paul & Mary Ford, featuring Richard Hayes, and comes in week of May 3.

Package of Four Aces and Margaret Whiting set for Penn June 6 and Johnnie Ray is slated to follow them a couple of weeks later. Stanley thought it had Ray tied up for a date early next month, but the Penn won out in the bidding. Stanley, which played Gene Nelson-Connee Boswell recently for its first flesh in nearly a year, has nothing in sight for immediate future.

Havana Montmartre Acts Make Hay by Doubling

Acts playing the Montmartre, Havana, will be able to pick up some additional change by doubling at the Radio Centre Theatre there. George Prentice has been pacted for the dual chores starting May 8.

Last season, Mario Aguerre Madrano, Montmartre boniface, set up deals whereby acts would play his cafe, the vaudery and would work a radio station. It was thus possible to get acts for less coin at each spot since the overall was more than they could make in any one medium. In addition, each component chipped in on fares.

System didn't stay in effect too long, but it has apparently been revived with the theatre and cafe doing the importing. Leon Newman agency set up the Prentice deal.

Miller 3's San Antonio Bow After Crash in Denver

San Antonio, April 1.

The Johnny Miller Trio opened at the Tropics here after a narrow escape near Denver, where their auto and trailer slipped off the icy highway and crashed into a ditch.

Miller is the original bass player with the Nat "King" Cole Trio.

Hub's Old Howard Throws In the Sponge But May Reopen in Midsummer

Boston, April 1.

Due to a severe nosedive in biz, a combination of the general slump hypoed by the recent cleanup drive set off by Archbishop Cushing, Hub's oldest burley. theatre, the Old Howard, shuttered last week (29). While the theatre usually suspends activities for about six weeks during the summer, this is the first time that conditions have forced such an early closing. According to present plans, the house will reopen in August, but a recent announcement that owner Al Somerby, who has operated the spot for 50 years, is ready to retire and wants out may change the entire picture. It's reported that several operators would like to take over the lease, but Somerby figures 50 years in the biz is long enough and intends to dispose of his entire holdings.

While peelers, in accordance with the laws dusted off following the cleanup drive, are supposed to stick to a "modified" strip, a glimpse of Rose LaRose, featured in the windup bill, indicated the heat is off. But even that is apparently not enough inducement to lure sufficient customers to the boxoffice to offset the red ink.

Ray's 7½G in Texas

Dallas, April 1.

Johnnie Ray has been booked for Texas dates from Sept. 22 to 28. Singer will play Joe Bond's Sky Club here, Sept. 25-28, after the Plantation Club in Houston, Sept. 22 to 24.

Ray will receive $7,500.

'Flattop Follies': Battle Atmosphere Greets USO Unit on Berthed Carrier

By JOE COHEN

If USO-Camp Shows execs had been deliberately looking for a situation whereby CS troupes would have simulated battle conditions, they could hardly have found a better basic training ground than that under which Unit 1021 broke in Thursday (27) on the USS Oriskany, docked at the Brooklyn Navy Yard. It was probably the closest to such conditions available in stateside entertainment.

The setting itself was sufficiently rugged to pass muster for the mccoy, with the troupe working on a canvas-covered lift which brings planes onto the flight deck of the carrier. However, the greatest preparation for rough work came during the opening act when loudspeakers instructed the fire-fighting crews to report to stations pronto. Several gobs rushed off to fight a blaze which had broken out because of some welding being done aboard. Shortly afterward, an officer announced that none of the assemblage was in any danger and "Please enjoy yourself." The acts were later interrupted occasionally by loud hammering backstage.

With these unscheduled gimmicks, this troupe would have had the best training for work near the Korean battlelines. However, the outfit is slated to work the Northeast Theatres and afterward in Africa and the Caribbean.

Show Goes On and On

The unit, once it gets some kinks ironed out, will offer some prime entertainment. Show comprises good acts, but on night caught, they were probably testing all their material, and each turn performed for interminable lengths. Running time was accentuated by the fact that most of the chairs were uncomfortable, and also because a large number of hostesses had been assembled on board for a dance, and the show would be cutting into the terping time.

Debbie Hadley, who works with

(Continued on page 66)

Tony's Vegas Windfall

Las Vegas, April 1.

Abe Schiller, entertainment director of the Flamingo Hotel, Las Vegas, apparently believes that one good turn deserves another. Schiller agreed to let Gene Nelson go four days before expiration of his contract so that he could open at the Warner Theatre, N. Y. whereupon Tony Martin agreed to step in for the four days starting tomorrow (Thurs.).

In return for that favor, Schiller has been lettering disk jocks, and newspapers to do everything possibly for Martin, and extending the hospitality of the Flamingo to recipients of his missives.

Fate of Cleve. Pettibone, 4th Raided, Up in Air

Columbus, April 1.

Future of the Pettibone Club, plush Geauga County nitery and gambling spot in the Greater Cleveland area, is again in doubt. The spot was closed by Gov. Frank J. Lausche's raiders in June, 1950, and the state fire marshal's order to raze the establishment has since been the subject of court tests. Most recent decision came last week (24) when the fire marshal's order was reversed in Franklin County Common Pleas Court at Columbus by Judge Joseph M. Clifford. The fire marshal's office has not yet decided whether to appeal.

Closing of the Pettibone marked the fourth and last raid on gambling spots singled out by Governor Lausche. The Mounds Club in Lake County was closed July 9, 1949; the Jungle Inn, Aug. 12, 1949; and the Colony Club in Lawrence County, Dec. 20, 1949.

Liberace, pianist, has been signed for the Emerald Room of the Shamrock Hotel, Houston, June 10.

'Flattop Follies' Atmosphere

Continued from page 65

balloons and has a pleasing line of gab, started the proceedings. Aside from the interruptions that broke up her turn, she held the gobs nicely. She makes some fancy formations on the balloons and hits it off with an okay reception.

The Fontaines, comprising two boys and a girl, couldn't show their best terp steps on the floor on which they were working, but their acro work went over exceedingly well. They have some picturesque and difficult tricks that win mid-term applause and they look like the type of turn that can meet visual requirements in all situations.

Chester Dolphin, who works as emcee, is a vet juggler who has integraded a line of chatter with his manipulations. Dolphin's lines aren't for the east side trade, but they have sufficient laugh content to hit the maritime tastes. His juggling is good and his emceeing gives the acts proper buildup.

The magic by Kismet is standard for the course. The tricks and gab are okay and hit the mark. However, there could be some pruning so that the stint would have greater punch. He works with members of the audience for additional laughs.

Roy Smeck, who has worked most USO-Camp Shows routes, shows a fine line of string instruments. He works out on the banjo, uke and guitar for trick visual and musical effects. It's another item that the sailors liked.

Accordionist Lola Jay, backed by sax, drummer and piano, does an occasional song acceptably and a good job at showbacking.

Unit is so constituted that it can be split up for duty in hospital wards. Overall design of this layout is good. A job of editing is needed to put it on a par with some of the better layouts masterminded by Abe Lastfogel, Jim Sauter and Lawrence Phillips.

Cole Circus Programs TV Acts for Chi Sure; Road Tour Cancelled

Chicago, April 1.

Cole Bros. Circus, which will not tour this year as a unit, is making a special pitch in the act department, buying several because of their TV popularity. While most of the 52 acts, largest number the circus has had, have not appeared on video due to production problems, there are a great many that have and the Arthur Wirtz-controlled aggregation is putting special emphasis on those.

There will be no headliner on the bill which opens April 18 at the Chicago Stadium and runs through May 4. Circus decided not to try a tour as railroad expenses were too high and has desposed of all rail cars except one, converting to 12 trailer trucks.

After the Chi run, management will lease equipment and animals to fair and circus groups. Sam Levy, of Barnes-Carruthers, again has set the talent which will feature Unis, Elly Ardelty, Baudy's Greyhounds & Monkeys, Professor Keller's Cats, Natal, and 12 working elephants. Bill Burke produces.

Most Equipment Sold

Peru, Ind., April 1.

The Cole Bros. Circus, once billed as "the world's second largest," has dwindled to little more than a sideshow of horses, ponies and elephants, and a spokesman in Chicago said the show will not go on tour this year. Last year the road tour was discontinued for the first time since it was organized in 1934 at Rochester, Ind., by Zack Terrell and Jess Adkins.

Most of its major equipment is sold or up for sale. The circus weathered bad business, frequent changes of ownership, bankruptcy, and a $150,000 fire in 1940 that destroyed nearly 150 of its animals. At times it employed up to 700 persons, featuring Clyde Beatty, Terrell Jacobs, Ken Maynard, and William (Hopalong Cassidy) Boyd.

Boyd, Arthur Wirtz, and James D. Norris, an associate of Wirtz, bought the show in 1950 as it faced a new set of bankruptcy proceedings in Indianapolis Federal Court. Winter quarters were moved here with several thousand dollars spent on the new quarters, much of it for a new elephant barn.

William B. Horstman, Chicago, vice president, said the show sold its 29-car train and was substituting motor trucks. Company plans to accept advance engagements rather than gamble on tours, he said. Most of the show's parade menagerie has been sold, and only performing animals were retained. The animals will be billed under the Cole Bros. title at an annual spring show at the Chicago Stadium, April 18 to May 4.

Covent Garden Ups Prices

London, April 1.

Because of rise in production costs, Covent Garden Opera House has upped admission prices for most parts of the theatre. Increases range from 7c. to 20c.

Orchestra seats will now have a top price of $2.70 as against $2.50. Grand tier seats jumped from $2.80 to $3.00. Increased admission prices will add approximately $280 to the gross capacity of the house.

Laine Pays 60G To Ex-Managers

Hollywood, April 1.

Frankie Laine, who recently dismissed his managers, has settled with them for $60,000, representing their potential revenue for the pact's remaining 30 months. In addition, he'll pay disbursements and general bookkeeping items accrued in the past.

Under their deal with Laine, Sam Lutz, Dick Gabbe and Seymour Heller were receiving 12½% of his gross earnings. The trio's attorney Max Fink, commented after the settlement, "we're satisfied, although we think the amount is less than would have been earned in that period."

Singer, booked by General Artists Corp., is witnout a manager at present.

H'wood Savoy Now Troc In Steinman Takeover; Eckstine as Teeoffer

Hollywood, April 1.

Harry Steinman, husband of singer Fran Warren, and Bernie Ebbins, brother of personal manager Milt Ebbins, are taking over the Sunset Strip eatery now known as Savoy and will reopen it May 8 as an intimate nitery called Trocadero, with Billy Eckstine as initial attraction. Eckstine will play the spot almost three weeks before heading east for his N. Y. Copa stand.

Steinman plans no dancing policy, with Dave Barbour combo furnishing show music, and entertainment will be along the lines of the N. Y. Blue Angel. Name singer policy is being set, with Miss Warren probably playing there later.

Duo took over the spot last weekend and shuttered it for refurbishing. They are paying off the Phil Ohman band which had been playing there. Nola Hahn, longtime local club and restaurant operator, who'd been running Savoy, is not in the Trocadero setup.

Pitt Singer Pacted For Featured Coast TV Spot

Pittsburgh, April 1.

Johnny Kirby, local radio-TV singer, has pulled stakes for Hollywood, where he's been signed as featured singer on Al Jarvis' two-hour daily TV program over KECA-TV. Kirby landed the job recently while vacationing on the Coast. He heard Jarvis was looking for a new vocalist, made an audition and was promptly tagged.

Last year, Kirby took a trip to the Coast and that time landed the juve lead in the Paula Stone-Michael Sloan musical, "Little Boy Blue." What that flopped, he returned to Pittsburgh and for the past several months has been under contract to Duquesne Brewing Co. as singer on its Slim Bryant programs on both AM over KDKA and TV over WDTV. Kirby came back from the Coast to do his last Bryant "Dude Ranch" TV'er last Wednesday night (26), on which Rosemary Clooney guest-starred, and returned to Hollywood immediately after. He was due to join Jarvis yesterday (Mon.).

Stepin's Texas 2

San Antonio, April 1.

Stepin Fetchit has been booked for Don Albert's Keyhole here, April 16-17, in line with new policy of "special attractions."

Ernie Fields' orch has opened at the spot with Frank James, one-legged dancer.

Benny Sticks to Radio

Continued from page 1

considerable discussion with top CBS and American Tobacco brass, to do whatever was desired by the tobacco firm's prexy, Paul Hahn. And Hahn, it's understood, gave the nod to AM, on the assumption that video does not yet offer the same mass circulation coverage required by a product seeking mass consumption as that offered by radio. Whether the budget of Benny's show will remain at $30,000 per week hasn't been divulged, but it's believed that the comic will receive the same payment next season, under his Amusement Enterprises deal with CBS and Luckies.

Luckies Needs Radio

On the basis that the manufacturer of a mass consumer product in a highly competitive market still needs radio to hit the requisite mass audience, it's pointed out, Luckies was swayed by the fact that Benny's radio show has been at or near the top of most rating surveys all season. If the comic abandoned radio to concentrate on TV, Luckies would be left with virtually no radio representation, since its "Hit Parade" and Kenneth Banghart news show, both aired on NBC, hit nowhere near his rating. That's the factor which is expected to influence other top-spending AM advertisers who are also considering dumping some of their costlier packages.

Whether the other sponsors in CBS' potent Sunday night lineup will now swing immediately into the renewal field remains to be seen. It's been generally conceded, though, that the top-rated Benny show anchored the rest of the evening, and thus his decision would pull the rest into line. Others in the Sunday night lineup are "My Friend Irma" at 6, which has already been pacted for next season by Cavalier cigarets; Colgate's "Our Miss Brooks"; Rexall's "Amos 'n' Andy"; Coca-Cola's Bergen-McCarthy show, and Philip Morris' "Playhouse on Broadway.

Of these, Edgar Bergen is considered most up in the air at this time, since he has not signed for next season yet and both NBC and CBS are pitching for him. Benny's TV shows next season, incidentally, will continue to be aired Sunday nights at 7:30, in the time held the other three weeks each month by Luckies' "This Is Show Business."

Benny Dropping Harris

Hollywood, April 1.

Jack Benny is reported dropping Phil Harris from his radio show at close of this season, after 15-year association, with Bob Crosby the likely replacement. Understood Benny favored Crosby since latter appeared on his telecast, which Benny considers his best yet.

Relations between Benny and Harris became strained when the latter refused to guest with the comedian on his teleshow.

Yank Acts

Continued from page 65

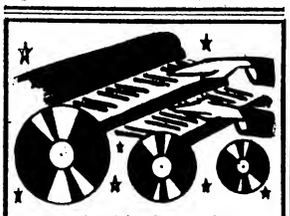
her because the house wanted to promote one of its own babes.

That same actress, now due to open in another show, has a strange feeling that the man in charge of rehearsals is doing all he can to cut her material to such an extent that she will hardly be able to make any impact on the audience.

Another case in point is that of an American dance act, originally booked into another spot at about half its U. S. salary with the idea of doubling elsewhere.

When a chance came for that act to get such work in a big show, which it is currently stealing, and where it had been promised adequate billing and publicity, it found itself compelled to agree to pay the management a kickback amounting to 25% of its salary there to be permitted to double in the big show, and unable to obtain from latter the right kind of publicity and billing. The act, not hep to French practices and chary to resort to a lawyer to get the matter straightened out, since the agent did not insert the necessary provisos in the contracts, is now unable to protect itself, and the agent fears that pressing the matter might irk a couple of his local big buyers.

There are plenty cases when operators would find honesty pays if they were sure that some big organization, with plenty of coin to back its claims, and able to enlist the right kind of legal talent to insist on enforcing them, could be resorted to by visiting U. S. talent currently not operating as a unit and consequently weak.



Columbia Records
KEN GRIFFIN
One Night Theatre Tour: Palace Theatre, South Bend; Palace Theatre, Peoria; Orpheum Theatre, Springfield; Rialto Theatre, Joliet.
Direction: MILO STELT
Mutual Entertainment Agency
203 N. Wabash Chicago 1, Ill.

Presently, redecorating my dressing room
JAY SEILER
11th wk. MERRIEL ABBOTT REVUE
CONRAD HILTON HOTEL
CHICAGO
Available June 6th for Florida, Cuba, South America or Rockford.
Direction:
New York.....Max Novelle
Chicago .....Sidney Page
England .....Otto Lutz

BEN YOST
THE BEN YOSTS' ROYAL GUARDS
Currently
Auto Show, Seattle, Washington
1650 Bway New York N.Y.

Laurence
THEATRICAL PHOTOGRAPHER
111 E. Oak St. MI 2-7931
Chicago, Ill.

MARJORIE
GARRETSON
With Alex Studer at the piano
OPENING APRIL 3RD
RICE HOTEL HOUSTON, TEXAS

THE LANGS

KEN MURRAY TV SHOW
April 5
SYRACUSE SPORT SHOW
April 13-20

BUD and CECE
ROBINSON
"RHYTHM ON A RAMPAGE"
Currently
LAST FRONTIER
LAS VEGAS
Direction: M.C.A.

"What's on Your Mind"
Lucille and Eddie
ROBERTS
Currently
3rd Big Week
RUBY FOO'S
Montreal
Thanks May Johnson & Al Herman

FOSTER AGENCY, LONDON,
Presents

Currently
ABC THEATRE
Copenhagen, Denmark
American Rep. WM. MORRIS AGENCY
TAVRI-MAROUANI AGENCY, PARIS

YOUR CHANCE
In TV and VODVIL is as good as anybody's if you have the right goods. To get the MOST of the BEST comedy material for the LEAST money, be sure to send for a copy of COMEDY ROUTINES and BURLESQUE—$2.
A. GUY VISK
Writing Enterprises
12 Liberty Street Troy, N. Y.

MANNY
WILLIAMS
Opening April 7th
SHERATON PLAZA
Boston, Mass.
Thanks to MCA

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk

VARIETY BILLS

WEEK OF APRIL 2

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Mossy (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade.

NEW YORK CITY
Music Hall (I) 3
Gertrude Lockway
Andrea Dancers
Patricia Drylie
Edward Ruhl
Bela Kremo
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 2
Frank Sinatra
Frank Fontaine
June Hutton
Buddy Rich Orc
Roxy (I) 4
Bill Hayes
Senor Wences
Nanci Compton
Divena
Underwater Ballet
AKRON
Loews (L) 7-9
Frankie Carle Orc
CHICAGO

Chicago (P) 4
Larry Storch
Lewis & Van
Zita & Peppi
Gracie Barrie
MIAMI
Olympia (P) 2
Ciro Rimac Co
Rudenko Bros
Bill Lawrence
Skeet Minton
Ben Wrigley Co
ROCKFORD
Palace (I) 11-13
Marino Sis
Low, Hite & Stanley
Harmonitones
Claude Arwood
WASHINGTON
Capitol (L) 3
Connee Boswell
Norman Evans
3 Kamazawas
S & S Arthur

AUSTRALIA

MELBOURNE
Tivoli (T) 31
Jimmy Hanley
Babs Mackinnon
Rosemary Miller
John Clifton
Kevin Miles
Valerie Keast
June Lansell
SYDNEY
Tivoli (T) 31
Roger Ray
Marquis & Family
Wally Boag
Rosita Alexander & Vilette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron

Charlotte McGuire
Dancing Boys
Tivoli Ballet
NEW ZEALAND
AUCKLAND
St James (T) 31
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Carrtaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

BRITAIN

ASTON
Hippodrome (I) 31
Tanner Sis
Yale & Diane
Ral Allen
Billy O'Sullivan
2 Aristocrats
BIRMINGHAM
Hippodrome (M) 31
Naunton Wayne
Alfred Marks
Julie Andrews
Paddie O'Neill
Ossie Noble
Patricia & Colin
8 Fisher girls
BLACKPOOL
Palace (I) 31
Tom Moss
Basyl
3 Karloffs
Silver Chords
9 De Vere Lovlies
Betty Slade
4 Watergoons
2 Aqua Maids
BOSCOMBE
Hippodrome (I) 31
Johnny Dennis
Vogelbeins
Bears
Lyndons
George E. Black
Hintonis
Bob Nelson
Texan Belles
BRIGHTON
Hippodrome (M) 31
Klima & Karen
Max Bygraves
Curzon 3
Nitwits
Locky & Henry
Billy Russell
4 Dermos
Joan Turner
Walthon & Dorraine
BRISTOL
Empire (I) 31
Sam Kaye
Peggy Bailey
De Yong & Desiree
Terry Moore
Dunn & Grand
Gaye & Van
Parisian Models
BRIXTON
Empress (I) 31
Ted Heath Orc
Jean Kennedy
Amazing Briton
Joe Black
Mundy & Earle
Lucille & Diane
CARDIFF
New (S) 31
Ronnie Ogan
Gladys Morgan & Laurie
A & V Farrell
Gold & Cordell
Freddie Harrison
Harvards
Doreen & Victor
CHELSEA
Empire (I) 31
Fred Ferrari
Ken Morris
Len Marten
Cassandras
Downey & Daye
De Vere Dancers
Gordon & Colville
EAST HAM
Granada (I) 31
Girl Pipers
Jackie Trevor
Stuart Gordon
Dowie & Kane
4 Frediania
Metropolitan (I) 31
Malcolm Mitchell 3
Eddie Calvert
Morris & Cowley
Dick Emery
2 Yolandas
Les Murphy
Alan Kay & Gloria
Larry Gordon Girls
Palace (I) 31
A J Powell
Hal Mack Dancing Demons
T Rita Shearer
Ron Parry
Stan Stafford
Zio Angels
Mandalay Singers
Dagenham Pipers
3 Palmers
EDINBURGH
Edinburgh (M) 31
Joe Loss Bd
Mills & Belita
Manley & Austin
Waller Jackson
Arthur Worsley
Donald B Stuart
Les Darleys
FINSBURY PARK
Empire (M) 31

Derek Roy
3 Falcons
Les Marchant
Bel Argay
F Whitely Girls
SHEPHERDS BUSH
Empire (S) 31
Arthur Lucan
Macey & Mayne
Stuart & Gray
4 De Lisles
Marney Bros
Whitely Girls
SUNDERLAND
Empire (M) 31
Dave Morris Co
Allen Bros & June
3 Esters
Ruddy Bolly
Alex & Nico
Bette Lee
WALTHAMSTOW
Palace (I) 31
Peter Kent
Charles Cole
Shiela Daly
Edna Taylor
Peter & Wendy
Glen Michael
Edna Dean
Johnny Law
Lynn Harwood
Renee Lennard
David Royal
Premier Peaches
WOLVERHAMPTON
Grand (I) 31
Squadronaires
Hal Miller
Cynthia & Gladys Ford & Renner

Swan & Leigh
Verd Bradley
Hippodrome (I) 31
Jimmy Gay
Barbara Ford
Jean Dene
Anita & Charles
Terry Stunt
Michael Ormand
Margor Austin
Benny Humphrey
Derek Dene
Marie De Vere
Midianettes
WOOD GREEN
Empire (S) 31
Syd Seymour & Madhatters
Mooney & King
Kitty Bluett
2 Dandy Mery
Eddie Reindeer
2 Sterlings
WOOLWICH
Granada (I) 31
Les Trois Poupee
Arthur Dowler
Cycling Brockways
Freddie Sales
Nino
Billy Cotton Bd
YORK
Empire (I) 31
Rhodes & Lane
Gay Eveidge Co
Melody & Joy
John Baldwin
Denwys Heckit
Marche & Bourn
Carolyn & Richards
Sydney Glen
Girls Co

Cabaret Bills

NEW YORK CITY

Birdland
Ravens
Stan Getz Orc
Bill Davis 3
Blue Angel
Arthur Blake
Harry Belafonte
Harmonicaires
Stuart Ross
Ellis, Larkin Trio
Bon Soir
Alberta Hunter
Kirkwood & Goodman
Mae Barnes
Jimmy Daniels
Three Riffs
Norene Tate
Chateau Madrid
De Castro Sis
Bergazza & Tarrazza
Copacabana
Jimmy Durante
Rosetta Shaw
Mayo Bros
Elaine Dunn
Harry Snow
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy
Havana-Madrid
Lao & La Minerva
Julie Mitchum
Don Reynolds
Duffy Dcrs
Reyes Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray
Schramm
Manuel Del Toro
Hotel Pierre
Yma Sumac
Marlo & Floria
Chico Reili Orc
Stanley Melba Orc
Hotel Plaza
Evelyn Knight
Hocter & Byrd
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Freddy Martin Orc
Hotel St. Regis
Russell Nype
Yvette
Milt Shaw Orc
Horace Diaz Orc
Sherry-Netherland
James Symington
Emil Coleman Orc
Hotel Statler
Blue Barron Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Three Suns
Latin Quarter
Joey Bishop
Trio Bassi
Fedi & Fedi
Costello Twins

Corinne & Tito
Laila & Steffen
Ralph Young
Ebony Stevens
Pamela Dennis
La Vie En Rose
Jan Arden
Jana Jones
Dorothy Dandridge
Phil Moore Trio
La Ronan Bleu
Patricia Bright
McCormicks
Bill Jacoby
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Penny Copper
Roma
Al Dellay
Argo & Faye
Oliver Dcrs
No. 1 Fifth Ave
Louise Howard
Mitchell Gregg
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
Dick Bernie
Dolly Dawson
Dick Diana
Jerd Talbot
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Monique & Luchin
Park Sheraton
Irving Fields
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Uedanoff
Michel Michon
Kostya Polianshy
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Albert Dekker
Oscar Brand
Gloria Warner
Clarence Williams
Waldorf-Astoria
Kyle MacDonnell
Ryan & McDonald
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Arne Sultan
Beth Challis
Harvey Bell
Beachcomber
Bubbles Darlene
Mona Corey
Bonnie Drake
Toni Bari
Mystery Girl
Jessica Rogers
Dave Tyler Orc
Dorie Dale
Baby Dumplin
Vicki Guy
Maxie Furman
Mary Jo Ball
Jean Adair
Lilli Marlyne
Brook Club-Lounge
Chris Columbo
Skeets Minton
Stan Free Trio
Dory Claire
Zig & Vivian Baker
Helene

Casablanca Hotel
Lenny Kent
Beth Hunter
Alex Shey 3
Tito Puente Orc
Celebrity Club
Freddie Stewart
Ted Dorian
Alan Gale
The Haydocks (2)
Teddy King Orc
Clover Club
Nov-elites 3
Edwards & Diane
Selma Marlowe Line
Tony Lopez Orc
Gaiety Club
Tommy Raft
Zorita
Rita Cortes
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Ernie Bell Orc
Deauville
Joe Moonoy
Hughie Barrett
Delano Hotel
Carolyn Wood
Zina Reyes

Willie Hollander
Tommy Nunez Orc
Jahaina Hotel
Michael Strange
Tony Matus
Marion Page
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rey
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Martinique Hotel
Allami & Diard
Helen Amos
Manolo & Ethel
Danny Yates Ore
Mother Kelly's
Ann De Don
Mello-Tones 3
Seers & Haymer
Monte Carlo
Steve Gainer
Gomez & Beatrice
Arne Barnett 3
Nautilus Hotel
Jackie Winston
Jinnie Lowry
J & S Reyes
Freddie Calo Orc
La Rue's
Emil Coleman Orc
Chuy Reyes Orc
Paddock Club
Lois De Fee
Diane
Dolores Roselle
Stacy Calhoun
Marilyn Shaw
Flash Lane
Rusty Ambers
Bob Morris Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Joe Sodja
Robert Richter H'tl
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hall Orc
Sans Souci Hotel
Alan Dale
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Henri Rose
Jose Cortez Orc
Connie Howell
Tano & Dee
Sea Gull Hotel
Faith Condullo

Charlie Paige
Mae Silva Dcrs
Johnny Silvers Ore
Nirma Cordova
Norman Lester
Tiny Kaye
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Shore Club
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Johnny Morrison
Toni Raye
Lillian Lee
Nella Apollo
Havier Dcrs
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Marla Neglia
George Horton
Sunnysiders
Trini Reyes
Morro-Landis Dcrs
Preacher Rollo 5
Frank Linale Orc
Golden Slipper
Bagels & Borsch Rv
Marty Gayle
Bernie Sloane
Nirma Cordova
Seldin & Winters
Johnny Silvers Orc
Sherry Frontenac
Four Bits
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan
Lord Tarleton
Michael Selker Orc
The Carltons
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Louise Angel
Jackie Small
Noma Mahi Jia
Linda Fonte
Diana DeVon
Joan Campbell
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Dcrs
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Gene Baylos
Riviera
Ben Yost 5
Len Dawson Orc

CHICAGO

Blackhawk
Bobby Wayne
Dick Hayman
Patrice and Russell
Jerry Glidden Orc
Chez Paree
Carol Bruce
Cy Reeves
Son and Sunny
Johnny Martin
Chez Adorables
Brian Farnon Orc
Edgewater Beach
Georgie Gobel
Tom, Dick & Carrie
D. Hill Dcrs (10)
Benny Strong O (14)

Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)
Palmer House
K Thompson & The Williams Bros (4)
Pierre D'Angelo & Ana
Martin Bros (2)
M Talbott Dcrs (8)
E O'Neal Orc (12)

LOS ANGELES

Ambassador Hotel
Carl Ravazza
De Marcos (2)
Eddie Bergman Orc
Bar of Music
Elsa Lanchester
Bobby Short
Felix Decola
Benno Rubinyi
Johnny David Orc
B Gray's Bandbox
Betty Reilly
Alan King
Hannon & Ryan
Bob Durwood

Biltmore Hotel
Anthony, Allyn & Hodges
Weidler Bros (3)
Gail Gail
George Milan
Hal Derwin Orc
Ciro's
Pearl Bailey
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Dick Contino
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Apr. 3-6
Tony Martin
George Moro Dcrs
Matty Malneck Orc
Apr. 7-20
Vaughn Monroe Orc
Ziggy Talent
Moonmaids
Moonmen
George Moro Dcrs
Desert Inn
Lou Walters' Latin Quarter Rev
Frank Libuse
Margot Brander
Darvas & Julia
Marilyn Ross
Collette Theuriot
Andre Phillippe
Las Pablos
Geneve Dawn
Gay & Harry Wells
Wallen Twins
Mullen Sisters
Lyn Allen
Lee Perkins

Latin Quarter Line
Carlton Hayes Orc
Thunderbird
Jean Carroll
Napoleon Reed
Gehrig & Weismuller
Duffy Dansations
Johnny O'Brien
Christina Carson
Normandie Boys
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Samia Gamal
Tony Bennett
El Rancho Dcrs
Joy Walker
Jerry Persen
Louise Burnett
Ted Flo Rito Orc
Last Frontier
Modernaires
Rubinoff
Gil Johnson
J Devlyn Girl Rev
Bob Millar Orc
Don Baker

Official Series

Continued from page 30

utilize various scripters. Sharpe will also produce the "Robert Cummings Show," in which Cummings will portray a real-estate agent whose efforts to solve other people's problems result in amusing consequences. This series will be directed by Fred Guiol and scripted by Mitchell Lindeman, with Julie Bishop cast as Cummings' vis-a-vis.

Fourth series will be "Terry and the Pirates," produced by Fairbanks' Dougfair, directed by Richard Irving and scripted by John and Gwen Bagni. Cast includes John Baer, Mari Blanchard, Gloria Saunders, William Tracy and Jack Kruschen. Based on the comic strip, this series will be grooved for an adult, rather than a kid audience. *Stal.*

New Acts

ALBERT DEKKER
Readings
20 Mins.
Village Vanguard, N. Y.

Albert Dekker, of legit and films, is continuing the trend in nitery readings started here recently by John Carradine. And, incidentally, it's a revival of an old Village Vanguard tradition. This room at one time was an important centre of Greenwich Village culture inasmuch as poets and literateurs read their output here.

Dekker's voice has the resonance to fill large auditoria. In this situation he shows a reverence for Edgar Allen Poe, starting off by telling something of the tragic life of the poet-author. He provides some further insight by reading one of Poe's letters to a friend in which he told of the tragic death of his wife.

Dekker does 20 minutes in all, impressing with an edited version of "Tell-Tale Heart," which builds suspense and dramatic impact. In the poetry department, he reads "Annabelle Lee" and "Bells" as the major works. He stresses the dramatic side of these works too much as it affects the essential lyric content of the poems.

The success of two declaimers in a row at this spot indicates that there's something to this reading racket. The literary life is again being "discovered after all these years. And it has its possibilities. Just as the art houses are one of the more profitable aspects of the film exhibition business. Vanguard boniface Max Gordon may have set in motion forces, which may bring about a cafe version of the sureseater. It may be an American version of the political cabinet in Europe. *Jose.*

DENNIS & MAXINE
Dance
12 Mins.
Prince George Hotel, Toronto

Dennis & Maxine, pair of Canadian kids, have been in revues, plus the U. S. nightclub routes, but are now breaking in a new routine strong on technique, comedy, youth and polish. Glide opening in waltz time is standard but the one-arm lifts and centrifugal spins scored begoff when caught.

With Maxine stacked in the proper places, youngsters also display plenty of versatility, particularly in their bouncy Castle Walk, the male's softshoe waltz-tap to "Tea for Two" in the Pat Rooney style while his partner is making a costume change, their brisk and vigorous Charleston, and a wow finish in which the diminutive brunet perches on her partner's shoulders for stilt-walking effects.

Pair have looks and youthful enthusiasm, plus flash wardrobing, and are okay for any entertainment medium. *McStay.*

BIBI JOHNS
Songs
10 Mins.
Blue Angel, N. Y.

Bibi Johns is a pretty, wholesome-looking little blonde whose main shortcoming at this stage is an apparent lack of experience. Her soprano voice is pleasant, but she could get much more out of the lyrics; that factor is particularly noticeable when she does "Love." There is a lot of sex to be gotten out of the "Love" lyrics, but Miss Johns, instead, gives it a little-girl connotation.

Miss Johns does numbers in English, her native Swedish and in French. Surprisingly enough at show caught, she showed more facility with the latter, her finale, than the others, but that may have been because she was warmed up by then after an initial nervousness. *Kahn.*

MITCHELL GREGG
Songs
15 Mins.
One Fifth Avenue, N. Y.

Mitchell Gregg is a virile-looking singer with powerful pipes and expressive phrasing which should make him a good bet for musicomedy, vaude and vaudeo, as well as niteries, once he gets more experience. He did considerable TV and nitery work on the Coast prior to returning to New York last year for a role in the revival of the Kern-Hammerstein "Music in the Air."

Gregg has a wide tenor range that gets full dramatic play here in a neatly-varied selection of standards and pop oldies. Opens with "Go On and Sing, My Heart" and then hits paydirt with "I'll Be Seeing You," which he milks for romantic expression. His "You're Breaking My Heart," in Italian, gets neat treatment but the tune itself has become hackneyed and so misses fire. Closer is "One for the Road," which again spotlights his dramatic ability with a song. *Stal.*

GLORIA WARNER
Songs
10 Mins.
Village Vanguard, N. Y.

Gloria Warner, until recently a schoolteacher in Florida, is a Walter Winchell discovery of last season who has just gotten around to her N. Y. nitery bow. Miss Warner indicates that she can make good on the commercial cafe circuit.

This room, is not a fitting test of her true potential inasmuch as the Vanguard draws an "intellectual" clientele and Miss Warner's routining is designed for the commercial spots. She's got a good voice, is personable, and has good projection, though lacking in warmth. Her talk is charming and there is a nice quality to her singing. She's well coiffed and garbed.

Miss Warner needs a few more dates before she'll be eligible for work in other media. As it is, she can hold down a spot nicely on the intime circuit. *Jose.*

OSCAR BRAND
With Phil Raiguel
Songs
15 Mins
Village Vanguard, N. Y.

Oscar Brand is known around the offbeat entertainment centres and has appeared on N. Y. radio stations. He impresses as a capable balladeer, but needs seasoning.

Brand has some good material and has the feel of what to do with it, but there's a variance between conception and execution. For this occasion, he does some lighter works with a comedy vein running through. He's able to get his theme across, but deliveries lack the depth and maturity of some predecessors who have worked this spot, namely Richard Dyer-Bennett, Harry Belafonte and Josh White. Brand, however, displays some personable traits that experience will develop. He's assisted by Phil Raiguel, who accompanies him vocally and with the guitar, banjo and violin. *Jose.*

TINA DIXON
Songs
6 Mins.
Apollo, N. Y.

Portly Tina Dixon is a Negro songstress whose repertoire leans mainly toward blues. Her voice doesn't match the quality of some of her contemporaries. However, what she lacks vocalistically she makes up in salesmanship.

In warbling such standards as "Jelly Roll Blues," Miss Dixon lingers on the lyrics in an interesting way. A low-cut gown displays her visual assets to advantage. But whether these compliment or detract from each number depends upon the individual patron's reaction. She's okay for theatres and cafes in the Harlem idiom. *Gilb.*

ANTON & ANITA
Dance
8 Mins.
Casino, Toronto

Hungarian team of Anton & Anita look set for the cafe and video field. Their spins and lifts are startlingly different, with plenty of that no-hands technique in fullstage whirls, with girl horizontal across her partner's shoulders.

Adagio work, unrelieved by any comedy, packs plenty of thrilling punch climax in the various routines, with pair also potent on European deportment and offbeat dance styling based on speed and obvious danger. *McStay.*

HARMONICAIRES (2)
Harmonica
10 Mins.
Blue Angel, N. Y.

The Harmonicaires, tuxedoed, personable two-man harmonica team, go through the standard instrumentalizing, during which they interpolate some light comedy. Their payoff is the satire on the Spike Jones musicalizing. In the latter they bring out a set of gadget instruments which they blow for laughs, and it's a good bow-off bit.

They're okay for the visual media, on the lower half, though they could use some more special material. *Kahn.*

GAIL MEREDITH
Songs
20 Mins.
Ritz Carlton, Montreal

Gail Meredith, Canadian-born chirper, returns to Canada after a song stint in the U. S. to make her first Montreal appearance as an intimery songstress at the Ritz Cafe. Of medium height, blonde and with an okay wardrobe, Miss Meredith essays plenty of show savvy to make her a cinch on the boite circuit.

Leaning more to the special-material type of number, Miss

(Continued on page 69)

Copacabana, N. Y.

Jimmy Durante with Eddie Jackson, Jack Roth, Jules Buffano, Candy Candido; Rosette Shaw, Mayo Bros. (2), Elaine Dunn, Helen Carr, Harry Snow, Copa Girls (8), Michael Durso and Frank Marti orchs; songs, Joan Edwards & Lyn Duddy; $3.50-$5 minimum.

Jimmy Durante is in for a quickie at the Podell-Entratter underground mint and the place is vibrating. This is no act; this is a full-panoplied invasion with large overtones of the charge of the light brigade, and maybe even Hannibal's promenade over the Alps.

Entry of the Cyranose some 30 minutes after the show proper teed off post-midnight Thursday (27) was signal for a vociferous ovation by an SRO house. The comic acknowledged by personalized greeting of ringsiders and then went into his long "Gotta Start Each Day With a Song" device that has served him so smashingly in all media. If there was a suggestion of his tour de mayhem being culled from his TV stints, it didn't seem to matter. These were round hats, three-dimensioned pianos and solid, touchable instruments. The interrupted songs, the timely placed gags, the shenanigans with the tooters and besweatered Copa cuties, including a wrestling set-to with the latter, drew salvo after salvo. Drummer Jack Roth, long a Durante stalwart, and pianist Jules Buffano contributed telling assists.

The meow bit with Candy Candido hit the laffmeter jackpot and then Eddie Jackson tied together the last half of the 50-minute Durante excursion with tandem items. It was one of those click nights when the Jackson cakewalk was good for a begoff—that and his song pairings in jumping jack movement. In the final minutes, there was nothing that could top the troupe's "Umbriago" reprise with the musicrew marching off and on as cued by the Schnozzola's mock commands. This was perhaps one of Durante's greatest entertainments, played against a minimum of "new" material. However, a pat hand is still the one to beat.

The precede to Durante was an extremely pleasant display. The Mayo Bros. (2) showed over the mark taps highlighting slides and splits done on a small platform. Followup comedy stuff was weak, but they got back in stride with some more leg fillips that put them ahead. Production numbers of the Copa Girls and singers Helen Carr and Harry Snow pinpointed the graceful terp-chirp repertoire of shapely Elaine Dunn. Tunes written by Joan Edwards & Lyn Duddy helped liven the proceedings, especially lyric-wise. Rosette Shaw is good when bouncing out such numbers as "You're the Top" and "Old Black Magic," but can omit the dramatic, overstylized cleffings without hurting her future in the thrushing sweepstakes. Still, her serious stuff represents a laudable try. *Trau.*

Riverside Hotel, Reno

Reno, March 26.

Xavier Cugat, Abbe Lane, Eddie Garson, Dulcina, The Barrancos, Diablito, Senor Wong, Orch (12), Starlets (12); no cover or minimum.

This show has distinction of being the first to fill the house nightly since the record snow-pack stopped traffic from entering Reno this winter.

From Cugat's opening gun, even including the second Monday night show which has a rep in all local spots of resembling a morgue, the show has been capacity. George Moro's Riverside Starlets turn out with two of their best routines yet. They open show with a fast and involved dance to "Cumana."

Cugat's teeoff number, "Begin the Beguine," has all the trimmings of flute, fiddle, and special lighting and is nicely staged and makes good listening. Band then revs up on "Mombo No. 5," a frantic thing that turns Dulcina loose. Dulcina and Diablito flank the band and are phenom in speed and grace.

Eddie Garson is a ventriloquist who comes on with Congo drum, chants a moment, and out springs his Chico Chico. Chatter is cute and Garson is flawless in his ventro. The conversation is sometimes so fast it appears the voices are overlapping. When Garson carries on a four-way conversation with Chico Chico, his sister Chiquita, a telephone operator, and another gent on the phone, talent is really shown. Illusion is perfect and draws top returns. Act bows off with a Latino duet.

Dulcina comes back for a fast song and prance through 'Oye Negra." El Gringo is the tambourine virtuoso who looks spectacular in his violent spanking of the instrument—jumping, and throwing—and goes over with better than average success.

Senor Wong is new to the show—a Chinese with a Latin influence. Material is really corny but the effect of this odd mixture of Orient and Latin makes for plenty of laughs.

The Barrancos, mombo team, sell flash and precision in first minute on floor, and they stay through two long and accelerated numbers. They make a great impression.

Abbe Lane looks delicious in strapless stuff. All gowns fit snug and show off her beauty. Tanned and in a soft light, she opens with "Acapulco Polka." Voice is steady and pleasant. Her best is "The River Seine" done in French and English. For a Latin medley, she comes to life and takes off briefly on a little rhumba. Sells in intimate and friendly manner.

Show wraps up with another click routine by Starlets, in stunning costumes, who tango with complicated interweaving. Closing is cleverly done as Cugat plays theme, cast comes aboard and dances to it, and light faded down to spot which finally twinkles out on maestro's fiddle and hands.

Whole show is fast moving and interesting. It's the first good business since winter set in. *Mark.*

Casablanca, Miami B'ch

Miami Beach, March 30.

Lenny Kent, Beth Hunter, San Kanez Orch; $2.50 minimum.

Playing his fifth date within a year in this area, Lenny Kent has shifted his wares to the Morocco Room of this big North Beach hotel from what was his regular stand, the Sans Souci Blue Sails Room. From biz over the weekend, he looks to pack them in as heavily as during his runs downtown.

It's a granted fact hereabouts that Kent is one of the better draws—for his dough—around, given the right room and setup. Where at the Sans Souci he played one show nightly, in this 400-seater he is setting up two shows, dinner and supper. Essays the same routinings he's projected before and garners the same yocks, with aid of new twists in his now standard Texan routine, plenty cleaned up and much more effective.

Emcees the proceedings, coming on with fast line of patter aimed at risibilities of the familiars in the room and, on general topics, for the warmup. In own slot, he builds to his Texan routine with takeoff on Jack Cole after ad libs with ringsiders, selecting femme guests for the fun. Tops with his takeoff on Billy Daniels, then his standard double-talk resume of the show for latecomers for a wrapup.

Beth Hunter (worked here last season in "Borscht Capades" and at Copa City) is a much improved thrush with a high ranging and well versed set of pipes. Only fault is continued top-note punching where more shading on lyric interps could add to impact. Withal, she belts them with mixture of standards which include a solid "My Man" with dedication to late Fannie Brice; a Negro spiritual, "Lucky Ol' Sun," and for the topper, her Yiddish lieder done in typical cantorial style. She's gowned and coiffed in smarter manner than last season. A potent bet for video and cafes once she gets that shading into her arrangements.

San Kanez orch okay on the backings. *Lary.*

Bagatelle, London

London, March 25.

Jack & Eddie Eden, Edmundo Ros Rhumba Orch, Arnold Bailey Swingtet; $5 minimum.

The current engagement of Jack & Eddie Eden can only be regarded as a stopgap for this de luxe Mayfair cafe. Offering is below standard in quality and has little value as a drawing card. This was reflected on opening night when biz was not up to average.

Although the audience was more restrained than usual, the Edens did little to raise their spirits. The duo—one at the piano and the other standing alongside—specialize in original material, but a few of their numbers have topical allusions which are out of date. The humor is a minus quantity and an attempt to emulate the Ink Spots registers only moderately.

If the Edens are hoping for a click in their forthcoming American tour, they must launch a quick rewrite job on their lyrics. They are not made of the stuff to command public favor.

The two resident orchs, Edmundo Ros and Arnold Bailey, provide the terping music in fine style. *Myro.*

Mocambo, H'wood

Hollywood, March 25.

Dick Contino, Eddie Oliver Orch (6); $1.50, $2 minimum.

Current stand marks a return to show biz for Dick Contino, but it's a short-lived one; he's awaiting a draft call that will put him in service probably within the next fortnight. The Mocambo visit, however, should do much for Contino's morale and convince doubters as to his future prospects. Opening night turnout was hefty and friendly, paced by a Danny Thomas introduction.

Stint is Contino's first since his draft law difficulties last year but the layoff actually seems to have improved his stuff. He's never been better and the fingerwork that lifts his turn above the realm of ordinary accordionistics has never been more agile. For this Sunset Strip spot, he's offering a bit of singing as well as squeezebox serenading and it's worked in to good effect. Crowd returned him peak plaudits for every offering, and though this isn't normal entertainment fare for this room, business should be pleasant.

Excellent backing of Eddie Oliver's musicrew counterpoints Contino's stuff and the band also does its usual good job on dance chores. *Kap.*

Mount Royal, Mont'l

Montreal, March 26.

Pierre Cartier, Jo Sullivan, Max Chamitov Orch (8) with Norma Hutton, Dick Marshal Trio; $1.50 cover.

In their last show before they shutter for Holy Week (starting April 7) the Normandie Room of the Mount Royal Hotel introduces a new entry to the local cafe belt, Jo Sullivan, and brings back Pierre Cartier for his fourth stand in town.

Combination of Cartier's glib magic and Miss Sullivan's healthy piping is solid hotel fare and surefire in this room, which is patronized for the most part by the transient house guests, the more sedate tourists and the expense-account crowd.

Miss Sullivan takes the opening slot and the tiny chirper comes through with a group that is varied but at times a bit out of her range despite a voice of better than average quality. An aria from "Romeo and Juliet" draws a nifty reception; likewise her interp of "Over the Rainbow," but a special-material item went overboard and gal had a time trying to get back to the crowd when caught.

Cartier, as usual, exhibits the old savvy that established him solidly in previous spots around town. He reprises the sword and card trick, manipulating his egg-into-the-glass routine easily and lards all stanzas with his fast patter accented effectively for okay yocks.

The Chamitov band backs entire revue with style and Nick Marshall cuts the interlude music handily. *Newt.*

Flamingo, Las Vegas

Las Vegas, March 20.

Gene Nelson, Wayne Sherwood, Pantomaniacs (2), Flamingo Lovelies (8), Matty Malneck Orch (10); no cover or minimum.

Gene Nelson's arrival via pix into nitery terps has been accomplished through vaude preeming of his act. Inserted between theatre dates in this Flamingo fortnight which promises to lure heavy traffic.

Nelson has assembled his choreos into a class display good for top rooms anywhere. Youthful appearance, warm manner of gab delivery, plus knowledge of terp craft melt frost present, if any. "Lullaby of Broadway" warbled and then lightly legged, gets him underway. Clever idea of solving breathers between rounds is lacing on of several types of dancing shoes for each turn. Exhibits some extraordinary leaping and legmania when he zooms to top of a spinet for smash close of "Zing Went the Strings of My Heart." Unusual brief session has him dancing with spotlight beam to "Laura." Pace changer is "Wine, Women and Song," sung first and then frisked neatly. A gin mill scene with terps to "St. Louis Blues" is tops in his packet of well-wrought routines.

Fine technique in leaps, butterflics, and sustaining of mood lifts this one into fine art category. Ad lib sesh with "Tea for Two" is by way of begoff and receives peak encomiums after Nelson rounds stage whipping himself into many spot butterflies.

Wayne Sherwood, another nitery tyro, clicks with song session demonstrating clear, baritone pipes. Although he is presented to disadvantage by having to gab as emcee forcing a self-intro, young warbler surmounts to finish way ahead. Puts every ounce of feeling into each number, coupling "What Is This Thing Called Love" and "All the Things You Are." Departs from ballads to forge dramatic "Toreador Song," and legit "Serenade" from 'Student Prince."

Followup tosses him among Flamingo Lovelies in special Sam Coslow tune, "Look Younger, Love Longer." Vehicle is more for the femmes who exercise some calisthenics, mutter doggerels as Sherwood knits idea through production chant. With background of Lou Holtz' "Merry-Go-Round," plus this nitery date, Sherwood can hit theatres, TV, etc., for all-around experience. He possesses above-par voice and ability to deliver.

Pantomaniacs are pair of newcomers to footlights saddled with the almost passe record act. Novelty of such mimicry has worn off, making for extra hard work to get over. One lad muggs Frankie Laine's "Jezebel" to distaffer ringside for fair returns, and later singles a Judy Canova in costume while plainting "I Ain't Got Nobody." Best laughs emanate from workout of "Go to Sleep," using man and wife hijinks.

Flamingo Lovelies put show on the road with "Manhattan Serenade," backgrounded by Wayne Sherwood's offstage narrative of New York folkways. Matty Malneck orch sounds solid, with Nelson's conductor, Frank Perkins, giving steady guidance during headliner's terpery. *Will.*

Village Vanguard, N. Y.

Albert Dekker, Gloria Warner, Oscar Brand with Phil Raiguel; Clarence Williams Trio; $3.50 minimum.

This Max Gordon operation should draw from a comparatively wide audience. The three performers on this bill, each making local nitery debut, are sufficiently diversified to draw from many taste categories.

Topper is Albert Dekker, the actor who does readings from Edgar Allen Poe, with staunch support from Gloria Warner, the ex-schoolmarm who was the subject of Winchell columnar adulation for a time, and balladeer Oscar Brand, w.k. to many through radio and dates off the commercial trails. All are reviewed under New Acts.

This bill is the second to headline a reader, John Carradine having just completed a run here. It may reach trend proportions. After all it's a gimmick to utilize some of the world's greatest writing, and it's a method of showing that the human voice is a highly expressive instrument. Dekker communicates a mood that starts with his own reverence for Poe and then delves into his interpretations of various works of this master. Dekker not only holds the crowd but hits a jackpot mitting.

Miss Warner indicates that she'll work out well on the commercial nitery stands and Oscar Brand shows a potential for a limited number of cafe situations.

The Clarence Williams Trio showbacks and provides the dansapation. *Jose.*

Darbury Room, Boston

Boston, March 28.

Paul Clement Trio, Harrington-Paull Trio.

By an odd quirk in booking, the popular Darbury Room is currently showcasing two local musical groups, the Paul Clement Trio and the Harrington-Paull Trio, both with the same instrumentation, piano, bass and vibes. It's seldom that a spot will book in two similar groups, but it appears to click okay here, for the combos have diversified repertoires which do not overlap and each has a distinctive style.

The Clement Trio, comprised of leader-bassist Clement, pianist Leo De Carlo and vibraharpist Lou Magnano, has been together for more than five years and during that time boys have dreamed up an assortment of musical gimmicks suitable for intime rooms. Guys handle pops and standards in slick fashion, vocalize singly or as a group, honor customers' requests and in general dish out a neat brand of rhythms and music. Magnano is particularly solid on the vibes and occasionally gives out with an uninhibited sesh of pounding reminiscent of Lionel Hampton.

The Harrington-Paull Trio, organized a couple of years ago, is a disciplined unit which showcases trio vocalizing. The instrumental arrangements, while subdued, lean slightly towards the bop department. Boys vocalize such standards as "Basin St.," "When You're Smiling" and insert an instrumental "Symphony Sid" for change of pace. Lineup consists of bassist Steve Harrington, former vocalist with Baron Hugo orch, and the Paull Brothers—George on the 88 and Ralph on vibes and drums.

Both groups score nicely with patrons. *Elie.*

La Vie en Rose, N. Y.

(FOLLOWUP)

This Monte Proser hospice is in the midst of one of the stronger comebacks to have been registered on the east side this season. Since the advent of Dorothy Dandridge this spot has been doing an SRO trade. Surrounding show gets an occasional refurbishing, but the Negro songstress remains the focal point of the display.

Newcomer on this occasion is Jan Arden, a younger brother of singer Toni Arden, who impresses with a set of well-developed pipes. Arden is growing as a singer and stylist. His voice is essentially warm, but his concentration on style causes him to lose some of the color. Nevertheless, the net effect is more than enough to meet this intimerie's requirements. Tunes include a good assortment of ballads and rhythm. All his selections are from the ranks of standards, which in his case seems to be good overall strategy. He gets prolonged mittings at the end of his turn.

Miss Dandridge, with Phil Moore Trio backing continues to impress with a sexy delivery and gowns and chassis to match. With each succeeding performance, she seems to learn more about the room. She's mastered this cafe to the point where she can project virtually every gesture and npte to maximum impact.

Other holdover is Robert Clary, the petit piper from Paris. Undersized tunester sells his stuff with an exuberance worthy of Mickey Rooney. He has a good sense of impish comedy. There are times when he goes somewhat overboard on pixie mannerisms, but the mob doesn't seem to mind and he too gets a hot palming.

Jan Jones is the added singer who works 2 a.m. show. *Jose.*

Ciro's, London

London, March 26.

Katherine Dunham with Lenwood Morris, Vanoye Atkins, Lucille Ellis, Wilbert Bradley, Ricardo Avalos, Arthur Bell, Lavinia Hamilton, Leu Camacho, Lucie Guannel, Frances Taylor, La Rosa Estrada, Albert Laguerre, Rosalie King, Miriam Burton, Milton Grayson, Victor M'Unn, Gordon Simpson. Choreography and direction, Katherine Dunham; costumes, John Pratt; musical direction, Bernardo Noriega; Ronnie O'Dell Orch, Ramon Lopez Rhuma Band; $6.50 minimum.

Nitery operators have been facing a critical period during the past few weeks, particularly with the decline in society patronage as a result of Court mourning. Managements have been undecided on the best method to be adopted to stem the depression. Mostly, there has been a tendency towards caution, and many of the cabaret attractions during the past few weeks have had all the appearance of a stopgap approach.

Now, in the midst of this period of uncertainty, Ciro's has come through with an expensive name. The Katherine Dunham troupe has been booked for four weeks on guarantee and percentage. If opening-night business (at upped prices) is a guide, the booking justifies the confidence of Theo, who major domos at this chic West End nitery. Advance reservations insured capacity house and about 200 were turned away.

The elegant room, decorated with palm leaves for the occasion, was filled with show biz personalities who came en masse to partipate in Miss Dunham's first European cabaret date. The company has had a no. 1 reputation since it first played London four or five years ago, and currently is winding a three-month season at the Cambridge Theatre.

For this nitery engagement, half a dozen pop items from the Cambridge show have been selected to provide a contrasting, yet invigorating, entertainment. Inevitably, customers who have seen both shows may complain that their particular favorite item has been omitted, but a sincere attempt has been made to offer a balanced show within the confines of the more limited floor space. For pop consumption the dance routines include the Latin stuff, and for a touch of nostalgia there are snippets from a bunch of early 20th-century tunes followed by terps from the '20s.

Presentation has been given all the staging qualities of a full-scale production. Wardrobe is colorful and varied and one of London's leading lighting experts, Robert Nesbitt, has been called in to insure the pro technical touch so frequently lacking in West End niteries. The musical backgrounding also represents a departure from normal routine with the two house orchs combining with native musicians to provide a vivid, rhythmic—and somewhat noisy—accompaniment. *Myro.*

One Fifth Avenue, N. Y.

Louise Howard, Mitchell Gregg, Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.

Louise Howard, one of the perennials at this Manhattan intimerie, is back for her ninth or 10th stand, and she's using almost the same comedy material that she broke in on here. As a result, except for the yocks from her few fans who apparently are amused no matter what she does, her spotlighting at the top of the bill slows the pace. Mitchell Gregg, new male singer, holds down the other solo spot, with regulars Bob Downey & Harold Fonville, at the twin pianos, and Hazel Webster, with her 88'ing interludes, rounding out the lineup.

Just back from a European tour, Miss Howard is as raucous and uninhibited as ever, giving evidence that she could stand up with the best of the belt-'em-out comediennes provided she had the right material. After a mildly funny opening in which she kids Paris, she swings into a takeoff on "Old Soft Shoe" as the groundwork for some satire on oldtime vaude. It's a clever idea but suffers from tired gags.

On the more impertinent side is her rendition of a tune which she claims to have picked up in England, titled "Everybody Wants to Go to Heaven," on which she accomps herself on a uke. It's okay for a pace-changer. She closes with her standard bit on a floozy speakeasy pianist during the Prohibition era. It's still good for some laughs but is weighed down so heavily by antiquated jokes that it never gets rolling. Miss Howard is a talented comedienne, but she should see about some new material, and fast.

Gregg, who pleases with a round of standard tunes, is reviewed under New Acts. Downey, the genial manager of the room, teams with Fonville for some solid pianistics, socking across such things as Richard Rodgers' "King and I" score and "Slaughter on 10th Avenue." Due take turns backing the solo acts. Miss Webster fills in competently on the in-between music. *Stal.*

Chez Paree, Montreal

Montreal, March 28.

Deep River Boys (5), June & Martin Barrett, Don Dellaire, Boots McKenna Line (7), Palm de Luca Orch (8), Peter Barry combo (5); 85c admission.

Nothing helps biz and gives the Chez Paree a lift like a stint by the Deep River Boys. Just returned from a click tour of the British Isles, the Deeps (with new tenor Carter Wilson) have as solid a songalog as ever.

Riding out with a rollicking "Lucky Old Sun" as an opener, the group maintains a fine tempo from the pops to such clinchers as "September Song" for plenty of palming. Of all the similar outfits who have played this room in past couple of years, this combo has the edge from both the visual and vocal angles. Instead of glomming the mike throughout, they move around the floor and break away from the static presentation of like entertainers with some good visual patterns that sell but never get in the way of general harmonizing.

Terpsters June & Martin Barrett do well in a short session that is mainly tap stuff. The male half of duo tends to predominate with his over-enthusiasm and pacing is in need of overhaul for better effects.

The Boots McKenna girls come to life in preseht show with their best routines to date. Their "Prelude to the Blues," with baritone Don Dellaire setting the mood, picks up more than the usual plaudits. Palm de Luca batons adequate show music and the Peter Barry rhumbaists keep the Latin-inclined customers satisfied. *Newt.*

Alpine Village, Cleve.

Cleveland, March 27.

Ernestine Mercer, Leonard Kobric, Lalage, Freddie Michael, Tanzarettes (7); Hans Reiss, Dave Ennis Orch (7); $1.50 minimum.

For the last two months Alpine Village has been experimenting with Hawaiian and Chinese package revues which didn't come up to the standards of this theatre-restaurant. It gets back in its stride with Ernestine Mercer sexing up a revue that has everything from real talent to colorful novelties and a punchy closer.

For this, Miss Mercer of the Amazonian curves rates most kudos. Sultry songstress, who clicked at New York's Latin Quarter, bowled over first-nighters with her Dagmar-like charms, surprisingly fine dramatic soprano and smartly routined act.

As a sirenish satirist, this well-stacked chanteuse carries enough tangy individuality to keep blase gadabouts bug-eyed-and-eared. Her impish, excellently voiced "Carmen" number, in a costume that doesn't hide her beautiful underpinnings, immediately breaks down audiences to point of guffaws.

More obvious is her striptease version of "Sweet Mystery of Life," but it has the same air of frothy, knowing mockery she puts into her impressions of Hildegarde and Ethel Merman. Her metier lies more in operatic satires on the order of "Habanera" and "Gypsy Song." Her show-piece, "Love for Sale," is given a tremendously vivid, sexy dramatization. Leonard Kobric is her personal accompanist.

Circus flavor creeps into the Alpine revue when Lalage, formerly of the Ringling big tents, performs nimble nipups and drops on a trapeze. With a nice sense of dramatic timing she does about 60 spectacular giant one-arm swings on a web. Two new banks of floodlights above the hydraulic rising stage are used effectively in this stunt.

Freddie Michael is a disarmingly youthful acro wonder-boy in handstands, lifts and contortionists feats, all handled with easy grace. Boy has to take extra bow after Herman Pirchner, club owner and emcee, explains that Michael was a bedridden victim of polio up to age of 14.

Seven Tanzarettes, a dance line organized here, cut a bright impression although working too hard and nervously on opening night. Their jungle fantasy looks too gaudy in costuming but the comely gals hoof with steaming vitality and smilingly.

Dave Ennis' orch, a veteran group in briskly cueing shows, gets together with dancers in one of those bucolic audience-participation numbers that still go over with visiting firemen. It segues into Ennis' "lead-a-band" switcheroo that is also so popular he couldn't drop it if he wanted to. *Pullen.*

Ruby Foo's, Montreal

Montreal, March 26.

Lucille & Eddie Roberts, Len Berger, Fred Toldy, Joska de Barbary; no cover or minimum.

The Starlight Room at Ruby Foo's is an ideal layout for the thought-transmission gimmicks of Lucille & Eddie Roberts, and duo sell act as strongly as before despite frequent appearances in this town. Leading off with a few card and magico items as a warmup, team segue into their mental moments with male touring the room as femme stands on the small stage and, blindfolded, identifies any object given to him; calls out patron names, tells where they're from, and generally baffles everyone.

Combo have socko showmanship at all times; patter by the guy is brief and salted with an occasional gag to keep interest going throughout the room—no mean chore in this rather awkward layout plus competition from the bar.

Between productions, pianist Len Berger and violinist Joska de Barbary team up for some okay interlude music with Fred Toldy spelling Berger for the nostalgic and semi-classical stuff. *Newt.*

Clover, Portland, Ore.

Portland, Ore., March 26.

Joaquin Garay, Heller & Helene, Herman Jobelman Orch (5); no minimum; $1.20 cover, $1.80 Sat.

Bossmen Ferguson and O'Hara have booked themselves an SRO show this inning despite the unusually heavy traffic of sock name attractions in town this week.

Joaquin Garay is making his Pacific Northwest debut at this ace nitery and smashed over on opening night for more than an hour with his golden pipes, gags, impressions, and polished showmanship. Handsome guy comes on with a song and has the house in his mitt from entry.

He chirps in Spanish, French, Italian, Yiddish, Mexican, and Irish; sprinkles the tunes with original lyrics; and adds plenty of zoom to establish himself as one of the finest all-around entertainers ever to appear in this city. His best bets were "Clancy Lowered The Boom," "Enjoy Yourself" and "Smoke, Smoke, Smoke." He graciously begged off after an hour and 20 minutes.

Heller & Helene open the show with some nifty ballroom stuff. Guy puts the orb-filling gal through some difficult lifts and spins. Better than average team, they show class and skill. Herman Jobelman's boys back deftly and set the tempo for dancing. *Feves.*

Copa, Pitt

Pittsburgh, March 27.

Will Mastin Trio with Sammy Davis, Jr.; Jackie Kahane, Miriam Sage Dancers (4), Hy Edwards Orch (5); $1.75-$2.50 minimum.

Copa pulled a 10-strike in grabbing the Will Mastin Trio with Sammy Davis, Jr., for the usually weak Lenten season. On the heels of their two TV guest-shot clicks on Eddie Cantor's "Colgate Comedy Hour," only one of which came through here, act's hotter than a pistol. Not only that, but boys deliver in spades. They're giving Lenny Litman's spot a week such as this room hasn't had in a long time.

Of course, young Davis is the sparkplug of the Mastins, which include his uncle, Will Mastin, and his father, Sammy Davis, Sr., and he's probably one of the outstanding talents extant these days. Junior Davis has everything; he's a terrific hoofer, his pipes are top drawer, his comedy timing is practically perfect and his mimicry is tops. Takeoffs aren't just passed out willy-nilly, but they're neatly worked into the routine, and his Mario Lanza, Jimmy Stewart, Jimmy Cagney and Jerry Lewis, especially the latter, are sock. Davis is currently polishing up an impression of Johnnie Ray doing "Cry" that should be great for him.

Mastin and the older Davis do some okay hoofing during the turn and manage to stay nicely in the background without making a show of it while Davis, fils, is doing his stuff. And he does plenty. Crowd here simply refused to take no for an answer even though kid was begging off out of sheer exhaustion.

Jackie Kahane m.c.'s the layout and he's a glib, engaging comic with an easy delivery, an ingratiating manner and a nice gift for the easy throwaway. Material-wise, Kahane's still looking, but even so his stuff has improved over his last few visits to the Copa and so has Kahane himself. He could be right up there in a short time with the proper guidance. Miriam Sage Dancers, a long-running unit here, always deliver. Gals are goodlooking, attractively costumed, expertly trained, and their routines have plenty of zip and class Hy Edwards only has five men on the bandstand, but no act or dancer has yet complained. *Cohen.*

Torch Club, N. Y.

Ray Bourbon, T. C. Jones, Mickey Mercer, Juan Luis & Lenora; $3.50 minimum.

This new east side drinking spot, on the site of the defunct Jack Eigen club, is dipping into dangerous waters for its pulling power. The lavender-scented policy might work as a penny-catcher, once word gets around the soprano-hipped circles that new camping grounds have been established. On opening night (28) at least, the joint was loaded with ambiguous characters of both sexes.

The talent lineup is similarly not easily identified, but the entertainment results can be categorically defined as negative. Ray Bourbon, the show's topliner, sets the tone with his monologs and female characterizations. This sort of thing can be done with some taste and finesse, but Bourbon misses. His routine tires after 20 minutes, but the fans adored him.

T. C. Jones, another female impersonator, has a more legitimate turn in better taste, but he only has fair capabilities. Jones does takeoffs on Katharine Hepburn, Bette Davis and Edith Piaf in suitable coifs. However, he drags out each impression way beyond what they're worth and his carbons only have superficial accuracy.

Juan Luis & Lenora, in the opening spot, are a standard Latin hoofing team unfortunately limited by the small size of this room's floor. Their flamenco-styled terping is neatly handled. Luis, however, should cut down his vocalling stints, particularly that stale "Spanish Boogie Woogie" number.

Mickey Mercer doubles as emcee and vocalist in acceptable style. Mercer's high tenor voice fits the atmosphere and he delivers a brace of standards with moderate impact. *Herm.*

Mapes Skyroom, Reno

Reno, March 28.

Ben Lessy & Patti Moore, The Honey Bros. (3), Josephine Fontaine, Hal Pruden's Orch (8); no cover or minimum.

This show was unfortunate enough to get in on Reno's first bad winter. Business was off and houses were empty most the time.

Josephine Fontaine opens show and pulls eyes with a well-filled strapless. She sings with a nice huskiness but gives impresh she could do much more. She sells mechanically with gestures and movement almost pat. Of course, show has been playing to half a room most the time, but effort still should be made. Her potential is undoubted.

She does a half-hearted Sophie Tucker and Beatrice Kay—both naturals for her—but again, she seemed to be holding back. Her "Them There Eyes" brings nice returns.

Honey Bros. are a shot in the arm as they charge on for some violent dancing and comedy. Trio does some sensational tossing around of each other, all with tongue in cheek. Efforts leave even the customers breathless. Some clever dialog fits into the acrobatics and dancing.

Ben Lessy & Patti Moore are an energetic combo with all the vaudevillian flash and vivacity. Most of their stuff is singing standards—with their own lyrics—sometimes double entendre but never crude.

Lessy does a piano stint with his accompanist, Martin Denny, playing things like "Chinatown," and even a few bars with his nose on the keyboard. He and Patti Moore then swing off with "Sweet Violets," better than the usual lyrics, and "Wait Til the Sun Shines Nellie." A final bit to "Melancholy Baby" has the Honey Bros. come on stage behind them, in long underwear, engaging in a quiet little sequence of hilarious poses—with no apparent rhyme or reason. Lessy & Moore are on stage about 40 minutes but never lack for a bright moment. *Mark.*

Washington, London

London, March 27.

"Ballerina On Ice," starring Maj Britt with Bennett, Margaret Ellison, Sheila Trice; choreography, Maj Britt; Al Tabor Orch, Jose Trio; $4 minimum.

Ice cabaret is an innovation for British night spots and its inauguration, with Maj Britt as principal dancer, at the Washington Hotel is an experiment that commands wide interest. A miniature rink, measuring 10 by 10 feet, has been installed in the restaurant and the company includes a trio of girls.

The experiment has a potent novelty value, but the restricted space gives the artists little or no opportunity to demonstrate their prowess on the blades. The grace and glides normally associated with ice shows are necessarily absent, and the repertoire has been adapted to fit the severe limitations of the rink.

Within those limitations, the company puts on a brave show. But that is hardly enough in these highly competitive days. The modified routines do not match the undoubted talents of Miss Britt, and although she was responsible for the choreography, has not been able to do justice to herself. A floor at least twice the size of the one used would be necessary to achieve the anticipated fast and invigorating entertainment.

Of the star's three solos, the most pleasing is her Can-Can rendition, but although she has the floor to herself, the restriction of movement hampers her style. Altogether, seven routines are included in the stint, running just under 30 minutes, but all suffer from the same handicap. *Myro.*

Continental, Montreal

Montreal, March 26.

Pierre Dudan, The Caribbeans (3), Chris Cross, Leon Lachance, Johnny di Mario Orch (6), Bill Moody Trio; 85c admission.

Paying little heed to the gloomsters who use the Lenten season as an excuse for empty tables, boniface Jack Horn breaks out extra coin to offer one of the best shows seen in the Continental Cafe for sometime.

As current headliner, the management introduces Pierre Dudan to localites and this tall, amiable Frenchman has no trouble selling his songs and spreading his charm around this big, low-ceilinged boite.

Kickoff in this neat showcase goes to the Caribbeans, two guys and a gal, who set patrons in a good mood with polished hoofing. General choreography is a cut above the usual and despite an apparent glut of this type dancing (a la Jack Cole) the Caribbeans are right up there with the best. Most of their sets feature the femme member of troupe and the reason is obvious when the clientele views her physical attributes. She can also terp.

Ventro artist Chris Cross scores with his collection of dolls, particularly his life-sized Mae Westish character. Material is okay and his payoff, a tiny figure under the trick lights, garners hefty reception. *Newt.*

Eddys', K. C.

Kansas City, March 28.

The Honey Dreamers (5), Buster Shaver & Olive, Tony DiPardo Orch (8); $1 cover.

Return of the Honey Dreamers here is more than an ordinary booking, since they had to cancel out last summer in the midst of the July flood. This engagement is a followup to that interruption, and the singing group is making up for what the house missed last summer. Biz is buxom, attesting the worth of the Dreamers' name and TV rep.

The Eddys have set this one up as a two-act affair, with Buster Shaver and his cute little girlfriend in a standard song and dance turn of their own. They lead off with midget Olive warbling with Shaver at the piano, then swing into ballroom terp with acro work and win with rhythmic "Ballin' the Jack." They do their work in accomplished manner, scoring on the novelty appeal of the unusual partnership.

In their 30 minutes, Honey Dreamers (Marian Bye, Patty McGovern, Bob Davis, Lou Anderson and Bob Mitchell) combine their rhythmic vocals with expressive choreography to earmark their work as among the finest of singing ensembles today.

As starters they pick a couple from the current pop list, doing "Please Mr. Sun" in slower ballad fashion, then switching to a bouncy version of "Tiger Rag," both drawing nice mitt. "It's Curtain Time" midway is a montage of Broadway showtunes, "Another Opening, Another Show," "Wonderful Guy," "Whistle a Happy Tune," "Bewitched," "Hostess with the Mostest," "Top Banana," "The Dog Song" and "Guys and Dolls" make up a neat resume of musicals neatly done.

"Chicken Song" fills the novelty bill and "Pretty Eyed Baby" is a rhythmic holdover from previous hit parades, one of their best bits. With Bob Mitchell leading the way, they give a choral effect to "You'll Never Walk Alone." Then switch to an energetic "Shadrach" and close with "Home Town Band" in which Davis and Anderson add to the proceedings with instrumental work. It's classy entertainment and heartily approved by the customers throughout. *Quin.*

New Acts

Continued from page 67

Meredith scores with such items as "How I Got My Start" and "That's All You Were After." Segueing into the pop field, she creates only a so-so impression with a threadbare Galypso, "Never Too Tired," which has a tendency to be labored for obvious yocks, and a torchy "St. Louis Blues," which could stand a more sophisticated interpretation in this sort of room.

Gal has smooth manner and an easy approach to each song. The experience and training gained from singing with bands, in theatres and on TV is evident at all times. Occasionally, some of her gestures are played too broadly for a small cafe but the basis is there. *Newt.*

DANNY ALEXANDER
Dancing
5 Mins.
Apollo, N. Y.

Danny Alexander has a fine novelty turn in his rope-dancing. In bowing at the Apollo, the Negro lad opens briskly with some snappy hoofing sans rope. Then seizing the manila, he gets off spirited stepping while simultaneously jumping the line.

Alexander occasionely drops to his knees without a miscue. His is a neat example of muscular coordination, and he rates as a sight act suitable for most visual media. He's also well groomed in light trousers, white shoes and Eisenhower jacket. *Gilb.*

STANLEY BAXTER
Comedy
9 Mins.
Citizens' Theatre, Glasgow

Young Scot is new on the comedy horizon, having switched lately from legit to dame comedy and burlesque clowning.

He reveals top talent in takeoff of middle-class gentility and snobbery. Femme impersonations are top-rate, though restricted in appeal through comedy use of dialect. Facial humor has much possibility for video work.

Okay for general vaude dates and intimate revue, and also possible nitery spottings where Scotch is understood. *Gord.*

Pat Henning to London

Pat Henning has been signed for the Palladium, London, starting Monday (7).

He'll be on the bill headed by Jo Stafford.

Music Hall, N. Y.

"Glory of Easter" with Music Hall Symph (Raymond Paige, director), Music Hall Ensemble, Gertrude Lockway; "Spring Song" with Carla Willyoung, Grace Thomas, William Maun, Loretta Hamilton, Patricia Drylie, Corps de Ballet, Andrea Dancers (3), Edward Ruhl, Choral Ensemble, Bela Kremo, Rockettes; entire production staged by Leon Leonidoff; settings, James Stewart Morcom; costumes designed by Frank Spencer (executed by H. Rogge); lighting, Eugene Braun; special lyrics, Albert Stillman; "Singin' in the Rain" (M-G), reviewed in VARIETY *March 12, '52.*

Come Christmas and Easter, the Music Hall is almost duty-bound to repeat the awe-inspiring religious pageants that have been its holiday forte for years. "The Nativity" is the Hall's strong point at the Yuletide, and now, again, for Easter, it's "Glory of Easter" that is the religious spectacle to provide the lure for the tourists. And with good reason. For no matter how often it has been presented here it remains a lesson in showmanship and entertainment.

How producer Leon Leonidoff and his able staff are able to maneuver the series of turntable stages; the complex lighting system; the beautiful costuming; the musical integrations—all these escape to a considerable degree the casual layman eye witnessing the finished product. They must certainly be part of a great ingenuity in order to achieve the effects that draw customer ohs and ahs.

There is little that can now be said of "Glory of Easter," the always-impressive 10-minute spectacle in which the entire Music Hall ensemble takes part. Gertrude Lockway is the soloist on "Kamenoi Ostrow," a vocal touch to an exciting pageant of religious faith.

The variety portion of the bill follows, after an intermission, and it's a potpourri that socks home. There's a pastoral scene in which the ballet corps is importantly involved, after which follows the "Window Shopping" fashion parade of models, attired in the latest spring numbers submitted by the top couturiers. It's an obvious plug for the designers, but an interesting show nevertheless in the manner in which it is all staged.

The Andrea Dancers, two men and a femme, do an exciting balancing act in which the girl is mostly tossed around like a rubber ball. They're show-stoppers with intricate stunts and showmanship.

The show's other outstanding feature is the novelty juggling of Bela Kremo, whose occasional misses at show caught failed to distract from the overall socko of his performance. Kremo could pick up stronger comedy bits to detract from the misses, but otherwise he's a strong crowd-pleaser.

An apt trailer for the picture—"Singin' in the Rain"—is the finale "rain" number. *Kahn.*

Palladium, London

London, March 25.

Billy Daniels (with Benny Payne), Wiere Bros. (3) (with Mildred Seymour), Pauline Grant Ballet (16), Vic Hyde, Tony Fayne & David Evans, Great Alexander Troupe (6), Knie's Film Chimpanzees, Bernard Miles, Warren, Latona & Sparks, Palladium Tiller Girls (16), Woolf Phillips Skyrockets Orch.

With its second vaude bill of the season the Palladium gets into its normal stride, having an American headliner and a couple more U. S. acts in the bill.

Engagement of Billy Daniels as the starring attraction represented a bold gamble on the part of impresario Val Parnell. The vocalist was largely an unknown quantity to British audiences. Few of his disks have been widely circulated and little was known of his style and talent beyond a favored recording of "Black Magic." Latter had been aired on a disk jockey program, and a TV preview two nights before his Palladium debut.

That the gamble looks like paydirt was indicated by the roaring first-night reception. Daniels got the boffo Palladium treatment when he wound his 30-minute stint with his two best tunes, "My Yiddishe Momma" and "Black Magic."

Daniels opened his act cautiously, and with his first couple of numbers, "Just One of Those Things" and "September Song," was obviously feeling his way. Then he showed a firm mastery of the audience and in his own exuberant fashion, with tremendous assist from accompanist Benny Payne, socked with a flow of tunes chosen with great care to provide a balance of new and old material. The house orch was on stage to back the artist in their renowned fashion.

After a long season in "Peep Show," the three Wiere Bros., assisted by Mildred Seymour, enhance their already high reputation with their laugh loaded routine. Their top-grade precision work and perfect timing, coupled with their unmistakable sense of humor, gives the act a distinctive gloss.

Also playing a Palladium return visit is multi-instrumentalist Vic Hyde, who plays several brass simultaneously and winds with an ingenious one-man-band, controlling drums with one foot, cymbals with another, piano with one hand a piece of brass in the other. Act makes solid impact and registers in encouraging style.

The Palladium Tiller Girls, per custom, open the show in a routine of moderate appeal, but soon give way to the Great Alexander Troupe, a sextet of springboard acrobats with a boisterous and energetic routine. Impressions by Tony Fayne & David Evans are mainly of local appeal with sporting characters predominating. They have pleasing style and their material is more than adequate. Knie's Film Chimpanzees are an endearing bunch of animals who cover a lot of familiar ground, but specialize in some novel hand balances. They applaud themselves — just to show they know they're good.

Bernard Miles one of Britain's most versatile artists (he's a film actor, director and producer, as well as a vauder), makes a pleasing impression with his out-of-the-rut act as a rustic. He is an accomplished raconteur and rates a nonstop flow of restrained chuckles for a succession of hick yarns. Warren, Latona & Sparks, firm faves here, qualify for another clicko reception with their standard routine.

Major innovation in the current bill is the inauguration of the Pauline Grant Ballet troupe, with ex-Sadler's Wells terper Gillian Lynne featured. The opening routine, with the accompanying music by Leroy Anderson, attains fine standard. Principal dancers have style and poise and the choreography combines charm with simplicity. *Myro.*

Chicago, Chi

Chicago, March 28.

Lewis & Van, Nita & Peppi, Gracie Barrie, Larry Storch, Louis Basil Orch; "Wild North" (M-G).

While this stageshow might not be sock boxoffice these two weeks before Easter, it has all the elements of a fine revue. It's balanced fare and plays smoothly.

Lewis & Van are good openers with their taps. Especially bright is their unison work on the miniature stairs. There could have even been a little more of this stint. They follow with some excellent steps and then come back with strawhats for reprise of the "Old Soft Shoe" which gets them off strongly.

Nita & Peppi are a youthful balancing team who haven't been around before but are a smash act. Brother and sister start well with straight arm lifts and turn builds with lass doing twists while youth is straightening from a bend. Rollups off and on a table and backoff are punchy, capped by boff finish via femme doing some running flips and male palm-catching her aloft and carrying her offstage for heavy applause.

Gracie Barrie is a welcome repeat, but her intro is somewhat mothy. She does the ballad, "Cry" in okay fashion, but it's the special material the seatholders go for. She has a new bit about the hillbillies in the mountains since TV has made inroads there and follows with paraphrase, with slightly salty lyrics, of "I'm Going to Live Till I Die." Comely songstress also registers with another takeoff on "Sunday Kind of Love."

Larry Storch has discarded many of the standard motion picture apings he once did with result that stint seems much stronger. He has some amusing quickies before going into his English fight announcer, by now almost a classic, and follows with some more quick dialect bits. There's a real staunch piece about a dancer from pic, "David and Bathsheba," with a Bronx accent, but payoff is lessened with abrupt ending. "Darkest Africa" sketch is a groovey thing with comic doing a few bars on the sax and strutting off. He closes with another old but still hardy bit on a lady barfly. Louis Basil, per usual, does a bright job as emcee and band conductor. *Zabe.*

Paramount, N. Y.

Frank Sinatra, Frank Fontaine, June Hutton, Buddy Rich Orch (15); "Meet Danny Wilson" (U), reviewed in VARIETY *Jan. 16, 1952.*

Blanketing both the stage and film shows at the Paramount, Frank Sinatra is making a solid "comeback" in the current layout with the strong b.o. fully credited to him. That "comeback" role is a unique spot for any performer grossing over $600,000 in all show biz media last year, but coming after his recent agency, video and domestic hassles, Sinatra is proving that he's still a potent marquee factor.

This, of course, isn't 10 years ago when lean kid with the bowtie and relaxed voice set a new bobby-sox vogue for romantic crooners. Styles have changed since Sinatra first clicked on this same site and a new generation of kids are now screaming for other idols. But, despite all that, Sinatra is still pulling the customers and showing more b.o. stamina than most of the freakish and ephemeral song stylists of the day.

From the ranks of show business, a flock of celebs, including Jimmy Durante, Phil Silvers and Jackie Gleason, turned up on opening day (26) for brief on-stage intros. It was an intra-trade "vote of confidence" in Sinatra.

Still a slick piper of songs in his own genre, Sinatra over the years has developed a stage polish and overall showmanship savvy that add importantly to his selling qualities. That savvy, incidentally, works in handily during his current stand when he has to face the inevitable heckling from the juves in the audience who have been following the vicissitudes of his private life. Sinatra handles all of this suavely and with a genial comedy flavor. None of the heckling has been of the vicious sort during this stand.

Sinatra is delivering a straight song turn this time which contrasts with his last appearance on this stage with Dagmar. Probably, Sinatra would do better in punching up his turn with the same kind of gag-and-song routine instead of banking solely on the vocals. It would give him more opportunities for a well-rounded act and would cut down any invidious comparisons with the current crop of vocalists.

Sinatra's repertory is heavily accented on the standards with such numbers as "World On A String," "Could Write A Book," "Black Magic," "Hear A Rhapsody" and "Birth of the Blues." For his encores, Sinatra handles requests from the audience including the inevitable "Nancy." The distance that Sinatra has travelled over the past decade is sharply pointed up by the appearance on stage of a young "Danny Wilson" vocalist prize winner, Ted Sanford, who delivers one tune with unsophisticated uncertainty.

The rest of the show provides firm backing to Sinatra. Frank Fontaine hits his string of carbons, running the gamut of standard impressions from Arthur Godfrey, through Winston Churchill to Billy Eckstine, Vaughn Monroe and Johnnie Ray. His special material takeoff on a sweepstakes winner is particularly effective. Fontaine, however, seems lost without his script, and his ad libbed comments are limply unfunny.

In the opening spot, June Hutton hits with a brace of pop tunes. Blonde looker has a neat rhythm attack that sells in surefire style. Her book includes "Tenderly," "Just A Little Girl" and a medley of show tunes.

Drummer Buddy Rich heads a good orch and emcees the bill with a clever line of chatter. *Herm.*

Olympia, Miami

Miami, March 30.

Alan Dale, Paul Gray, Merry Mutes, Elissa Jayne, Renald & Rudy, Les Rhode House Orch; "Bugles In The Afternoon" (WB).

Accent is on comedy in the lineup this week. Overall it's diverting vaude.

Topliner Alan Dale makes for a solid song salesman who also applies his vocalistic talents to takeoffs on the better tunestars for a well received turn. Mixture of the pops is adroitly handled to add to impact.

In the top comedy slot, Paul Gray impresses with his quietly, albeit effectively delivered melange of mostly original ideas that start them giggling and build into laugh elements. Stuff is off-trail and deliberately zany. This usually tough house for a comic went for him all the way at show caught.

Merry Mutes added to show build with their recording-pantos. Looking like a pair of fugitive Ivy Leaguers, they turn up a consistent array of special platters using a good deal of the Spike Jones screwball stuff. Mugging and biz interjected mark them a zingy pair of buffoons. The duo interchange on the comedy bits, to add continued aud interest. Tall crew-cutted lad who does the intros is an intelligent looking guy who adds class and contrast via his talk.

Elissa Jayne has herself a twist on acro-dancers with her patter that leads into a "can Bette Davis" do this idea for her eventual spins and flips. Balancing work of Renald & Rudy sets well, with their muscular control work bringing the gasps. Les Rhode and house orch are okay on the backgroundings. *Lary.*

Apollo, N. Y.

The Clovers (5), James Moody Orch (11), Eddie Heywood Trio, Tina Dixon, Danny Alexander, George Wiltshire & Co.; "Street Bandits" (Rep).

Traditional pre-Easter amusement biz slump finds the Apollo with a lightweight bill this week. Moreover, the theatre temporarily drops vaude starting Friday (4) and resumes April 11. Holy Week shelving of stage entertainment has long been a house policy.

Although the current stanza lacks a top marquee name, the session nevertheless adds up to fair entertainment. James Moody band starts the layout rolling with a brassy opener, "Mad Wednesday." With three rhythm, three reed, and five brass, the neatly attired crew is inclined to overstress the noise to the detriment of the melody.

In contrast to the volume of Moody's crew is the soft instrumental work of the Eddie Heywood Trio. Long a top pianist, Heywood deftly caresses the ivories to develop the maximum audience potential on such tunes as "Cheek to Cheek," "Jealousy" and "Begin the Beguine." Bass and drum give him fine backing and the overall result is hefty.

The Clovers, who are handed top billing, are a vocal quintet showing considerable improvement over their last date here. Boys are developing more of their own style and their arrangements likewise are better. Accomped by a guitar, they warble "Needless," "Fool" and "Love You Heart and Soul," among others.

Introed as "King of the tenor sax returned from European triumphs," Moody is spotlighted in a couple of instrumental tunes at the finale. Working with a smaller unit culled from his band, he displays a fine sense of rhythm and improvisation on "Body and Soul" and "Mood for Love."

Songstress Tina Dixon and terper Danny Alexander are reviewed under New Acts. Sandwiched in the session are a couple of standard comedy bits supplied by George Wiltshire, Vivian Harris, Dusty Fletcher, et al. Though timeworn, the routines reap a fair quota of laughs. *Gilb.*

Empire, Glasgow

Glasgow, March 27.

Two-a-night Variety, with Jack Crisp & Jeta, Harold Taylor, Ravic (2), Tony Hancock, Ronald Chesney, Edward Victor, Peter Brough & "Archie Andrews," with Hattie Jacques, Peter Madden; Empire Orch under Bill Matthew.

Britain's top radio vent, Peter Brough, is here currently with his doll of equal fame, "Archie Andrews." Show is obviously aimed at moppets and falls down badly on adult appeal, being thinnish in parts and drawn out.

The doll dons Highland dress to become a real Scotch laddie as a kind of Archie MacAndrews. There's no doubting the talent of Brough, a most pleasant and relaxed ventriloquist. An "Educating Archie" sketch, with able support from Hattie Jacques, Peter Madden and Tony Hancock, is included to maintain the radio flavor.

From Hancock, rising name in British vaude, there are comedy impersonation's, notably one of a James A. Fitzpatrick travelog, and Ronald Chesney entertains in accomplished fashion on the harmonica.

Curiously, the best act is from one of the smaller names, the good old-fashioned shadowgraph turn of Edward Victor, making all kinds of characters and animals with deft manipulation of the hands. Ravic and partner offer acrobatic thrills on roller skates.

Verdict must be this is a slight show, ending on a contrived party note by inviting members of the audience on stage.

When variety does this, it's practically certain it must be short of good material. There has been increasing evidence in recent weeks that British vaude is getting shorter of good entertaining acts to buttress touring bills fully. Fluke success of many performers via radio is one reason. *Gord.*

Capitol, Wash.

Washington, March 30.

Johnnie Ray, Joey Adams with Al Kelly, Rollo & Bonnie Pickert, John Tio, Sam Jack Kaufman House Orch (16); "Japanese War Bride" (20th).

Show biz is traditionally a business of overnight phenomena, of seven-day wonders. Johnnie Ray, current rage of the jukeboxes and teenagers, defies description or analysis. An indication of the singer's appeal lies in fact that town's critics who might be expected to tear apart this unorthodox product of the sticks, unanimously showed their fascination for the guy in rave reviews.

Whatever else Ray is, he's undoubtedly a slick showman. Having hit on an attention-getting style, he plays it to the hilt, working himself and his audience into a literal frenzy of emotion. He alternates between the essentially homey, humble farm boy of his patter, to the schizophrenic of his songs. He bounds on stage, leaps off, and punctuates his self-accompanied tunes with unrepressed arm flinging, tossing of his body, and finally a single dramatic gesture, sometimes dropping to his knees, other times sagging in his piano chair in exhaustion. As he wails and emotes, his youthful fans supply a Greek chorus of shrieks. Though customers are largely below voting age, the elders who wander in react with equal bewilderment and fascination. It all adds up to boff biz for the Capitol.

Rundown of the Ray routine is as follows: "Walking My Baby Home," sung with tragic effects; "Faith and Hope," a Ray original, introduced with a canny "This is my Ma and Pa's favorite" pitch; "Please Don't Talk About Me When I'm Gone"; "Broken-Hearted," with overtones that bring tears of sympathy from the femmes; "September Song," an offbeat version that impressed as tasteless and not up the Ray alley; and, finally, "Cry," the tune with real tears and the works. Voice-wise, singer has an unusual quality and plenty of warmth, but no real depth or lasting value. Actually, he's sounder on the ivories than singing. Total effect is amazing.

Backing up headliner is as solid a lineup as Capitol has had in weeks. Joey Adams, with his current teammate, Al Kelly, has an act with far more universal appeal than his former Tony Canzoneri-Mark Plant combo. Though essentially a comic with adult appeal, Adams seemed to reach the level of his juve audience at show caught and clicked straight through. With the borscht belt gags eliminated, he impressed as consistently funny and in control of the galleries. Al Kelly, with his double-talk and sandpaper voice, makes a good foil for Adams' emceeing. Together, they're a hep act and rate the fine reaction they garner.

Rounding out this solid layout are two acts with accent on novelty. John Tio, the little man with the talking bird, delights in the special way that only animals and moppets can. His act is good humored and tops of its kind, with his feathered partner coming through on cue with a routine of whistles, talking, takeoffs on animals and humans, and tricks. In the curtain-raising slot are two bright, bouncy terpers, Rollo & Bonnie Pickert, whose enthusiasm almost convinces one they're first-rate. Actually, they're fairly routine, except for their bounce, and for some catchy stunts. Best of these is their terping on stilts. *Lowe.*

Casino, Toronto

Toronto, March 28.

Guy Mitchell, Bamberger & Pam, The Elimars, Anton & Anita, Jesse, James & Cornell Trio, Jimmie Cameron, Archie Stone House Orch; "Magic Face" (Col).

Husky-voiced Guy Mitchell is packing in the teenagers, plus jamming the stagedoor alley, for a song sesh that looms big at the Casino. With Joe Antman, his pianist-arranger, in the pit, Mitchell whams over his "Liberty Belle" and then into tempo changes with a log of "Charmaine," "The Roving Kind" and "My Heart Cries for You," all to sock returns. Kids induced to come in for handclapping and community sing participation. Bouncy "My Truly Fair" and "Keep on Smiling" rated a rousing begoff finish when caught.

Whole 65-minute stage stanza has plenty of speed and diversity, with Anton & Anita (New Acts) over big for their dancing; the Elimars for clever juggling on the slack wire; Freddie Bamberger & Pam for patter, plus burlesqued classics and boogie-woogie at the grand; Jesse, James & Cornell, with their twirling tray dance, tap challenges, glides and leaps. *McStay.*

'Pacific,' 'King' in Colossus Status With $2,895,000 Payoff on Duo to Date

"South Pacific" and "King and I," current Rodgers-Hammerstein hits whose respective third and first anniversaries will be celebrated at a party April 12, have reached the status of an industry in themselves. As of March 3, the former paid another $200,000 dividend, bringing its total distributed profit to $2,795,020.93. At the same time, "King" issued a $100,000 dividend as its initial profit distribution.

With two companies, "SP" has been netting an average combined profit of about $17,000 a week recently, the accountant's statement shows. "King" has been netting around $11,000 a week. "SP" will be three years old next Monday (7). "King" was one year old last Saturday (29). "SP" was capitalized at $225,000 and cost $185,000 to produce. "King" was financed at $360,000 and cost $131,000 to produce.

Accounting discloses that the operating profit of the original Broadway production of "SP" was $34,838.05 for the four weeks ended March 1, bringing its total net to $1,370,811.53 for 152 weeks' operation. For the same five-week period the touring edition earned $51,270.16, bringing its total profit to $1,330,814.77 for 98 weeks' operation.

In addition to the combined total of $2,701,626.30 operating profits on the two productions, there was $220,302.65 revenue from South Pacific Enterprises, including recording royalties, fees for use of the title, etc. After deduction of $29,219.29 paid to Coast producer Edwin Lester (in con-

(Continued on page 76)

Festival Season Prepped For Philly to Hypo Legit Subscriptions Setup

Philadelphia, April 1.

The Council of the Living Theatre will link forces with the Theatre Guild and the American Theatre Society in organizing a festival season of plays here with a view to restoring the "road" and revitalizing the stage on a nationwide basis.

Kickoff will take place April 15, with ceremonies at the 143-year-old Walnut Street Theatre. Katharine Cornell, national chairman of the Council, will unveil a plaque (donated by her co-chairman Robert E. Sherwood) honoring the Walnut as "the oldest structure in the U. S. wholly devoted to the living theatre."

Festival season has another tie-in locally with the commemoration of 200 years of the living theatre in America, because founders of the professional stage first found encouragement in this city in William Plumstead's warehouse, back in 1752.

A committee of 500 locals will act as a liaison group between the theatregoing public and the producers in formulating a subscription program. The Philadelphia committee will hold a luncheon at the Bellevue-Stratford Hotel following the ceremonies at the Walnut, at which the subscription drive will be inaugurated. A representative Broadway delegation will be present at the luncheon.

Actually, the festival season locally will be largely an extension of the Theatre Guild-American Theatre Society's present program. It will raise the number of productions given here on subscription from six to 12. Test campaigns this year in three "pilot" cities (Cincinnati, Cleveland and Pittsburgh) proved encouraging and led the Council, et al., to plunge ahead for 1952-'53. The Philadelphia program will be followed next in Minneapolis and other key cities.

Spokesmen for the festival season say Philly will need to raise about 12,000 subscribers to carry two week bookings. Present Guild-ATS subscription is about 8,000. Subscriptions will guarantee producers against loss, and an active group of 12,000 committed to dozen plays should stimulate entire theatrical scene.

Mary Chase Marionettes, Inc., has been chartered to conduct theatrical, moving picture, television and radio entertainment in New York. Jerome Gold is a director and filing attorney.

Hylton Gets 'Remains'; Talks 'Wagon' for London

Jack Hylton has acquired the London production rights to "Remains to Be Seen" and is reportedly working out details of a deal for "Paint Your Wagon." Former show, a comedy by Howard Lindsay and Russel Crouse, was produced by Leland Hayward. It's currently touring a 198-performance run on Broadway. "Wagon," a musical with book and lyrics by Alan Jay Lerner and score by Frederick Loewe, was produced by Cheryl Crawford. It's at the Shubert, N. Y.

Hylton's London edition of "Call Me Madam" had a smash opening recently. He previously had produced such Broadway hits as "Kiss Me Kate" and "High Button Shoes" in London.

'Remains' Vamps With 30G Profit

"Remains to Be Seen," which started a road tour last week in Cleveland, represented a profit of about $30,000 on its 198-performance run, ended March 22. That included the show's 40% share of the $125,000 film sale. Thus far, $25,000 has actually been distributed on the $75,000 investment.

According to the most recent accountant's statement, the Howard Lindsay-Russel Crouse farce had earned back $74,020.07 of its $88,727.68 original cost as of March 1, leaving $14,707.61 still to be recouped. However, operating losses for the final three weeks of the run, plus closing expenses, are estimated to have totaled around $3,500.

At the moment, the liquid assets of the Leland Hayward production include around $10,000 undistributed cash balance, plus $12,000 in bonds and $10,000 sinking fund. Film proceeds are still due.

WAYNE VICE WALSTON FOR LONDON 'PACIFIC'

Fredd Wayne, who clicked on Broadway two seasons ago in "Texas, Li'l Darlin'," sails today (Wed.) on the Liberte to take over the featured comedy role of Luther Billis in the London production of "South Pacific." He'll go into the cast April 14, succeeding Ray Walston, who's withdrawing, reportedly for a film assignment.

While appearing in the Rodgers-Hammerstein-Logan musical, the actor plans to double in nitery engagements in a comedy sketch recently written by Roger Adams and Doro Maugham.

Tent Operetta Season Mulled Near Danbury

Danbury, Conn., April 1.

Tent operetta and musical comedy season is being projected on a Route 7 site north of Danbury, next to the White Turkey Inn, by James Westerfield, actor-producer, and Stephen Rose, TV producer.

Theater-in-round plan, similar to that which has operated on the Danbury Fair Grounds the past two summers and with which Westerfield was associated in the first season, is being promoted among potential investors in this area. Norton Levine of New Haven is repping Westerfield.

Capacity of 1,500 and six-time-a-week sked is aim, starting June 30. Pencilled season includes "Show Boat," "Naughty Marietta," "Annie Get Your Gun," 'Finian's Rainbow," "Rosalinda," and "Carmen Jones" with all-colored cast. Robert Q. Lewis has been mentioned for a stellar week.

PAPER MILL PREPS 13TH YEAR

Frank Carrington will inaugurate his 12th musical season at the Paper Mill Playhouse, Millburn, N. J., April 14, with "Kiss Me, Kate."

"Where's Charley" will follow.

N.Y. City Ballet Visit To Spain Stirs Protests

Visit of the N. Y. City Ballet to Barcelona this month, as first date of a five-month European tour, has aroused protest from several political groups and individuals. Some 50 well-known dance-world names signed one protest petition. Basis of protest is their anti-Franco feeling.

Three-week Spanish engagement was pencilled in by Leon Leonidoff, Paris impresario, who is booking the troupe through Europe, and company sees no politics involved.

Playwright's 600G Estate Entangled in Confusion Of Four Separate Wills

Playwright Le Roy Clemens, who died in St. Petersburg, Fla., last December, left an involvement of wills. Four wills have been discovered, and a Connecticut court is expected to hand down a ruling around the end of the month whether one of the testaments should be okayed. Estate involves around $100,000.

The 63-year-old Clemens either wrote or collaborated on more than a dozen full-length plays, including "Aloma of the South Seas," "Alias the Deacon," "Tin Pan Alley," "The Hurdy Gurdy Man" and "Let Tommy Do It." He turned out three film scripts as well as a number of vaude sketches and one-act plays.

First will of Clemens was made in 1932, but later was cancelled. He drew up another in 1944 in which he left $5,000 to Mrs. Elizabeth Miele of Colemans Station, N. Y. However, attorney Jerome F. T. Tobin, who represents Clemens' brother, Victor, is seeking to have this document set aside.

Clemens also made a will in 1947 in Hot Springs, Ark., which bears signatures of two witnesses under Arkansas law. Last will was made in Connecticut with two witnesses on April 28, 1949. But when executors Jack Connolly and Grant Woods attempted to have the 1949 testament probated, it was tossed out by a Connecticut court, since laws of that state call for three witnesses on a will.

Connolly, incidentally, is a film executive with the U. S. State Dept. and was named Clemens' executor, since he was an old classmate of the playwright. Woods, the other executor, is director of the Skowhegan (Me.) Players.

In attempting to set aside the 1944 will, Tobin has submitted a duplicate of the original of the 1949 Hot Springs will to a Washington, Conn., court for approval. Decision was reserved on whether this document should be admitted to probate. Residuary estate, it's understood, goes to Victor Clemens, the sole survivor. Playwright Clemens never married.

'WAGON' EARNINGS 85G; $171,098 STILL TO GO

Operating profit on 'Paint Your Wagon" totalled $18,679.07 for the five weeks ended March 1. That brought the total earnings to date on the Alan Jay Lerner-Frederick Loewe musical to $84,971.97, including $2,495 advance on sheet music royalties. It left a balance of $171,097.91 still to be regained. Incidentally, the $40,000.05 gross for the week ended Feb. 23 was overquoted.

The Cheryl Crawford production, capitalized at $225,000, plus $22,500 overcall, has returned $22,500 to the backers. The show is in its 21st week at the Shubert, N. Y.

Neway, Rothmuller in U.S. Preem of 'Wozzek' Opera

Patricia Neway, last seen on Broadway in "The Consul," will have the femme lead in the U. S. stage premiere of Alban Berg's controversial modern opera, "Wozzek," with the N. Y. City Opera Co. at City Center, N. Y., tomorrow night (Thurs.). Name role will be sung by Marko Rothmuller, who flew in from London (where he's singing at Covent Garden) for the preem. He flies right back to resume with the British Opera Co., making the same round-trip flight later this month for another scheduled performance of "Wozzek" here. Howard Vandenburg, Luigi Vellucci, Ralph Herbert and David Lloyd will have other roles, with Joseph Rosenstock conducting.

Bellamy Set to Be Next Equity Prez; Evans, Massey, O'Neal, Gillmore V.P.'s

Ralph Bellamy is set to be the next president of Actors Equity. Star, who has agreed to serve, is figured certain of election. He will succeed Clarence Derwent, whose third two-year term is about to expire and who has declined to run again. The union's annual membership meeting and election will be held on a Friday, the last week in May or first week in June, at the Hotel Astor, N. Y.

In addition to Bellamy, the full ticket announced yesterday (Tues.) by the nominating committee includes Maurice Evans, first vice-president; Raymond Massey, second v.p.; Frederick O'Neal, third v.p.; Margalo Gillmore, fourth v.p.; Paul Dullzell, treasurer, and John Effrat, recording secretary.

For the council, to serve five years: John Drew Devereaux, John Forsythe, Marjorie Gateson, Richard Gordon, Juanita Hall, Katherine Meskill, Claudia Morgan, Elliott Nugent, Kent Smith and Frederic Tozere. Council replacements, to serve three years: George Britton and Rusty Lane. Council replacement, to serve two years: Dort Clark.

The second vice-president of Equity for the last several years, Bellamy previously refused to be a candidate for the presidency two years ago, when he was approached as a possible successor to Derwent, who expressed the wish to step down at that time. However, Bellamy has now agreed to run in order to work for the five-branch merger plan, of which he's a strong advocate. As a former member of the Screen Actors Guild board and a current star in television ("Man Against Crime," on CBS-TV), he's figured in excellent position to bring the various union factions together on merger.

'Blondes' Gain Now 460G; Another 20G Divvy Paid

Another $20,000 dividend on "Gentlemen Prefer Blondes" was issued last week, bringing the total profits thus far to $460,000 on the Herman Levin-Oliver Smith production. Show is currently playing the second week of a fortnight stand in Pittsburgh.

The musical version of the Anita Loos original, with book by the authoress and Joseph Fields, tunes by Jule Styne and lyrics by Leo Robin, had operating profits of $20,866.03 for the four weeks ended March 15. That brought the total net on the show to date to $511,657.43. The production, financed at $200,000, actually cost $208,000 to bring in.

Still due are the proceeds from the $150,000 sale of the screen rights to 20th-Fox. Initial payment of $29,375 of the show's 40% share of that is due next Sept. 1, and the $30,625 balance is due in January, 1953.

Swire to Coast; Simon With 4A's

Willard Swire, who was recently "reinstated" as assistant executive secretary of Actors Equity after a mixup over his "resignation," has been temporarily reassigned to the union's Coast office. He planed out to resume the post last Friday (28) and to continue "as long as his services are required." According to council members, it's hoped that a permanent representative for the Coast office can be found within the next month.

Robert Carver, the union's business rep who had been holding down the Coast spot since Swire came east several weeks ago during the internal row leading up to Louis M. Simon's exit as executive secretary, returned over the week-end to New York, and has since resumed his regular duties in the homeoffice. Swire, who was sent to the Coast temporarily last January, after Christopher O'Brien was relieved of his duties there, indicated on his arrival there Friday, that his first move would be to arrange a general meeting of the local memberships of Equity and Chorus Equity.

Meanwhile, it has been learned that although Simon is no longer an official of Equity, he will continue indefinitely as exec-sec of the parent union, the Associated Actors & Artistes of America. There's apparently ample precedent for such a course, a current example being Dewey Barto, who has continued his 4A's spot although he's no longer executive secretary of the American Guild of Variety Artists. It remains to be seen whether the Equity council will name another delegate on the 4A's board to replace Simon.

'GIGI' REGAINS 50G OF 88G PRODUCTION COST

"Gigi," Anita Loos dramatization of the Colette story, has reportedly earned back about $50,000 of its approximately $88,000 production cost. The Gilbert Miller production, starring Audrey Hepburn, is currently in its 20th week at the Fulton, N. Y., and is earning a steady profit at a gross that has recently been topping the $17,000 gross mark.

Comedy is expected to lay off for the summer and probably tour next fall, with a possible London engagement a year hence.

Franchot-Wesp to Run Buffalo Suburb Barn

Buffalo, April 1.

Firm of Maude Franchot and Richard Wesp, which angeled the Niagara Falls (Ont.) players last summer, is reported to have closed a lease for the Glen Casino at Williamsville (nearby suburb) for a strawhat this coming summer.

Casino for many years has been a popular night spot operated by Harry Altman, partner in Buffalo's Town Casino.

Sadler's Theatre Ballet Bows in Okay B'way Style Despite Its Overtouting

Sadler's Wells Theatre Ballet, arriving at the Warner, N. Y., last Tuesday (25) for its Gotham debut after a sock 25-week tour of the U. S. and Canada, made a pleasing if unexciting bow. Somewhat oversold and suffering from comparison with its big-sister troupe, the Sadler's Wells Ballet, which had had sock tours of the U. S. in two previous seasons, the highly-touted troupe left some viewers last week feeling a little let down. Opening-night crowd, in particular, a benefit society audience similar to a Broadway first-night list, sat on its hands, while subsequent audiences of balletomanes were more cordial.

Troupe garnered a sock net of $80,200 for nine performances at a $6 top, ending Sunday night (30), with sellouts every evening but Sunday, although that night was good. Matinees were a little light. Sol Hurok is impresarioing.

Troupe, consisting of youngsters all under 25, is a good one, and without the shadow of its more glamorous big sister, would shine more strongly. It has a couple of fine ballerina leads in Svetlana Beriosova and Elaine Fifield, good supporting femme leads in Patricia Miller and Maryon Lane, and a strong male contingent, with star David Blair and supporting talent like Pirmin Trecu, David Poole and Donald Britton, quite outstanding.

Troupe is weighted down by some indifferent ballets, some stodgy direction and a relaxed British approach. But repertoire on the whole is good, and troupe is accomplished enough to hold its own in the ballet field as a major company and a good concert attraction.

Sadler's revealed a creative find in its young choreographer, John Cranko, whose "Beauty and the Beast," "Harlequin in April" and "Pineapple Poll" show imagination taste and versatility. Frederick Ashton's ballets, like "Les Rendezvous" and "Capriol Suite," are interesting but not inspiring. Troupe does a classic like the short "Swan Lake" and a full-evening-length "Coppelia" very well. Such works as "Nutcracker" and "Facade" seem dated, either in staging or costuming. Some of the costuming is very chichi and bad.

Bron.

Crix Best Play Choice Wide Open; 'Poster' Alien Bet; 'Joey' Eligible?

N. Y. Drama Critics Circle apparently faces a slim choice in picking the best play this season. Selection is apparently wide open, with no outstanding candidate and a possibility that the aisle-sitters may pass up an award. Same situation, only more so, exists in the musical field. However, "Fourposter" is rated the leading entry in the foreign classification, with "Gigi" an outside bet.

On the basis of reviews there is little prospect of how the balloting may go. Richard Watts, Jr., of the Post, has indicated he favors "I Am a Camera" as the best play, and he's expected to have some support. But at least scattered votes are presumably due for "Mrs. McThing," "Point of No Return" and "The Shrike." According to his reviews, Brooks Atkinson, of the Times, may pick "Grass Harp" or "Jane."

However, last season's balloting indicated that reviews may have little to do with best play selection. Ward Morehouse, drama columnist of the World-Telegram & Sun, has been buttonholing Circle members at first-nights to shill for "Point of No Return" and talk down "Mrs. McThing," while George Jean Nathan, in his weekly column in the Journal-American, has also rapped the latter play.

Watts, who's been a "Pal Joey" rooter ever since the Rodgers-Hart-O'Hara show was first produced in 1940-41, has touted the current revival as the best musical of the season. Otherwise, there's been little speculation about a possible choice in that category. John Chapman, of the News, suggested in a column some time ago that "Fourposter" hardly rated as best play, but didn't mention it for the foreign classification.

The Circle will meet next Tuesday afternoon (8) to make the selections (or vote to skip it in any or all categories).

AA's Theatre Unit

A special Theatre Arts Group of Alcoholics Anonymous—devoted to men and women of the theatre—has recently been formed in New York.

Louis Cline, manager of The Lambs Club, is the unit's liaison to be contacted by any prospective members.

Road 'Roberts' 33G in Black

Since starting its current-season tour last fall, the road edition of "Mister Roberts," starring Tod Andrews, has had operating profits of $33,610.28 through March 15. Added to the previous earnings on the venture, that brought the total net to date to $1,333,718.70. The distributed profit totals $1,250,000 thus far, and there are bonds and deposits amounting to $12,225 and a sinking fund of $10,000, leaving $61,493.70 available for distribution.

The Thomas Heggen-Joshua Logan comedy-drama, staged by Logan and produced by Leland Hayward, had an 1,157-performance run on Broadway, with Henry Fonda as star until the final few weeks. A second company was sent on tour in the spring of 1948, shortly after the original production opened, and except for summer layoffs has been playing ever since.

A cut-down production of the show will probably be sent out again next fall, possibly traveling by bus and truck, with the idea of playing numerous split-weeks and one-nighters which rarely see legit. Film rights to the dramatization of the Heggen novel have never been sold, but it's figured Hayward may now be interested in such a deal.

OLNEY BARN PLANS 14 WEEKS, OPENING JUNE 6

The Olney (Md.) Summer Theatre will start operation June 6 for a 14-week season. Although no bookings are set, a possibility for the season finale is "Comin' Through the Rye," the Warren P. Munsell, Jr., play about the life of Robert Burns, with traditional Scotch songs as incidental music. For the first time, the spot will have apprentices.

Kenneth Banghart, radio-TV announcer-commentator and a prolific legit investor, will be partnered with Washington radio actress Evelyn Freyman in the operation of the strawhat, having bought a major interest in the venture last fall. Richard Skinner, manager for the last three years, will not be back, but is reportedly set for a similar assignment at either the Cape Playhouse, Dennis, Mass., or the Falmouth Playhouse, Coonamessett, Mass., both operated by Richard Aldrich.

Trapp Family Finishes Four-Week Hawaii Trek

Trapp Family Singers returned to the Coast over the weekend from its first tour of Hawaii. Song group spent four weeks in the islands, giving five concerts alone in Honolulu for $8,000 gross total. Trapps also give 11 concerts in the outer islands. Tour, booked by Columbia Artists Mgt., was under the local management of Dean & George Oakley.

Group is due east for a TV appearance on the Kate Smith Hour April 9. Then it has some recording sessions before departing for its summer singing camp at Stowe, Vermont.

Unions Aid Cincy Ams

Cincinnati, April 1.

Concessions by musicians, stagehands and treasurers unions paved way for Stage, Inc., amateur dramatic group to rent the Cox theatre for presentation of "Goodbye My Fancy" May 14-17.

Except for a single in-the-round production at the Netherland Plaza Hotel's main dining room, all of the group's plays have been staged in the Art Museum.

Shakespeare Arena Fest Set for Antioch College

Dayton, April 1.

A Shakespearean Festival, in which the seven historical plays of the Bard will be presented in chronological order, has been set by the Antioch Area Theatre, Antioch College, Yellow Springs, for July and August production.

The plays, "King John," "Richard II," "Henry IV," "Henry V," "Richard III," "Henry IV" and "Henry VIII," will be given outdoors on the steps of the college administration building, erected when Horace Mann was president of the college.

First play is set for July 9, with a new play weekly and occasional reprises of those already given. Plays will be of professional calibre, the college sponsoring them and providing operating funds necessary. Administrative staff in charge consists of Paul Treichler, drama instructor at Antioch, and Arthur Lithgow and Meredith Dallas, of the Yellow Springs Area Theatre.

Future B'way Schedule

(Theatre indicated, if set)

"Brass Ring," Lyceum, week of April 14.
"Four Saints in Three Acts," April 16.
"To Be Continued," week of April 21.
"Candida," National, April 22.
"Hook 'n' Ladder," April 29.
"Josephine," April 29.
"Much Ado About Nothing," late April.
"Of Thee I Sing," Ziegfeld, May 1.
"For Crying Out Loud," week of May 5.
"New Faces," week of May 12.
"Circus of Dr. Lao," ANTA Playhouse, May 14.
"First Lady," City Center, May 28.
"Shuffle Along," May 29.
"Wish You Were Here," Imperial, June 25.

Legit Bits

With no Broadway openings this week, **Brooks Atkinson**, N.Y. Times critic, is at Durham, N.Y., with authoress **Oriana (Mrs.) Atkinson** to open their summer home... Retired scenic designer **Watson Barratt** is selling his New York apartment and is opening a hotel at his summer place at Highlands, N.C. ...Stage Managers Club has a desk and telephone at the ANTA Playhouse, N.Y., as a clearing house for jobs. The organization also holds its weekly council meeting in the Playhouse. ... **George Zorn** and **Barnett Owen** have been admitted to full membership in the Stage Managers Club, while **Ray Malon, John Sedgwick, Eugene Lerner, Norman Hall, Walter L. Neal, Everett Dwight** and **Pat Fowler** are new associate members, and **Charles Jared, Henry How Beckman** and **Robert H. Burns** are candidates for membership... ANTA plans to appeal to the Treasury Dept. for admission-tax-free status as a non-profit organization, following the Internal Revenue crackdown last week ordering it to pay the full 20% levy on Play Series tickets. Heretofore, the organization was charging a $4.50 top for its shows, with 10c figured as admission, 2c as tax and $4.38 as donation to ANTA.

Alan Schnebbe, formerly treasurer of the Lyceum, N.Y., when the **Max Gordon-George S. Kaufman-Moss Hart** syndicate owned the house, is now in the b.o. at Madison Square Garden, N.Y. ... **Robert Woods**, stage manager of the touring "Candida," is in Graduate Hospital, Philadelphia, with a slipped spinal disk... Siegler Enterprises, Inc., has been chartered in Albany by **Sylvia Siegler**, president of Show-of-the-Month Club, to operate a ticket selling gimmick and general theatrical store in New York ..**Charles Mulligan**, company manager of **Cornelia Otis Skinner's** "Paris '90," out of action with a sprained ankle . Producer-theatre owner **Anthony B. Farrell**, vacationing at Sun Valley, due back about May 1 .. **Mike Sloane**, co-producer with **Paula Stone** (Mrs. **Sloane**) of "Top Banana," leaves today (Wed.) for the Coast, to be gone about two weeks.

George Banyai, Gilbert Miller's Paris representative, arrived from th Coast over the weekend, and will remain in New York several weeks before returning to France. Incidentally, **Miller** has acquired the U.S. rights to the Paris hit, "Cuisine des Anges" . "Rose Tattoo" had an operating loss of $10,401.74 for the three weeks ended March 1, bringing its touring deficit to $33,073.25 and leaving $48,950.68 still to be regained on the $100,000 investment. The backers have received $40,000 back on the venture ... **Monty Shaff**, general manager of "Guys and Dolls," back in New York after a Coast business trip and brief vacation in Mexico ...**Elias Golden** is general manager for "New Faces."

Film actor **Robert Young** will turn to legit as star of the **Paula Stone-Mike Sloane** touring edition of **Clifford Odets'** "Country Girl," opening Labor Day on the Coast. Meanwhile, he's being submitted for strawhat engagements ..**Olivia de Havilland**, currently touring in **Thomas Hammond's** revival of "Candida," will star next fall in the same manager's production of "Portrait of a Lady," which **William Archibald** is dramatizing from the **Henry James** novel. **Herman Shumlin** is announced as stager... The new Marine Stadium at Jones Beach, L.I., is due for completion June 26, when **Michael Todd** will present three different shows for a summer run ..**"Illusion,"** by **Theodore Apstein**, was given a workshop presentation by the New Dramatists Committee last night (Tues.) and will be repeated tonight (Wed.) at the Palm Garden, N.Y. ... **Mel Ferrer** on the Coast is conferring by phone and wire with **Les Thomas** on plans for the La Jolla (Cal.) Playhouse season. Thomas, currently company manager for the touring "Cocktail Party," is general manager for the **Ferrer-Dorothy McGuire-Gregory Peck** stock venture.. Producer **Richard Myers** vacationing at Aiken, S.C.

Robert Preston will co-star with **Elliott Nugent** and **Martha Scott** in "Male Animal," opening April 30 as the first in the three-play comedy series at the N.Y. City Center ...**Campbell Williams**, managing director of Keith Prowse, largest London ticket agency, arrived Monday (31) on the Liberte to catch the Broadway shows ..Composer-producer **Richard Rodgers** left Monday with his wife, who's convalescing from a recent illness, for two weeks' vacation in Palm Beach . **Neva Paterson**, who recently succeeded **Julie Haydon** in the touring "Cocktail Party," has been given co-star billing ..Press-agent **Ned Armstrong** has gone to Santa Fe for the summer ..During her vacation from "King and I" this summer, **Gertrude Lawrence** will rest at East Dennis, Mass., with her producer-husband, **Richard Aldrich**, but she won't make a guest appearance at either of his Cape legit spots.

Arthur Lesser, producer of "Two On the Aisle," has acquired the rights to **Pierre La Mure's** dramatization of his novel, "Moulin Rouge," and plans a fall production, in addition to his proposed musical edition of "Seventh Heaven" ... **Clarence Taylor**, company manager of "Affairs of State," has switched to a similar assignment with "To Be Continued," with **Mory Efron** taking over the former show . With the closing of the "Darkness at Noon" tour soon, **John Montague** will take over as advance man for the **Katharine Cornell** "Constant Wife" tour, succeeding **Sol Jacobson**, who will then concentrate on "To Be Continued." **Montague** will be ahead of **Miss Cornell** for her nationwide tour next season, too ... Current issue (March 31) of Time mag carries a lengthy piece on **Charles Laughton** and "Don Juan in Hell," giving the front cover to the star.

Howard Newman, who was set to pressagent the Pittsburgh Civic Light Opera this summer, has obtained a release to succeed **Sam Weller**, who has withdrawn as p.a. of "Guys and Dolls" in Chicago to take a rest. **Helen Hoerle**, currently ahead of the touring "Cocktail Party," will probably take the Pitt assignment, which she also had last summer ... Designer **Leo Kerz** has retained attorney **Erwin Feldman** in connection with his contract violation claim against **Leonard Sillman**, producer of the forthcoming "New Faces of 1952," and **John Murray Anderson**, stager of the revue ... **Roger Dann** will succeed **Richard Eastham** when the latter withdraws from the top-featured part in "Call Me Madam," effective June 2, when the musical opens in Pittsburgh. **Alexander Clark** will succeed **Alan Hewitt** at the same time.

Curtain time at the Locust (Philadelphia) for "The Chase" today (Wed.) has been advanced to 7:30 p.m. Early rise will permit **Kim Hunter**, costarred in the show, to return to New York by midnight to receive an Oscar award for her film performance in "A Streetcar Named Desire." Early curtain is for the one performance only during show's stay in Locust ... **Joe Franks**, treasurer of the Shubert Theatre and veteran Philly boxoffice man, will switch to the same post at the National Theatre,

(Continued on page 76)

Inside Stuff—Legit

First hinterland Show Train, aside from the one that plies occasionally between New Haven and New York, will be run by the Pennsylvania R.R. from Altoona to Pittsburgh April 24 for "South Pacific" at the Nixon. Altoona is the home town of Janet Blair, who is starred in the national company, and that date is not only the second anniversary of the touring "SP," but also Miss Blair's birthday. Show Train is being sponsored by the Altoona Mirror, city's big newspaper, and town has reserved the entire capacity of the Nixon for that night, when more than 1,700 of Miss Blair's fellow townsmen are coming in to pay her homage. PRR has set up a special deal for Altoona, because that's where the railroad's big Central Works division is located. Round trip fare ordinarily is $8.90, but it's being cut to enable Altoonans to get the train ride back and forth and an orch seat, scaled at $5.20, for "South Pacific" for $10. For those buying seats in mezzanine or balcony, tariff will be less.

Performance will have all of the aspects of a gala event, with show's authors, Richard Rodgers and Oscar Hammerstein 2d, producer Leland Hayward and director Joshua Logan coming on for the anniversary fete. They've reserved Jackie Heller's Carousel, downtown Pitt nitery, for a party honoring Miss Blair and the entire cast as well as Altoona civic leaders, after the performance. Show Train will be tagged the "Janet Blair 'South Pacific' Birthday Special." Deal for it was worked out with the PRR by J. E. Holtzinger, general manager of the Mirror; Gabe Rubin, owner of the Nixon, and Al Butler, "South Pacific" advance agent.

"Tony" awards, in memory of director Antoinette Perry, were presented Sunday night (30) by the American Theatre Wing to "Fourposter," as the outstanding dramatic play of the season; "King and I," as the top musical; Julie Harris ("I Am a Camera"), performance by femme star; Jose Ferrer ("The Shrike"), performance by male star; Gertrude Lawrence ("King and I"), musical performance, femme star; Phil Silvers ("Top Banana"), musical performance, male star; Marian Winters ("Camera"), supporting performance, femme; John Cromwell ("Point of No Return"), supporting performance, male; Helen Gallagher ("Pal Joey"), supporting performance, musical, femme; Yul Brunner ("King"), supporting performance, musical, male; Jo Mielziner ("King"), designer; Ferrer ("Shrike," "Stalag," "Fourposter"), director; Romert Alton ("Joey") choreographer; Max Meth ("Joey"), musical director; Peter Feller ("Call Me Madam"), stage technician; plus special awards to Edward Kook, "encouragement and development of stage lighting"; Judy Garland, "important contribution to revival of vaudeville," and Charles Boyer ("Don Juan in Hell"), for "assisting in a new theatre trend." The annual presentations were made by Helen Hayes at a dinner at the Waldorf-Astoria, N. Y.

Recent story in VARIETY about how local papers are increasingly brushing off legit, brings to light an incident last summer in Trenton, when The Trentonian, a tab and the only local morning sheet, allegedly was pressured to stop reviewing weekly shows at the Lambertville (N.J.) Music Circus and the Bucks County Playhouse, New Hope, Pa., both about 15 miles away. Thereafter, the sheet merely gave space for weekly advance puffs written by pressagents for the spots, but otherwise ignored them except when the New Hope borough council slapped a special tax on the Playhouse. However, radio station WBUD at Morrisville, Pa., across the Delaware River from Trenton, helped to fill the gap with weekly backstage interviews taped opening nights for subsequent-day broadcast.

Paul Vroom, general manager for the touring "Affairs of State," leaves Friday (4) for a 10-day vacation in Bermuda in preparation for the coming season. As of the moment, his schedule of future assignments includes partnership with William G. Costin in the production of A. B. Shiffrin's "Burst of Summer," general manager duties on two touring editions of "Affairs," Richard Krakeur's musical production of "Casey Jones," Robert Joseph's presentation of "My Darlin' Aida," a new play to be produced by Anthony Parella, a new musical to be produced by William Hellinger, plus tentative projects of several other managements.

Mail order response for the Los Angeles Civic Light Opera Assn. season has already topped the $500,000 mark—almost half the potential capacity for the 22-week season. CLO tees its 15th anni program with Judy Garland April 21 and follows her four-week vaude stand with "Song of Norway," "Call Me Madam," "South Pacific" and "Jollyanna." Same program will be staged for the San Francisco Civic Light Opera season. Normally, season ticket sale for CLO averages 60% of the total gross. This year it's figured the package deal sales may go higher than 75%.

Ernest M. Rawley, manager of the Royal Alexandra, Toronto, was given the annual "Heart Award" of Tent 28, International Variety Clubs, for his welfare efforts in behalf of "Variety Village," residential and vocational training school for handicapped youngsters, this financed by trans-Canada leaders in the entertainment industry. With Mayor Lamport present at the dinner in the Royal York Hotel banquet hall, presentation was made to Rawley by J. J. Fitzgibbon, president of Famous Players (Canadian), with Reuben Bolstad, Chief Barker, reading the citation.

Lent Shrinks Chi Biz, But 'Guys' Gets Record $56,916, 'Bell' $23,500

Chicago, April 1.

With the exception of "Guys and Dolls" which went clean again, legit here has been hit by the Lenten doldrums. However, "Moon Is Blue" has been helped by the early curtain Tuesday nights. "Bell, Book, and Candle" was off, but still profitable. Show will move May 5 to the 1,000-seat Selwyn, with Joan Bennett and Zachary Scott succeeding Rosalind Russell and Dennis Price as co-stars. Show is now set to continue its tour to the Coast, then work back eastward via the south.

"Remains to Be Seen" is due next Monday (7) at the Erlanger and "Two on the Aisle" will move into the Great Northern when "Bell" transfers to the Selwyn.

Estimates for Last Week

"Bell, Book, and Candle," Great Northern (5th wk) ($4.80; 1,500). Eased off to over $23,500.

"Guys and Dolls," Shubert (5th wk) ($6; 2,100). New high for the run, with even the limited-vision "post-seats" going; $56,916 is figured a house record.

"Moon Is Blue," Harris (48th wk) ($4.80; 1,000). Early curtain Tuesday nights is helping; about $15,600.

'Cocktail' $16,400; 3 Preems, Philly

Philadelphia, April 1.

"Cocktail Party" here last week repeated its healthy biz for its second sesh. "Brass Ring," one of three shows which arrived last night (Mon.), cut down its originally scheduled two-week stand at Walnut to one. Other openings last night were "The Chase," at the Locust, and "Member of the Wedding," playing one-week return engagement at the Forrest.

"Cocktail Party," Walnut (2d wk) ($3.90; 1,340). Maintained first week's pace with a tasty $16,400.

'PACIFIC' SRO $53,620 SETS INDPLS. RECORD

Indianapolis, April 1.

"South Pacific" packed away a near-capacity $53,620 in the finale of a record two-week engagement at the Murat here last week. That topped the sock previous stanza by $450. Top in 2,000-seat house was $5. It's an all-time high for legit attractions here.

Murat has the Shrine Circus in for annual 10-day stand starting this week, then a run of conventions until "Mister Roberts" plays return engagement May 5-7. That looks about all for this season.

'Roberts' Nearly $17,500 In One-Nighters Week

Joplin, Mo., April 1.

"Mister Roberts" maintained headway last week with a gross of nearly $17,500 for eight performances in a string of one-nighters. The stands included Sunday (23), winding up a four-show stand at the Auditorium, Memphis; Monday (24) at the Robinson Auditorium, Little Rock; two nights and a matinee Wednesday-Thursday (26-27) at the Convention Hall, Tulsa; and two nights and a matinee Friday-Saturday (28-29) at the Convention Hall here.

For the previous week the Tod Andrews starrer pulled $21,600 in eight performances split between Atlanta, Nashville and Memphis.

Waters $21,600, Balto

Baltimore, April 1.

"Member of the Wedding," starring Ethel Waters, hung up a resounding $21,600 at Ford's here last week as the fifth and final offering this season under American Theatre Society-Guild subscription.

Nothing is on deck currently or listed for the immediate future here.

'Call' Sad $1,400, L.A.

Hollywood, April 1.

Local legit limped along last week with only one small house, the 334-seat Ivar, alight. Tally for the first frame of "Assembly Call," heavenly fantasy, hit a pale $1,400 for a slight loss.

Production continues this week, still the only legit offering save for the usual intimate group shows.

'Darkness' $4,900 for 2 As Robinson Has Flu

Portland, April 1.

Illness of Edward G. Robinson was disastrous last week for "Darkness At Noon" after show grossed $2,200 Sunday night (23) at the Civic, San Jose, Cal., and adding $2,700 Monday night (24), at the Auditorium, Sacramento, the star had an attack of flu and was unable to play the balance of the week, cancelling four performances at the Mayfair here Thursday-Saturday (27-29).

Actor was expected to have recovered sufficiently to return to action for the Sidney Kingsley-Arthur Koestler drama's scheduled run this week at the Metropolitan, Seattle.

OLIVIA $22,400 SPLIT; RICHMOND 6G LOSS

Richmond, April 1.

Olivia de Havilland in "Candida" racked up a hefty $4,900 for a Tuesday night and Wednesday matinee (25-26) at the WRVA Theatre here. Prior house commitments ruled out a Wednesday night performance. Show played to capacity (1,265 seats) for the night presentation, while matinee also pulled a crowd surprisingly large for this town, where evening shows are usually a blight. House was scaled at a $3.75 top.

WRVA Theatre's Playgoers Guild series of guest-star stock wound up its sixth-week season about $6,000 in the red, according to Jack Stone, manager. Total gross amounted to $16,100 and pre-estimated nut of $22,000 did not include house rental nor salaries of regular theatre personnel.

Kay Francis, guesting with the resident company for the final week (March 17-22) in "Theatre," drew a gross of $3,490 for seven performances. House was scaled to a $2.50 top, used a two-for-one policy on Monday nights and had offered subscription tickets at $12.50 for the series, thus giving subscribers a bonus of one play.

The series opened on Feb. 11 and ran through March 22. Bills included Arthur Treacher in "Clutterbuck;" Nancy Carroll in "Legend of Sarah;" Ilka Chase in "Over 21;" Gene Raymond in "Angel Street;" Vicki Cummings in "Gramercy Ghost," and the finale. Resident company included Truman Gaige, Eugene Stuckmann, Lynn Kendall, Mark Hopkins and Cynthia Latham with Judith Paige in for four weeks. Bertram Yarborough was director-producer.

17,500 in 6 Shows

Hershey, Pa., April 1.

Thomas Hammond's revival of "Candid," starring Olivia de Havilland, nabbed a hefty $8,300 in two evenings and a matinee at the Community Theatre here last Friday-Saturday (28-29). That gave the show a total of $22,400 for the eight-performance week, including $4,100 for a single showing Monday (24) at the Auditorium, Charleston, W. Va., and $5,100 for two performances Thursday (27) at the Center, Norfolk.

Venerable 'Ladies' 17G In K.C. Stock Revival

Kansas City, April 1.

Orpheum here had surprisingly good biz last week with "Good Nite Ladies," the venerable farce. Three-acter minus any name value played to hefty attendance for the seven-day stand, including two matinees Saturday (29). Management used a two-for-one ticket deal on the announced top of $3.66, and grossed $17,000.

Town has a lull in legit until "Mister Roberts" opens Friday (4) for a three-day stand, this time switching to the Music Hall, under the John Antonello banner, for the return engagement here.

'Tidings' 14G, St. L.

St. Louis, April 1.

With the local legit field to itself last week, the Empress Theatre had neat biz during a one-frame stand of "Glad Tidings," with Melvyn Douglas and Katherine Sergava as visiting stars. Eight performances with $2 top grossed an estimated $14,000. Critics praised the play and cast.

Miriam Hopkins in "The Heiress" opens a one-week engagement tonight (Tues.).

'Boat' $17,500, St. Pete; Hurley Planning Tours

St. Petersburg, Fla., April 1.

"Show Boat" grossed a shipshape $17,500 last week at the St. Petersburg Operetta. "Roberta," starring Victoria Sherry, Earle McVeigh and Robert Smith, opens tonight (Tues.) and plays the regular schedule through next Sunday (6).

Pat Hurley, Operetta producer, has formed a new corporation for the presentation of operetta on a 30-week schedule for the next five years. The operation is to start in December, 1953, and the plan is to play Tampa, St. Petersburg and Memphis. The producer figures on doing original musicals and is seeking suitable scripts.

Havoc Nifty 17G, 'Aisle' $35,700, Hub

Boston, April 1.

Only two legits are alight here this stanza, "Two on Aisle" in third week at the Shubert and "Affairs of State" in fourth week at the Plymouth. Both are doing slick biz. "Aisle," originally slated for three weeks, has extended another two, and "Affairs" has likewise tacked on a couple of weeks and possibly more.

"To Be Continued" opens next Tuesday (8) at the Wilbur and "Cocktail Party" is due April 14 at the Colonial.

Estimates for Last Week

"Affairs of State," Plymouth (3d wk) (1,200; $3.60). June Havoc starrer got $17,000, comfortably profitable; extended through April 19.

"Two on the Aisle," Shubert (2d wk) (1,700; $4.80-$6). Bert Lahr-Dolores Gray starrer drew $35,700 for first full week; also continuing through April 19.

'TATTOO' BRISK $19,200, 'HAPPY' $11,000, FRISCO

San Francisco, April 1.

"Rose Tattoo," with Maureen Stapleton and Eli Wallach, stepped to a breezy $19,200 for its second stanza at the 1,775-seat Curran. Effective exploitation and strong reviews helped hypo. House is scaled to $3.60.

"Happy Time," with Reginald Gardiner and Irene Hervey, opened March 24 at the 1,550-seat Geary to mixed reviews. Show wound up its first frame with a colorless $11,000 at $3.60 top. Tour beyond here is questionable.

Blizzard Dims 'Moon'; So-So $14,600 in Mpls.

Minneapolis, April 1.

Arriving on the heels of the winter's worst blizzard, when transportation still was crippled, and minus any marquee names, the third company of "Moon Is Blue," at the 1,900-seat Lyceum at $3.60 top for six nights and two matinees, started slowly, but built steadily by reason of laudatory reviews and favorable word-of-mouth. Its closing night gross was the engagement's best and attraction finished to a fair $14,600. Passing up St. Paul entirely, show played its Twin Cities engagement exclusively here, and St. Paul newspapers, as usual, refused its advertising and permitted no news column mention of its local presence.

Sole underline is "Darkness at Noon," with Edward G. Robinson, due April 9 for five nights and two matinees. It's the Theatre Guild's fourth and final subscription offering of the season.

'Ring' 5G, Wilmington

Wilmington, April 1.

"Brass Ring" drew fair $5,000 in four performances last Thursday-Saturday (27-29) at the 1,223-seat Playhouse here. Irving Elman play was breaking in prior to Philly and then New York.

Next on the local schedule is the tryout of "Hook 'n' Ladder," due April 10-12.

'Stude' 16G, Toronto

Toronto, April 1.

Despite bad weather, "Student Prince" did a fair $16,000 at the Royal Alexandra here last week, with 1,525-seater scaled at $3 top.

Revival is splitting this week between Buffalo and Rochester.

B'way Dips a Bit; Most Shows Off; 'Janie' Big $45,600, 'Egypt' $16,100, 'Day' $15,200, 'Jane' 14½G, 'Joey' 40G

Business generally eased a bit on Broadway last week. That more or less followed the traditional pattern for pre-Easter. Most shows felt the slightly slower pace, with a couple of entries taking sizable drops and a few reversing the general trend. Attendance was reportedly off slightly again Monday night (31) of this week, with little indication of immediately improvement.

The total gross for all 26 shows last week was $700,500, or 79% of capacity. Week before last the corrected total for all 26 current shows was $724,664, or 81% of capacity, representing a jump of 7% from the previous week.

A year ago last week the total for all 24 shows was $652,100 or 86% of capacity, a top of 7% from the week before (Easter Week).

Of the recent openers, "Grass Harp" drew a generally downbeat press and started slowly. The previous week's "Three Wishes for Jamie" had a hefty gross, with parties a factor, while "Flight Into Egypt" and "One Bright Day" remain uncertain prospects. Last week's only closing was "Long Watch."

Principal conventions and shows (with respective dates and probable attendance) which may provide patronage this week and next include N. Y. City Film Exhibition (29-6) (no estimate); National Safety Council (30-1) (125); Knights of Columbus Bowling Assn. (weekends, March 30-May 20) (500); Canada Dry sales meeting (31-4) (50), and N. Y. Antiques Fair (31-5) (60,000).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Call Me Madam," Imperial (76th wk) (MC-7.20; 1,400; $51,847) (Ethel Merman). Nearly $45,400 (previous week, $45,500); closing May 3, to tour.

"Cleopatras," Ziegfeld (15th wk) (D-$7.20; 1,628; $59,536) (Lawrence Olivier, Vivien Leigh). Shaw-Shakespeare repertory got almost $54,700 (previous week, $55,800); closing April 12.

"Constant Wife," National (17th wk) (C-$4.80-$6; 1,172; $31,000) (Katharine Cornell, Brian Aherne, Grace George). Nearly $15,000 (previous week, $14,800; closing next Saturday night (5), to tour.

"Flight Into Egypt," Music Box (2d wk) (D-$4.80; 1,012; $27,000). First full week, almost $16,100 (previous week, $20,500 for seven regular performances plus preview).

"Fourposter," Barrymore (23d wk) (C-$4.80; 1,060; $24,996) (Jessica Tandy, Hume Cronyn). Nearly $22,500 (previous week, $22,600); the Cronyns leave June 7 to do the show on the road, with replacements not yet set.

"Gigi," Fulton (19th wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Almost $17,800 (previous week, $17,500).

"Golden Boy," ANTA Playhouse (3d wk) (D-$4.80; 925; $23,000) (John Garfield, Lee J. Cobb). Nearly $17,500 (previous week, $21,000); continuing at this house indefinitely.

"Grass Harp," Beck (D-$4.80; 1,214; $28,000). Opened Thursday night (27) to one rave (Atkinson, Times), one mild approval (Watts, Post), and six pans (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Pollock, Compass); first four performances grossed almost $10,400, plus $2,800 for one preview; production was financed for $100,000, cost about $66,000, (excluding $19,000 tryout loss and $14,000 in bonds) and can break even at around $17,000 gross.

"Guys and Dolls," 46th St. (71st wk) (MC-$6.60; 1,319; $43,904). As usual, $44,400.

"I Am a Camera," Empire (18th wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Almost $18,200 (previous week, $19,300).

"Jane," Coronet (9th wk) (C-$4.80-$5.40; 1,027; $31,000) (Edna Best, Basil Rathbone). Nearly $14,500 (previous week, $12,750.

"King and I," St. James (53d wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Capacity again, over $51,700.

"Long Watch," Lyceum (2d wk) (CD-$4.80; 995; $22,845). First full week, around $2,500 (previous week, first four performances grossed $3,200); closed Saturday night (29) after 12 performances, at a loss of about $90,000.

"Moon Is Blue," Miller (56th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over $16,900 (previous week, $17,800); will have 7:30 starting curtain Monday nights.

"Mrs. McThing," Morosco (6th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). First week at this smaller-capacity house, almost $22,000 (previous week at Martin Beck, $33,000).

"One Bright Day," Royale (2d wk) (D-$4.80; 1,035; $27,000). First full week, nearly $15,200 (previous week, first five performances, $9,400).

"Paint Your Wagon," Shubert (20th wk) (MC-$7.20; 1,361; $46,000) (James Barton). Almost $37,000 (previous week, $36,500).

"Pal Joey," Broadhurst (13th wk) (MC-$6.60; 1,160; $39,602). New high for run, at $40,024 (previous week, $39,997).

"Paris '90," Booth (4th wk) (MC-$4.80; 900; $20,235) (Cornelia Otis Skinner). About $8,400 (previous week, $9,500).

"Point of No Return," Alvin (16th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $37,500 (previous week, $38,000).

"Shrike," Cort (11th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Almost $23,300 again.

"South Pacific," Majestic (154th wk) (MD-$6; 1,659; $50,126) (Martha Wright, George Britton). Over $44,400 (previous week, $45,000).

"Stalag 17," 48th St. (47th wk) (C-$4.80; 912, $21,547). Nearly $14,700 (previous week, $14,200).

"Top Banana," Winter Garden (22d wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Just topped $41,500 (previous week, $41,700).

"Three Wishes for Jamie," Hellinger (2d wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). First full week, over $45,600 (previous week, three regular performances and three previous grossed $41,000).

"Venus Observed," Century (7th wk) (CD-$4.80; $6; 1,645; $45,000) (Rex Harrison, Lilli Palmer). Over $23,500 (previous week, $30,200); announced to close May 17.

REOPENED THIS WEEK

"Don Juan in Hell," Plymouth (CD-$4.80; 1,063; $29,019) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Paul Gregory's "reading" production of the excerpt from Shaw's "Man and Superman" opened Sunday matinee (30) for a return engagement announced for eight weeks, but subject to extension; show can break even at around $11,000.

'BLONDES' $36,300, PITT; STEEP SCALE HURTING?

Pittsburgh, April 1.

"Gentlemen Prefer Blondes" bettered $36,300 last week at the Nixon, but that was a bit below break-even level. Musical might have grossed more at a somewhat lower scale. Orch seats every night were $5.85 ($4.50 plus 20% Federal and 10% local taxes) and while cheaper ducats went clean at almost every performance, some customers wouldn't buy downstairs except on the weekend. Even the incoming "South Pacific" isn't going that high. It's getting $5.85 only Fridays and Saturdays, with a $5.20 top other nights.

Pretty fair advance sale for the current final week of "Blondes." Nixon goes dark after Saturday night's (5) performance until "SP" comes in April 21 for four weeks.

'Remains' Launches Tour With Mild 13G, Detroit

Cleveland, April 1.

"Remains to Be Seen," launching a road tour last week at the Hanna here, grossed a mild $13,000. Jackie Cooper and Janis Paige are co-starred.

Howard Lindsay-Russel Crouse comedy, produced by Leland Hayward, moved to the Cass, Detroit, this week before going into Chicago for a run.

Plays Out of Town

The Chase

Philadelphia, March 31.

Jose Ferrer production of melodrama in three acts (nine scenes) by Horton Foote. Directed by Ferrer; associate producer, Milton Barron; settings and lighting, Albert Johnson; costumes, George Backman. Stars John Hodiak, Kim Hunter; features Eugenia Rawls, Murray Hamilton, Kim Stanley, Ralph Theadore, Sam Byrd. At Locust Street, Phila., March 31, '52.

Sheriff Hawes	John Hodiak
Rip	Richard Poston
Tarl	Lin McCarthy
Ruby Hawes	Kim Hunter
Edwin Stewart	Sam Byrd
Mr. Douglas	Ralph Theadore
Anna Reeves	Kim Stanley
Mrs. Reeves	Eugenia Rawls
Knub McDermott	Lenny Chapman
Bubber Reeves	Murray Hamilton
Hawkes Damon	Ted Yaryan

For a good part of Act One (first of three) it looks as if Jose Ferrer has once again hit the jackpot he has been cracking so consistently. After that start, however, Horton Foote's new play, "The Chase" shows signs of uncertainty. Acts two and three, as now written, directed and played, have moments of high dramatic excitement and, very often following directly after, scenes that offer cliches reminiscent of such oldies as "Trail of the Lonesome Pine" and "Girl of the Golden West."

From the start, the audience is alerted to the idea that Sheriff Hawes has one deadly enemy, a certain Bubber Reeves, whom he has been responsible for putting behind bars. When it is learned that Bubber has escaped in a particularly vengeful mood for the sheriff, the audience has every right to expect a showdown right in the sheriffs office. Every time the phone rings or the door opens, the natural expection is that "Bubber" has arrived.

This suspense is all to the good, but isn't borne out by the action that follows. Sheriff Hawes—plus a good-size posse—finally corner and overwhelm Bubber in his squalid cabin and Hawes shoots him down cold-bloodedly as he comes out.

It is impossible to feel the sympathy here that one did for Sidney Kingsleys cold-blooded but inwardly warm-hearted "Dick" in "Detective Story" because after the first act, despite adroit and admirable playing by the films' John Hodiak. The character of Sheriff Hawes is neither sympathetic nor believable. The business of his shooting a pet dog in a moment of tense (we might say hysterical) emotion in Act Two is perhaps the first piece of business tending to alienate audience feelings from this character who should have them eating out of his hand from the first. The deliberate killing of Bubber, granted its full justification as far as the man's crimes are concerned, continues to lessen the onlookers sympathy for the sheriff.

For analogy with plays of the present era, "The Chase" presumably comes closest to Sherwood's "Petrified Forest." Unfortunately it doesn't hold its suspense as that one did.

In addition to Hodiak's reservedly good performance as the sheriff, Kim Hunter gives a glowing and magnetic portrayal of his wife and credible jobs by a shrewdly selected cast highlighted by Eugenia Rawls (as the killer's mother), Kim Stanley as his frightened wife, and by Sam Byrd, Murray Hamilton (Bubber) and Ted Yaryan.

With all the inherent melodramatic merit in the script of this play, it so far hasn't completely clicked and it's going to take a lot of work to make it come off.

Waters.

The Brass Ring

Wilmington, Del., March 27.

Donald Wilkin (in association with Donald Flamm) production of drama in two acts by Irving Elman. Features Sidney Blackmer. Directed by Stanley Gould. Settings, costumes and lighting by Elfi Von Kantzow. Incidental music by John Burrows. At Playhouse, Wilmington, March 27, '52; $3.60 top.

George Westman	Sidney Blackmer
Margaret Westman	Carol Goodner
Herbert Westman	Douglas Watson
George's father	Charles Thompson
George's mother	Margaretta Warwick
Joan Westman	Bethel Leslie
Conductor	Joseph Leberman
Rosemary Adams	Patricia Benoit
Charlie Butler	Conrad Janis
Spence	Fred Irving Lewis
Cora Potter	Helene Dumas

Irving Elman has written a play of considerable charm in "The Brass Ring." It's big-league stuff all the way—script, physical production, acting—and as such impresses as having a better than even chance.

The plot embraces 24 hours in the life of George Westman, a successful, but frustrated business executive whose basic conflict involves the rosy dreams of his youth and the hard-headed realism of modern life. His mate is a down-to-earth housewife, whose life is wrapped up in her husband, son and daughter. The son also is on the realistic side, while the daughter is a dreamer like her father.

Not too much happens in the way of action. Westman makes a futile attempt to shed his shackles, even to the point of making a plane reservation for Paris, where he hopes to pick up the threads of his dreams, but in the end decides life must go on as usual. At the end he makes it possible for the daughter to follow her will-of-the-wisp trail, while the son settles down to a business career.

The play's main appeal, however, is the way the fragile story is told, and the succession of scenes which build audience interest in Westman's dilemma. All the characters are carefully defined, emerging as flesh-and-blood people.

Brilliant staging and direction are definite assets. A revolving stage permits quick changes, as the incidents making up the plot move from bedroom to kitchen to commuter train and business office. Shown in bold relief is a modern city skyscraper—the real villain of Westman's life. The dream sequences are admirably presented as an expression of the hero's subconscious yearnings. Incidental music by John Barrows heightens the effect.

Sidney Blackmer is an excellent choice for the Westman role. Always believeable as the tortured executive, he gets across the inner conflict of a man who finds that business success cannot erase boyhood dreams.

Carol Goodner is fine as the wife who takes life as she finds it. Bethel Leslie doubles as the daughter and the dream sweetheart of her father's youth who kicks over the traces for a "free life" in Paris. She is attractive and competent in both roles. Douglas Watson also impresses as the son. Conrad Janis steals the office scenes as an irrepressible but jaded junior executive. Others rating bows in the topnotch cast are Patricia Benoit, Helene Dumas and Joseph Leberman.

Elfi Von Kantzow's settings, lighting, and costumes are all in the A-I division, and Stanley Gould's direction is sympathetic and well-paced. As for films, this one is right up Hollywood's alley.

Klep.

The Great Highway

Pasadena, March 28.

Pasadena Playbox production of drama in seven scenes by August Strindberg, translated by Arvid Paulson. Directed by Bobker Ben Ali. Settings by Christine Dailey. At Pasadena (Cal). Playbox, March 27, '52; $2.40 top.

Hunter	Simon Scott
Hermit	J. Rogers Wood
Wanderer	Charles Calloway
Miller A.	Lyle Kirk
Miller E.	Christopher Manos
Wife of Miller A.	Lois Lindley
Girl	Fran Lindsey
Schoolmaster	Charlie Martell
Smith	Charles Buchinsky
The Nation	Gene Minney, Thomas Grimm, Sheila Cameron
Waitress	Sheila Cameron
Photographer	Donald Meyer
Eufrosyne	Betty Flint
Gotthard	Heber Hogan
Klara	Emily Keery
Old Japanese	Ward Wood
Murderer Moller	Paul Gartelz
Blind Woman	Kathie Hayes
Tempter	Grosvenor Glenn

Classicists will hail this translation of Strindberg's last play, but there's nothing here for the commercial theatre. An absorbing allegory, it is too abstract for regular U. S. presentation. The sheer weight of its physical production would make it a dubious venture, even if the theme and dialog were defined in the crisper structural blueprint of contemporary dramatics.

"Highway" is called a drama of a pilgrimage, with seven road stops. As brilliantly translated by Arvid Paulson, it is a script of exceptional verbal beauty. It is part prose and part blank verse—and studded with lengthy flights of rhetorical fancy that are perfectly in keeping with Strindberg's crisscrossed map of the road of life.

As presented here at the semi-invitational Pasadena Playbox (a wing of the Pasadena Playhouse), it emerges as a compelling theatre evening. It has been excellently directed by Bobker Ben Ali, whose feeling for the lines and understanding of the allegorical basis for the play shine through in a series of highly competent performances.

He has skillfully led his actors away from the pitfalls of scene-chewing to give each role the necessary reality to underline the allegory. In keeping with the symbolism of the play, virtually none of the characters is identified by name. Chief protagonist is called simply The Hunter, and his peregrinations provide the action.

Role is a tour de force for Simon Scott, an actor of feeling and sensivity who commands interest even in the sometimes lengthy soliloquies that stud the script. His encounters with such human frailties as stupidity, hypocrisy and intolerance are made vivid and meaningful to pinpoint the allegory. There are other good performances from Charles Calloway, Charles Buchinsky and Ward Wood, among others, and the level of the ensemble work is far above average.

Symbolistic skeletal sets by Christine Dailey enhance the production.

Kap.

Assembly Call

Hollywood, March 25.

William Jarvis (in association with Glen F. Hardin) presentation of drama in three acts (12 scenes) by John Preston. Staged by Jarvis. Incidental music by John Lee. At Harout's Ivar Theatre, Hollywood, March 25, '52; $2.40 top.

Jeanne	Madeleine Holmes
Albert	Malcolm Peters
Noel	Wade Hamilton
Jim Taylor	Bill Erwin
Zeb	Louis Johnson
Kathleen	Lois Austin
Sola	Mary Scott
Annie	Cynthia Newby
Marla	Tara Summers
Leland	Chester Darbee
Bob	Douglas Yorke
Silvio	Ted Sannella
Elias	Walter Chilsen
Provost	Douglas Wood
Eric	Carl H. O'Bryan

There's no chance that either the stage or the screen will respond to this "Assembly Call." The Tuesday Night Players of some smalltown church group might essay it, but even their audiences might find it unpalatable.

Plotless, pointless and puerile, this interminable three-acter was written in 1943 after author John Preston's only son was killed in a wartime bomber crash. A similar incident serves as the springboard for some philosophizing about after-life. Incidental organ music lends an additional lachrymose touch to the discourse, which ranges from the ridiculous to the revolting.

Staging by William Jarvis relies on trick lighting in a futile effort to build interest, and an apparently embarrassed cast wanders through the 12 scenes as quickly as possible. There's nothing about the production that can be singled out for favorable mention.

Kap.

Current Road Shows

(*March 31-April 12*)

"Affairs of State" (June Havoc)—Plymouth, Boston (31-12).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (31-12).

"Brass Ring" (tryout)—Walnut, Phila. (31-12). (Reviewed in VARIETY this week).

"Candida" (Olivia de Havilland) (tryout)—Klein Aud., Bridgeport, (31); Court Square, Springfield (1-2); Metropolitan, Providence (3); Memorial Aud., Worcester (4); Bushnell Aud., Hartford (5); Royal Alexandra, Toronto (7-12).

"The Chase" (tryout) (John Hodiak, Kim Hunter) — Locust, Phila. (31-12). (Reviewed in VARIETY this week).

"Cocktail Party" (Dennis King, Estelle Winwood, Neva Patterson) —Gayety, Wash. (31-12).

"Darkness at Noon" (Edward G. Robinson) — Metropolitan, Seattle (31-5); Aud., St. Paul (8); Lyceum, Minneapolis (9-13).

"Gentlemen Prefer Blondes" (Carol Channing)—Erlanger, Phila. (31-12).

"Guys and Dolls"—Shubert, Chicago (31-12).

"Happy Time" — Geary, San Francisco (31-12).

"Hook 'n' Ladder" (tryout)—Playhouse, Wilmington (10-12).

"Member of the Wedding" (Ethel Waters) — Forrest, Phila. (31-5); Lyric Richmond (7-10); Center, Norfolk (11-12).

"Mister Roberts" (Tod Andrews) —Forum, Wichita (31-1); Aud., Salina, Kans. (2); Aud., Topeka (3); Music Hall, Kansas City (4-5); Stuart, Lincoln (7-8); Coliseum, Sioux Falls, S. Dak. (9); Orpheum, Sioux City (10); KRNT Radio Thea., Des Moines (11-12).

"Moon Is Blue" (2d Co.)—Harris, Chicago (31-12).

"Moon Is Blue" (3d Co.)—KRNT Des Moines (31-1); Orpheum, Sioux City (2); Omaha, Omaha (3-5); Forum, Wichita (7-8); Convention Hall, Tulsa (9-10); Home, Oklahoma City (11-12).

"Of Thee I Sing" (tryout) (Jack Carson, Paul Hartman)—Shubert, New Haven, Conn. (7-12).

"Remains to be Seen"—Cass, Detroit (31-5); Erlanger, Chicago (7-12).

"Rose Tattoo"—Curran, San Francisco (31-5).

"South Pacific" (Janet Blair, Webb Tilton)—Palace, Columbus (31-5); Taft Aud., Cincinnati (7-12).

"Student Prince" — Erlanger, Buffalo (31-3); Aud., Rochester (4-5).

"To Be Continued" (tryout)—Wilbur, Boston (7-12).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Shubert, Boston, (31-12).

Plays Abroad

The Same Sky

London, March 19.

Tennant Productions' presentation of drama in three acts by Yvonne Mitchell. Stars Frederick Valk, Thora Hird. Directed by Daphne Rye. At Duke of York's Theatre, London, March 18, '52. $2 top.

Momma Brodsky	Thora Hird
Poppa Brodsky	Frederick Valk
Reeny Brodsky	Joy Rodgers
Esther Brodsky	Frances Hyland
Manny Brodsky	Alaric Cotter
George Smith	Robert Dickens
Doreen	Betty McDowall
Sammy	Peter Hutton
Jeff Smith	Vernon Greeves
Porter	Bertram Shuttleworth
Old Woman	Margaret St. Barbe-West

Film and stage actress Yvonne Mitchell has now turned her hand to writing and this first effort deserves commendation. It is a human story of the breakup of a Jewish family through intermarriage, and was successfully tried out at the Lyric, Hammersmith, before it was transferred to the West End. Traditional problem of the hide-bound orthodoxy of the old, clashing with the modern, freer attitude of the younger generation provides adequate scope for pathos and humor. Although somewhat disjointed, the story proceeds in an interesting form, tugging at heartstrings and public conscience. Its appeal looks limited.

Frederick Valk and Thora Hird share equal honors as the doting parents of three children, living in London's East End during the hazardous period of the recent war. They are heartbroken at the refusal of their elder daughter to accept a Jewish boy friend. When she marries a Christian soldier, her father disowns her, although allowing her to shelter in their home while her husband is overseas, but refuses to speak to her. The prospect of a grandchild gradually softens the old man's heart and when the tragic "killed in action" telegram arrives, coinciding with the baby's arrival, a general reconciliation occurs with both families.

Frances Hyland and Vernon Greeves win sympathy and understanding as the defiant young couple while Joy Rodgers registers breezily as the adolescent younger sister. Alaric Cotter gives a simple, endearing performance as the kid brother and Peter Hutton makes the most of the self-effacing role of the unlucky suitor. Bertram Shuttleworth turns in a gem of a characterization as a subway attendant. Play is capably directed by Daphne Rye. *Clem.*

Le Moulin de la Galette

Paris, March 18.

Yvonne Printemps production of three-acts (one set) comedy by Marcel Achard. Directed, Pierre Fresnay. Stars Yvonne Printemps and Pierre Fresnay. Set by Wakhevitch. At Michodiere, Paris.

Isabelle	Yvonne Printemps
Auguste	Pierre Fresnay
Olivier	Renaud-Mary
Charlot	Pierre Mondy
Sophie	Melina Mercouri
Lulu	Francette Vernillat

Except for the wonderful draw of the Yvonne Printemps and Pierre Fresnay team, local equivalents of the Lunts, this play would not have had a chance. Two very boring acts follow the brilliant first one, evidencing once more that the current crop of French playwrights is running short of ideas. However brilliant a writer Marcel Achard may have proved himself, a few sparks in the last two acts do not suffice to kindle a fire that appears extinguished after the first curtain. Nothing likely here for either Broadway or Hollywood. The charming middle-age couple of Fresnay and Printemps live in a Montmartre apartment. He is a musician, she makes art ashtrays. They have a real friend and a rich but nasty cousin whom they ask to lunch with his frivolous wife, in playing up to him. Unknown to them, he overhears what they really think of him and he seeks revenge by trying to make Miss Printemps. They throw him out. Balance of the play turn into a cheap meller, resorting to all sorts of corny tricks.

Fresnay and Miss Printemps, as a team, have never been better. She has never been more alluring. The way they handle not only the well-paced first act but manage to keep the audience attentive during the dragging remaining portion is a wonder. As the faithful pal, Pierre Mondy is topshelf support. Renaud-Mary and Melina Mercouri give a very good account of themselves in very unsympathetic parts. As the Bohemian couple's little slavey, Francette Vernillat, has vivacity and charm.

The title refers to one of the old Montmartre windmills, now a cabaret. The Wakhevitch set, showing the couple's cheap living room with a window opening on a balcony revealing the distant roofs of Montmartre, is a thing of beauty. It is in keeping, too, with the rest of the production for which the Printemps-Fresnay couple have spared nothing to give the play a chance. Fresnay's direction often is a lifesaver for the script.

Maxi.

Under the Skin

London, March 5.

Desmond O'Donovan production of drama in three acts by Hurford Janes. Stars Louise Hampton. Directed by John Sykes. At Embassy Theatre, London.

Ella Jessop	Louise Hampton
Thomas Jessop	Oliver Johnston
Bonny Jessop	Anne Hayes
Joss Kimber	Rory MacDermot
Mrs. Barnes	Diana Johnson
Letty Nicholls	June Petersen
Willy Chapman	James de la Mare

This is a variation of the current teenage delinquency trend in stage and screen entertainment, involving seduction during alcoholic amnesia resulting in perpetual blackmail. It is a well-knit, moralizing story, good enough in itself, and natural in treatment and portrayal. As a candidate for wider audiences it is doubtful.

Locale is a farm house run by grandparents of a young girl. She is led into mischief by an older friend who takes her dancing with mixed foreign servicemen at a nearby town, where she passes out through unaccustomed drinking. She confesses to her grandmother that she is going to have a child. The old folks stand by her and arrange to have the infant adopted right after birth. The son is a colored infant. The foster mother demands extra money and from then on bleeds the pair of their entire savings. The girl, ignorant of all this, marries her grandpa's young partner, and is grieved to learn that she can give him no children. Driven to ruin by the blackmailer, the grandparents are forced to confide in the husband, who forgives the deception and offers to adopt the child.

Louise Hampton makes a moving figure of the self-sacrificing old lady while Oliver Johnston supports her as a typically forthright farmer. Anne Hayes earns sympathy as the betrayed youngster and Rory MacDermot enacts her loyal husband with touching sincerity. Diana Johnson is excellent as the foster-mother. June Petersen makes a brash impertinent figure of the older girl. John Sykes directs the play with intelligent insight.

Clem.

The High Bid

London, March 10.

Armada Production (by arrangement with Peter Cotes Productions) presentation of play in two acts by Henry James. Directed and edited by Barry Ashmore. Settings, Kenneth Lawson. At New Boltons' Theatre Club, London.

Mrs. Gracedew	Hermione Hannen
Chivers	Gordon Phillott
Cora Prodmore	Jenny Laird
Young Man	Dennis Goacher
Mr. Prodmore	D. A. Clarke-Smith
Captain Clement Yule	Hugh Burden

Regarded as one of Henry James' unactable plays, "The High Bid," which survived four matinee performances in 1909, has been taken off the shelf and an edited version staged at this intimate club theatre. It is an enterprising venture which will have appeal to a very limited audience. It could not hope to survive as a normal commercial production.

It has the filmsiest of plots, with its charm and entertainment derived from the wordy and flowery language in which James indulged. Story describes the attempts of a businessman to exchange his daughter for a mortgage he holds on a country mansion. He is, however, outbid by a wealthy American widow who just loves everything English.

The cast does excellent work. Hermione Hannen plays the widow with all the airs and graces of the period. D. A. Clarke-Smith is the hearty, plain-speaking businessman, while the not-so-meek daughter is played pleasingly by Jenny Laird. Hugh Burden is too diffident as the radical thinking owner of the mansion.

Myro.

Tartempion

(John Doe)

Paris, March 5.

Dollie Fairlie & Andre Puglia production of comedy in three acts by Frederic Dard and Marcel E. Grancher. Stars Jeanette Batti. Directed by Pierre Valde. Set by Aime Bazin. At Theatre Fontaine, Paris.

Melodie	Jeanette Batti
Felix Legras	Jean Brochard
Colonel	Charles Dechamps
Jeremie	Jacques Dynam
Mrs. Legras	Germaine Risse
Napoli	Jean Claude Deret
Tartempion's father	Pierre Naugier
Postman	Pierre Naugier
Legras's daughter	Francoise Delbart

This comedy should have been written under a capsulized form as a curtain-raiser and it would then click. As is, diluted into three acts, it drags a lot and is unlikely for a long or profitable run.

The story concerns the cafe

(Continued on page 76)

APRIL 7, 1949 APRIL 7, 1952

Dearest Dick, Oscar, Josh and Leland—
I may be a hick from the sticks of Small Rock, but there's nothing small in the way I feel about what you've done for me.
If ever there was

a Cock-Eyed Optimist—THIS is it!
Happy South Pacific Birthday!
I love you wonderful guys

Nellie Forbush

Plays Abroad

Continued from page 74

Tartempion

owner and mayor of a village who succeeded, with the help of a colonel, in obtaining an appropriation to erect a monument to the war dead of the village. There happen to be none. So he manages to claim as dead one Tartempion (Jeremie in the play), who was only missing and happens to turn up just as the monument is to be dedicated—bad political business for the mayor. Inevitable comic situations ensue.

Description of village politics is funny, as well as the antics of a prostitute and her "manager." But there is too much political talk, which leads Jean Brochard to the border on overacting. Jeanette Batti and Jean Claude Deret are fine, while other parts are good. Germaine Risse's part is unimportant, while her daughter is very prettily handled by Francoise Delbart.

Could be turned into an amusing graft story in a small U. S. town, with considerable sapolio on the prostitute's part. *Maxi.*

The Gentle Maiden

Dublin, March 25.

Irish National Theatre production of comedy-drama in two acts by Donal J. Gillinan. Directed by Ria Mooney; settings, Vere Dudgeon. At Abbey Theatre (Queen's), Dublin, March 24, '52.

Eileen ..... Maire O'Donnell
Tim Regan ..... Liam O. Foghlu
Mr. Clarke ..... M. J. Dolan
Joe Mullen ..... Harry Brogan
Julia ..... Maire Kane
Guard Geaney ..... Ray McNally
Guard Timmons ..... Philip Flynn

While this play hardly furthers the basic principles on which the Abbey Theatre was founded, it does prove to be an entertaining comedy-thriller. Two prisoners on their way to jail, under guard meet at a country railway station. The young girl aids the moderately-successful exponent of the art of larceny to escape and is, in turn, released on bail to a strange old gentleman whose pleasure it is to wait at the railway station for the return of a long-lost daughter who never comes.

Maire O'Donnell, as the girl, gives a fine performance and the other woman in the piece, Maire Kane, makes a believable character of the housekeeper. The comedy relief is provided by the stationmaster of Harry Brogan, which is a particularly clever characterization while Ray McNally and Philip Flynn are the two guards in charge of the prisoners. Liam O. Foghlu, criminal from the city, and the rather strange character of the train-meeter, played by M. J. Dolan, both give sound performances.

Vere Dudgeon's two settings captured the mood of the play which looks set for a run. It should attract interest as a possibility for production outside of Ireland. *Mac.*

La Mare Aux Canards
(The Ducks' Pond)

Paris, March 10.

Denise and Marcel Maurey production of three-act comedy (one set) by Marc Cab and Jean Valmy. Directed by Jacques Charon. Features Denise Grey. At Theatre des Varietes, Paris.

Barbara ..... Arlette Poirier
Maxime ..... Christian Alers
Antoine ..... Felix Oudart
Emilie ..... Suzanne Bara
Suzanne ..... Denise Grey
Stephane ..... Robert Murzeau
Gisele ..... Denise Provence
Maitre Tisserau ..... Jacques Morel
The Prince ..... Gregoire Aslan

This comedy, which has an amusing first act and slower action thereafter, has a few funny lines but goes over mainly because of the excellent acting. Story reveals a middle-aged woman whose life has been devoted to playing backseat to a impecunious prince. Latter's whole life has been devoted to marrying rich women. Her brother, nephew and the latter's wife all live on her and wonder when the divorced prince again will be in a position to support the family.

A crazy toy manufacturer, so rich and bored with life that he wants to commit suicide and offers to make the woman his heir if she will permit him to use her apartment as his final resting place. However, he meets a young airplane hostess there and takes a new lease on life. The arrival of the prince complicates matters.

Denise Grey, whose illness postponed the opening in Paris a few days after a successful tryout in Brussels, is fine as Suzanne. The family consists of fat good-natured Felix Oudart; the son, Christian Alers, and the latter's wife, Arlette Poirier. Robert Murzeau, as the wealthy top merchant, is sensational and underplays a difficult role. His love interest is the very personable Denise Provence, as the air hostess. Jacques Morel, as the Prince's business manager shows considerable ability. Suzanne Bara is excellent as a maid. The Prince, who appears only in the last act, is done by Gregoire Aslan, nee Coco Aslan of Ray Ventura's orchestra. *Maxi.*

the league of
PRESENT DAY ARTISTS
paintings and sculpture on
"SHOW BUSINESS"
march 31 - april 25, 1952
monday thru friday, 1-6 p.m.
ANTA PLAYHOUSE, 245 W. 52 St., NYC

Available Immediately for
PART TIME WORK
temporary or permanent, noon-6 p.m. daily. Efficient, reliable young woman capable of relieving busy Show Biz executive of some administrative duties. No stenography or clerking offers, please.
Call SChuyler 4-8007

Play on B'way

The Grass Harp

Saint-Subber, in association with Rita Allen, production of drama in two acts (five scenes) by Truman Capote. Features Mildred Natwick, Johnny Stewart, Russell Collins, Georgia Burke, Alice Pearce, Ruth Nelson, Jonathan Harris, Lenka Peterson, Sterling Holloway. Directed by Robert Lewis; musical score, Virgil Thomson; scenery and costumes, Cecil Beaton. At Martin Beck, N. Y., March 27, '52; $4.80 top ($6 opening).

Catherine Creek ..... Georgia Burke
Collin Talbo ..... Johnny Stewart
Dolly Talbo ..... Mildred Natwick
Verena Talbo ..... Ruth Nelson
Dr. Morris Ritz ..... Jonathan Harris
Reverend's wife ..... Susan Steell
Reverend ..... Ralph Hertz
Barber ..... Sterling Holloway
Baker's wife ..... Gertrude Flynn
Postmaster ..... Jay Barney
Sheriff ..... Val Dufour
Judge Cool ..... Russell Collin
Choir mistress ..... Jane Smith
Big Eddie Stover ..... Anthony McGrath
Brophy ..... Jules Racine
Sam ..... Larry Robinson
Maude Riordan ..... Lenka Peterson
Baby Love Dallas ..... Alice Pearce

Truman Capote, whose stylistic stories of boyhood reminiscence have drawn marked critical attention and an intense following recently, has made a weirdie dramatization of his most recent one, "The Grass Harp." As esoteric sort of combination Tennessee Williams and William Saroyan, it lacks the vitality of the one and the effortless whimsicality of the other. Despite a few disarming touches, it appears to have limited Broadway potential, and is negligible screen material.

The play, reportedly adhering closely to the first half of the book but having a substantially altered second part, deals with an assortment of "characters." These include two spinster sisters, one grim and positive, the other shy and vague; a gabby family retainer who insists she's Indian, not Negro; a misfit cousin ward with a precocious enthusiasm for floosies and likker; an eccentric ex-judge; a timid, gossipy barber; a meek preacher and his pugnacious wife, and a giddy cosmetics peddler.

There are elements of fantasy and presumably symbolism in the yarn as one of the spinsters, rather than tell her domineering sister the secret formula of her dropsy nostrum, runs away with the maid and the young cousin to live in a treehouse. But after a fairly promising start the fable disintegrates in the second act, as a member of a comformist posse shoots the rebellious boy, a patent medicine hustler swipes the tough sister's $5,800 nest-egg and the meek sister turns down the ex-judge's proposal. Moreover, the piece as a whole seems self-conscious and precious.

The arty style of presentation hasn't helped. For example, Robert Lewis's humorless staging, varying from over-niceness to over-emphasis, tends to aggravate the specialized aspect of the script. That, plus the apparently inconclusiveness of the characters, appears to limit the individual performances.

Thus, even such an expert actress as Mildred Natwick doesn't quite succeed in resolving the diffuse part of the indecisive sister, but Georgia Burke has it easier with the better defined role of the servant, as do Alice Pearce as the cosmetic saleswoman, Jonathan Harris as the crook, Lenka Peterson as the boy's sweetheart and Sterling Holloway as the scandal-loving barber. Johnny Stewart as the boy, Russell Collins as the lonely ex-judge and Ruth Nelson as the determined sister, make admirable attempts to clarify difficult roles.

Virgil Thomson has provided the fragile theme music (for flute, harp, fiddle, viola and cello), and Cecil Beaton has designed the elegant decor, with Edith Lutyens executing the costumes. *Hobe.*

Equity Show

O Distant Land, & All God's Chillun Got Wings

(LENOX HILL, N. Y.)

At Equity Library Theatre's Lenox Hill Playhouse, N. Y., the actors score over the director and playwrights in a twin bill, "O Distant Land," a new play, and "All God's Chillun Got Wings." The former is Stanley Richards' stillborn "One Third of a Nation," the latter Eugene O'Neill's unrelieved and overlong scrutiny of miscegenation.

Composed of a frame and a series of scenes, "O Distant Land" is a choppy one-acter dealing with a young colored boy in Brooklyn during the depression. He dreams of studying playwrighting with Walter Prichard Eaton at Yale and going to live in the oft-repeated "distant land" of the title, Manhattan. Rosetta Le Noire brings variety and sympathy to the role of the boy's mother, and Frederick O'Neal is, as usual, topnotch as the lad's saloon-keeping father, who buys a bar refrigerator with the money the mother had saved for the son's education. Ed Cambridge; as the aspiring son, and Vinnie Burrows, as his steadfast girl, are both good. Reginald H. Fenderson is not very convincing as the family doctor.

The 30-year-old psychological and social tragedy by O'Neill seems to need more expert direction than that provided by Ella Gerber to be effective theatre and to avoid the ludicrous. Neither of these was achieved in this production, marked by heavy-handedness, slow pace and lack of restraint. Despite the direction, two outstanding performances were contributed by Earle Hyman as the sensitive Negro boy Jim and by Patricia Ferris as the white girl Ella, who marries Jim and whose mind is destroyed by the conflict within her between her love for him and her hatred of the colored race he belongs to.

Gertrude Jeannette reveals a much-needed restraint as well as understanding in the role of Jim's sister Hattie, and Cecil Scott plays his mother with dignity and gentleness. Andy Milligan overplays, but effectively, as Shorty the pimp, while Bert Remsen is somewhat stereotyped as the gang-leader who seduces Ella and then deserts her before she turns to Jim. Ed Cambridge has a good bit as Joe, the Negro who beats Jim for being too uppity, and Janine Chapman, appealing as young Ella, is the best of the moppets, most of whom act too much like stage children.

The play benefits by the rich singing voices of Don Felasco, Milton Barrows and Ed Cambridge. Roger Furman's realistic street-corner set cramps the actors in the first act. His second-act interior is more adequate. *Vene.*

Off-B'way Show

All Around the Town

(BARBIZON-PLAZA, N. Y.)

Produced by Juliet Bridgman, "All Around the Town," a new musical revue which opened and closed at the Barbizon-Plaza Theatre last week, was ambitiously and perhaps naively announced as a "pre-Broadway tryout."

According to the program, the chief culprit for this tasteless potpourri seems to be Larry Parke, who directed the production, wrote most of the lyrics and some of the music, and assisted in the choreography. The songs and sketches, familiar and fuzzy fifth carbons of recent Broadway revues, strove to be amusing on such subjects as politics, suburban living, the subconscious and Mack Sennett bathing beauties.

Faintly humorous were the blackouts on expectant fathers and "Pre-Marriage Counselling," skits done often and better in burlesque. Among the unfortunate young people in this pallid pastiche, Frank Moore, Bob Christie and Ilene Lehrer gave promise of better things under happier circumstances. *Vene.*

BALLET THEATRE'S D.C. DATE

Ballet Theatre will commence its 14th tour of the U. S. and Canada next fall, with a full week at the National Theatre Washington, beginning Dec. 29.

This will mark the first time for a ballet company in a legitimate theatre in D. C., previous engagements being in Constitution Hall or film houses.

Legit Bits

Continued from page 72

Washington . . . **Jose Ferrer** took two busloads of actors and staffers of his current Broadway hits, "The Shrike" and "Stalag 17," to Philly Sunday (30) to catch the evening dress rehearsal of his latest production, "The Chase," current at Locust . . . Sudden shuttering of "The Long Watch" (29) which left the Lyceum Theatre available sooner than was expected, is credited with cutting down the Philly run of "Th Brass Ring" from two to one week at the Walnut. "Ring" is skedded as next occupant of the Lyceum.

Jose Ferrer will play the lead role in "A Child Named Lisa," original Passover radio drama by **Millard Lampell**, to be presented by the United Jewish Appeal Sunday (6) over ABC . . . **Bill Hayes** will costar with **Shirley Booth** in "A Tree Grows in Brooklyn" at the State Fair Auditorium, Dallas, June 23-July 6 . . . **Arthur Gregor's** "Fire," a play in verse, was selected for production in the 1952 U. of Illinois Festival of Contemporary Arts, and will be showcased at the school for four days starting tomorrow (Wed.). New Yorker's drama is about a Carthaginian dictator, with special music by **Ben Johnston**, Illini composer.

Carl Shain arrived in Albany Saturday night (29) to take over the direction of "The Happy Medium," farce-comedy spoofing television, which will premiere at **Malcolm Atterbury's** Playhouse April 15. **Eugene O'Sullivan**, director of the stock company since January, retired from that role to concentrate on rewriting the opus with the co-playwright, **Allen Sherman**. It went into rehearsal Sunday (30). Shain directed "Magnolia Alley" on Broadway two years ago.

Margo Jones has dropped plans for a summer season of Theatre '52 in Dallas. No suitable space is available, and her playhouse is committed each June as chorus rehearsal room for State Fair Musicals . . . **Rose Marilyn Frank** has assumed flacking chores for Dallas' State Fair Musicals. **Hal LeRoy** is sought for the scarecrow role in "Wizard of Oz," for Aug. 4-17. **Jed Mace** will costume the first production, "Porgy and Bess," opening June 9 . . . Dallas' **Ray Brock**, foreign correspondent, has optioned **Edwin Justus Mayer's** "Sunrise in My Pocket" for musical conversion . . . Theatre '52, Dallas, will stage **Vera Marshall's** comedy, "So in Love," April 28, for three weeks, as its final production of the winter season.

Harry L. Young, **Mary Farrell** (his wife), **Duncan Baldwin** and **Nancy Cushman** (his wife), former members of The Playhouse Co. in Albany, and now doing television in New York, appeared on the final telecast of "Backstage With the Atterburys" over WRGB, Schenectady, Sunday (30) . . . **Ewan MacColl**, author of "Uranium 235," has written a new play, "The Travellers," for this fall's Edinburgh Festival . . . **Demetrios Vilan** set as resident director for the Laguna (Cal.) Playhouse summer season which opens June 24 for 10 weeks. **Don Jessee** is business manager.

Winifred Heidt, N. Y. City Opera Co. lead, will appear in two of the musicals slated for St. John Terrell's Music Circus at Lambertville, N. J., this summer, having been signed as Nettie in "Carousel" and Aunt Minnie in "Roberta."

Stock Bills

(March 31-April 13)

"Heiress" (Miriam Hopkins)—Empress Playhouse, St. Louis (1-6).

"I Am Laughing" (tryout)—Theatre '52, Dallas (31-13).

"John Loves Mary" (Joanne Dru) Empress Playhouse, St. Louis (8-13).

"Light Up the Sky" (Margie Hart)—Arena Theatre, Memphis (1-6).

"Room Service" — Playhouse, Houston (2-6).

"Streetcar Named Desire"—"Playhouse, Houston (8-13).

ZaSu Guesting in Dallas

Dallas, April 1.

ZaSu Pitts will recreate her role of Belinda Pryde in a Civic Playhouse production of "Ramshackle Inn," scheduled for six performances here, April 7-12.

Jonathan Seymour is directing. Jack Reed is Playhouse managing director.

Equity Show

(March 31-April 13)

"Chicago" — Lenox Hill Playhouse, N. Y. (8-12).

Five Shows New to Pitt In Al Fresco Opera Setup

Pittsburgh, April 1.

Five shows new to outdoor audiences here, and four repeats, will make up the nine-week series of the summer opera company at Pitt Stadium this season. Oldies are "Desert Song," which brings Edward Roeker back as the Red Shadow again; "Annie Get Your Gun," with Sandra Deel doing the title role she first played at the Stadium in 1950; "Rio Rita," which is to star Met soprano Brenda Lewis, and "Babes in Toyland."

Schedule opens June 16 with "Carousel," featuring Dorothy MacNell, followed by "Desert Song," "High Button Shoes," which will co-star Tim Herbert and Don Saxon; "The Firefly," "Rio Rita," "One Touch of Venus," "Annie," "The Student Prince," with the Met's Brian Sullivan as the prince, and "Babes in Toyland." William Wymetal, managing director of the Civic Light Opera Assn., expects to have the leads lined up for "Firefly," "Venus" and "Toyland" within next couple of weeks.

'Pacific,' 'King'

Continued from page 71

nection with arrangements by which Ezio Pinza was signed as original co-star), the total net profit came to $2,892,709.66.

No Ill Wind

"King" had an operating profit of $57,576.34 for the five weeks ended March 1, the net going as high as $15,173.40 for one week when Gertrude Lawrence was ill (as star, she gets 10% of the gross, so that $5,170 was saved when she was put out of the cast). That brought the total net on the production to $138,265.54 for 49 weeks' operation, less $6,913.28 paid to Miss Lawrence, representing her 5% share of the show.

Accounting for the week ended March 8 (subsequent to the above summary) reveals that the touring "SP" netted $15,101.89 on a gross of $52,476.50 at the Lyceum, Minneapolis. The theatre share was a straight 25% of the gross. Included in the $24,255.49 company expense were $7,190 cast payroll (the amount was reduced because co-star Janet Blair was on vacation), $1,735.54 for musicians, $1,750 for company crew, $339.20 for extra stagehands, $5,247.65 author royalties (including $1,049.53 to Rodgers and Hammerstein as "managers") and $1,311.91 director royalty.

The "South Pacific"-"King and I" anniversary party April 12 will be at the Hotel Astor, N. Y.

Shows in Rehearsal

Keys: P (Play), M (Musical).

"For Crying Out Loud" (P)—Michael Midas, prod.; Edgar McGregor, dir.

"Four Saints in Three Acts" (M)—ANTA, prod.; Virgil Thompson, dir.

"Hook 'n' Ladder" (P) — Al Moritz, prod-dir.

"New Faces" (M)—Leonard Sillman, prod.; John Murray Anderson, dir.

"Of Thee I Sing" (M)—Chandler Cowles, Bennett Segal, prods.; George S. Kaufman, dir.; Jack Carson, Paul Hartman, stars.

"Shuffle Along" (M)—Irving Gaumont, prod.; Jack McGowan, dir.

"To Be Continued" (P)—Guthrie McClintic, prod.-dir.

Vienna Loses Lilt

Vienna, March 25.

Vienna closed its last musical comedy theatre, because of "lack of public interest," last week (22).

Classical operettas such as Strauss' "Fledermaus" still will be performed in the government-operated Volksopera.

AUDITORIUM ATTRACTIONS
and established personalities wanted for concert promotions in Texas, Louisiana, Oklahoma and Arkansas. If desired, can set 3 months of personal appearances in South and Southwest. You furnish the entertainment, I'll furnish the promotion and dates.
H. D. McELROY
4547 Westway, Dallas, Texas

WANTED—For Tour of State Fairs
Sales Promotion Director
$300 wk. plus $150 wk. Expenses and 25% Commission
WANT SUMMER STOCK COMPANY
St. Louis Theatre—St. Louis
WANT TOP STAGE UNITS
Fox Theatre—St. Louis
F&M STAGESHOWS, INC.
Paramount Bldg., N.Y.C. Phone DOC HOWE CH 4-3956

5 Little Frustrations And How They Grew

(Or The Bobbsey Twins at Menninger's)
By KEN ENGLUND

Oh, friends, what an exciting day this has been in Hollywood! Now far be it from me to violate a confidence, but Morty Hackmeyer, America's sweetheart of a screenwriter, told me personally that he has an idea! Not his own, of course, but he does show splendid initiative to have thought of taking and making something out of such a flimsy springboard as "War and Peace" by Leo Rolston.

His studio naturally doesn't want war in it and yet is afraid of a pacifist angle, but Morty, in the treatment he has knocked out between buffalo hunting trips to Idaho with Gary and Clark (he's a great shot you know) thinks he has the story licked. He assured me personally that everything would be done in good taste and will be tentatively titled "Ma and Pa Kettle in Mittel Europe."

And speaking of romance, what's with Morty and Countess Betty Von Sauerbraten? They were seen dancing together while his treatment was being typed. Oh, our boy does get around and not just on the typewriter keyboard. Believe you me, he'll have to work fast on Betty for he flies June first to Scotland to pick up his annual supply of Black Angus cattle. Morty won three ribbons at the Pomona County Fair last year, you know. He never lets any grass grow under his feet where cattle are concerned.

—*Sample gossip item from the beloved pen of KEN ENGLUND.*

NEW PUBLICATIONS

Again The Wild Goose Press announces its spring line, hurling the following titles into the teeth of Television, secure in the knowledge that reading is still man's best friend.

Non-and Part-Fiction

"Square Dancing Confidential," by Jack Spratt and Mortimer Snerd. At last the whole truth about squares! If you have built a house by the side of the road, Madame, this book has your number!

"I Was A Counterspy at Macy's," by Al Bloomingdale. Now it can be told—if you'll only sit still and listen!

"Red Cells In the Sunset."

"I Was a Square Peg in a Round Hole for the F.B.I."

"Dagmar Unmasked — The Woman Underneath," a titillating biography.

"I Was a Big Frog in a Small Pool for the F.B.I.," by Esther Williams.

"I Was a Gremlin for the Kremlin."

"Buddy Rogers," by Mary Pickford.

"Mary Pickford," by Buddy Rogers.

"I Was a Serf for Bennet Cerf," A romance of the literary game.

Fiction

"The Elusive Antimacassar," by Truman Capote.

"Was Rommel Really Conquered?," by Kurt Kaput.

House and Garden

"The Rake's Progress."

For the Serious Drama Student

"So You Want a Career—Who Doesn't?"

"The New Approach to Stanislawsky."

"I Served at Childs Between Shows."

"I served at Schraffts Between Shows."

"I Served at Longchamps Between Shows."

Get the whole series. The author is now at Sardi's getting material for his next effort: "I Studied Yul Brynner Between Courses" and "Yul Brynner made Easy"—Anomyous.

For the Serious New Playwright

"That Rejected Feeling—What to Do About it?"

"Suicide is Not the Answer."

"I Served at Childs While Waiting to Hear From the Guild."

"I Served at Schrafft's While Waiting to Hear From Joe Kipness."

"Chandler Cowles—Unmasked!"

"I Was a Sardi's Spy for Harry Bestry."

"Write That Play!"

"Tote that Bard."

"Lift that Idea."

Self-Help Shelf

"The Psychopath to Happiness."

"The Bobbsey Twins at Menningers."

"Pick Up Your Feet!"

"Inside Dale Carnegie."

"Gayelord Hauser — Man or Mousse?"

Higher Finance

"A Penny For Your Thoughts," a compilation of homey case histories of tax evaders, prepared by the Bureau of Internal Revenue.

"The Latin Quarter" or "The Deductible Doll."

(*Bookends Included*)

Scripter Lester Velie reports no disagreement with Collier's editor Lou Ruppel. Claims he wanted his name off the Collier's masthead so that he could feel free to write for other mags as well.

Hubert Griffiths elected new prexy of the Critics Circle of London at their annual meeting held last Thursday (22). Stephen Watts was made vice prexy. A. E. Wilson, Star drama critic, was re-elected treasurer and John Parker continues as secretary.

New Pocket-Size Mag

A pocket-size mag is planned by a new firm incorporated in Topeka, Kans., a fortnight ago. Firm is Now Publications, Inc., with mag to be called Now Magazette. It's due in April.

Incorporators include Henry Haldeman-Julius, son of the late E. Haldeman-Julius, publisher of the Little Blue Books. Other incorporators are Ray L. Newberrt and Martha N. Hennessey, Girard, Kans. Ben L. Humphreys, Girard, is resident agent for the new firm, with authorized capitalization of $50,000.

Publication is described as a current feature magazine. Firm expects to purchase the Little Blue Books from the Haldeman-Julius firm, and distribute them with the national magazine as a "free book of the month" feature.

Reuters Chief's Autobiog

Sir Roderick Jones, a former correspondent in South Africa for the news agency, and who took over Reuters and reorganized it in 1915, has written his autobiography, "A Life in Reuters," the news agency now owned cooperatively by the British press. Doubleday will publish.

When German refugee Julius Reuter first founded the press news bureau in 1848 he first used carrier pigeons and later the wireless to relay information from all corners of the world.

Ireland Bans Ilka Book

Ilka Clase's novel, "New York 22," and Paul De Kruif's "Life Among the Doctors" are among 33 books just banned by the Irish Censorship of Publications Board.

Two U. S.-published periodicals, American Photography and Popular Photography, were among four nixed at the same time.

Bill White's New Chore

On April 2, and on each Monday, Wednesday and Friday thereafter, William Chapman White's column, "Just About Everything," will appear on the editorial page of the New York Herald Tribune. For the past three years. White has written many of the Topics of the Times, which were published on the editorial page of the New York Times.

Boxtop Baedeker

Contests are a staple method for hypoing the boxoffice, whether it be in the filmeries (Council of Motion Picture Organizations, for example, has been been mulling a national contest that would bring more patrons into theatres) or on the air (Ralph Edwards' "Miss Hush" or more recent Mr. Dimes stunts are classic examples). Getting the customer to tear off a boxtop and write why he likes Wheat Treets in 25 words or less is a promotional technique that has been used with good payoff by companies of every type—big, little and in-between. But many a prize project has fallen short of its objective, or failed to realize its full potentialities, which is why "Successful Prize Contests" (Prentice-Hall; $7.50) is a welcome addition to the how-to tomes on advertising and selling.

Book is by a pair of knowing specialists, Lester M. Cone, Jr., merchandising account executive for McCann-Erickson ad agency, and Zenn Kaufman, sales and ad consultant now merchandising director for Philip Morris. (Ciggie exec, incidentally, yesterday (Tues.) addressed the Sales Executives Club in N. Y. on "Showmanship in Business.").

Manual, which runs to 567 pages, not only covers all phases of its subject but makes entertaining reading. It serves as an excellent guide to use of the contest technique—studying the primary and secondary objectives, selecting the theme, strategy of prizes, contest promotion, selection of judges, framing of rules, etc. One chapter, "Keeping out of Jail," is a top-flight summary of regulations and decisions of the Post Office, Federal Trade Commission, Federal Communications Commission and the various courts, advising those staging contests on legal pitfalls.

Especially valuable is a 200-odd page appendix, which gives the case histories of 44 contests. Latter will prove provocative to those looking for inspiration and practical experience. Inclusion of plenty of charts and illustrations and a complete index also help make this a sock boxtop Baedeker.

Bril.

'Confidential' and the Trade

Skyrocketing from 12 to No. 2 bestseller, Jack Lait and Lee Mortimer's "USA Confidential" (Crown) is the butt and the envy of the trade. Most "reputable" publishers scoff at the legal involvements they fear the book will incur, plus also the ethical aspects born of the general squawks, but the more frank execs among these "old line" publishers wonder if they'd "act so superior if we were the lucky publishers."

Apart from local defenders, such as the Dallas and San Francisco press, some of the reviews have been on the favorable side. As for the sundry libel suit threats, Crown in N. Y. avers that, despite the repetitive reports of such actions, which may or may not come to pass, so far they have yet to be served with one suit. The book's four printings now total 180,000 copies. At the moment it's a phenomenal bestseller.

Prolific Max Shulman

Max Shulman is back at home in Westport, Conn., after having been in Hollywood since last January, writing the screenplay, "Steaks for Connie," for Metro. It's an original story by Shulman and Herman Wouk, and last year the former did the screen treatment at M-G.

While he was in Hollywood, Metro bought the screen right of Shulman's last book, "The Many Loves of Dobbie Gillis," and engaged him to do the screenplay. He also sold to Universal-International an original story, "Ivan's Left Hand," written by him in collaboration with Leo Lieberman. Paramount is negotiating a deal with Shulman to write one screenplay a year for five years.

Follett Award Winner

Chicago publishers Wilcox & Follett will announce in June the winner of the 1952 Charles W. Follett Award of $3,000 "for worthy contributions to children's literature," prize going to Reba Paeff Mirsky of New York for her novel, "Thirty Brothers and Sisters," about a young Zulu girl. Publication is set for late this summer. Writer's rep is Larney Goodkind.

Author teaches at the New School for Social Research, N. Y., her husband, Dr. Alfred Mirsky being a research MD with the Rockefeller Institute. Their worldwide travels resulted partly in this novel from Mrs. Mirsky.

CHATTER

Gilbert Seldes' "Television for the Writer" due from Doubleday presses Aug. 21.

Permabooks has issued a special 50c edition of Gen. Dwight D. Eisenhower's "Crusade in Europe."

World Pub's new veep, Bill Targ, acknowledges the new title, "After all these years of virtue, it's nice to have a vice!"

Legit producer Leland Hayward is profiled by George Frazier as "The Great Loafer" in the current (April) Esquire mag.

Kimball Flaccus has been awarded a $2,500 Neberry Library (Chi) fellowship to complete a biog of Edgar Lee Masters.

Music publisher H. W. Heinsheimer (Schirmer) who authored "Menagerie in F Sharp" in '47, has a new one due via Doubleday titled "Fanfare for Two Pigeons."

Benjamin Epstein and Arnold Forster, national director and general counselor for the Anti-Defamation League, have authored "The Troublemakers" which Doubleday will publish in May.

Last newspaper to be published on historic Park Row, once the capital of metropolitan N. Y. publishing houses, becomes lost when the Journal of Commerce moves to a new Varick St. site from the old World (63 Park Row) Bldg.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

As long as people have to compete against animals for public attention, it's silly to talk about this being a man's world. In one of the publicity devices connected with the exploitation of "Blessed Mother Goose," it was thought it would be a smart tieup to bring in Hollywood Park's Goose Girl and her pet goose.

I didn't exactly leap at the idea because I know geese to be mean as snapping turtles. But the goose was brought into town anyway and proceeded to raise hell at the corner of Hollywood and Vine. She hissed, pulled at a rope that would have hung a horsethief, and snapped at children who sought to pet her.

A four-day-old lamb, which was the cutest thing seen on Hollywood Blvd. that day, had to be warned not to sniff the goose or he'd get his Levantine schnoz bobbed. I picked up the lamb and played with him, but the goose was something I wouldn't have touched with anything less than hot tongs.

I ran into Guy Bates Post, who on seeing how the goose was acting up feared the worst. Next year he celebrates his 60th year of trouping, incidentally, because he began with Mrs. James Brown-Potter (Cora Urquhart) in "Charlotte Corday" in 1893. He told of a gazelle he had in "Omar the Tentmaker." Richard Walton Tully, the author of "Omar," added the animal to the cast. It was one of those touches which an author thinks will add not only realism but an irresistible bit of charm to a play.

But, as most actors know, animals as part of a play are a great scene-stealing trial and not infrequently a nuisance. Trainers must be paid to handle them when they are offstage and in transit, and must rehearse them in their tricks so that their timing is not off when action calls for them to perform.

Persia, Before Oil Derricks

In "Omar the Tentmaker," which Post played 959 times without break just before World War I, the play opened with an elaborate prolog. The scene was set in a Persian garden. There was a balcony scene. It was the garden of the beautiful Shireen, Omar's love. The garden was enclosed by a high wall. There was a lily pond in the centre of the stage and a marble figure standing in the middle of the pond. Under Shireen's window was a creeping vine which Post used to climb to her balcony for their love-scene. There were roses blooming over the wall and large Persian jardinieres standing about as decorations. Beyond and over the wall were minarets, not oil derricks. As things went in those days, it was mighty romantic stuff.

It was one of the premises of the play that the greatest honor which can come to a Persian girl is to be called by the Shah to his court (slang for harem).

This, of course, meant her boyfriend would have to give up the love of his life, and vice versa. In "Omar" this meant that the tentmaker had to relinquish his love for Shireen so that some fat Shah could add her to his herd of heifers.

This idea was an oldie even when Tully wrote "Omar the Tentmaker," but you can find it in "The King and I," if you're still starving for this sort of frustration.

In "Omar," however, the Shah wanted to prove he was not without finer feelings. So he sent along a gazelle to Shireen as a token of his love. What he sent Omar I've forgotten. A beaker of hemlock, probably.

Emissaries, attendants and palanquin-bearers arrived with the Shah's gift. The royal train went up to Shireen. The Shah's emissary placed the gazelle at her feet. She was expected to embrace it and find that this token had softened the loss of her Omar. At least that was the author's idea of how it would all work out.

But Richard Walton Tully didn't realize that the search and purchase of a beautiful young gazelle would not be a matter of minutes. They are not common around New York. Africa, maybe, but not New York. It took weeks to find one. It was discovered in, of all places, Schenectady.

It had to be petted and fondled by the various members of the cast to get over its fear of strangers. Then it had to be included in rehearsals and cured of stage fright. Its needs had to be catered to so that no accidents would happen while it was on stage. And, being basically a wild animal, all this was not easy.

In time it became domesticated to Broadway. Then it was taken to Montreal, where the show was to open.

The Gazelle Goes Gaga

"We had a very big opening night," Post remembered. "The curtain rose on my prolog. It was my last night with Shireen and I played a farewell love scene with her. The royal procession arrived. Shireen was placed in her planaquin to be carried away and her little gazelle, whose soft brown eyes would melt the heart of anyone, was brought to her. She reached to pet him. But he scented an unfamiliar smell. He scented an audience. Not only an audience but an out-of-town audience. Instead of going to Shireen, he jumped over the lily pond to the footlights and stood there for a few seconds wondering what next to do.

"The gazelle sniffed and looked for an opening. Maurice Nitke, the musical director, was scared stiff the thing would leap over the footlights, crash into him and ruin his priceless Stradivarius. He began playing like a fighter trying to protect his jaw.

"One false step and the gazelle knew he would be in trouble up to his frightened ears. He stepped forward and, bang, went three electric light globes in the footlights. That made him leap back toward the actors. They scrambled for their lives. He kicked the Persian jardinieres all to pieces. He booted the statue out of the lily pond. He headed for Shireen, who jumped out of her palanquin, Shah or no Shah.

"Not even Omar, it appeared, saw this as an opportunity to seize her and escape to the hills with her. He, too, stood dumbfounded as the gazelle kept leaping around the stage. Finally some attendants tried to corner him. He dashed against the creeping vine and under the window. He broke the strap-hinge supporting the balcony and down came everything. By now the poor thing was frightened beyond control. The actors couldn't corner or hold him. Beautiful costumes were ripped to shreds. The stagehands rushed on stage and threw a net on him. Curtain."

By this time the audience was rolling in the aisles, and though he never planned to be a comedian, Guy Bates Post saw possibilities that night. After a lot of coaxing and petting and feeding the little fellow quieted down. The curtain was ordered raised again, and the play proceeded. This time, however, without the gazelle.

Even Birds Can Be Beasts

That ended the Shah's generosity. He never sent another gazelle. Post played "Omar the Tentmaker" nearly 1,500 times before he put the play on the shelf, but never again with a gazelle, and the animal was never missed.

As for our goose, she disappeared while Post and I were discussing birds and beasts in general. All efforts to find her failed. The Goose Girl was in tears. Since, to Hollywood Park at least, the quacking pest was a bird of paradise, the police had to be called in to find the feathered rattler. This in turn brought the matter to the attention of city editors.

"A plant, or we don't know Scully," they said as one man.

Nothing was further from the truth. If the pest had tangled with a tractor I wouldn't have called in an embalmer.

After hours of hunting, it was found. Some mean widdle kid had snapped a chain link on its beak and carted it off to fatten it for Easter. He cried and bit her on having to give her up. She's now back in Hollywood Park. Snapping at gazelles probably.

Broadway

Actor Glenn Ford and bandleader Raymond Paige enroute to Europe on the Queen Mary.

Former manse of "Diamond Jim" Brady at 7 W. 46th St. becomes perfumer Michel Pasquier's new hq.

Times Sq. Hotel to have a Columnists Corner in its proposed new Headline Room, the hostelry's new cafe.

Brandt Theatres exec Martin Levine nominated for presidency of the Cinema Lodge of B'nai B'rith for second year.

Kirsten Flagstad retired from opera in America with performance last night (Tues.) of Gluck's "Alcestis" at the Met Opera House.

Joseph A. McConville, prez of Columbia Pictures International Corp., back Monday (31) from a periodic visit to the European market.

Virginia Davis, soprano daughter of maestro Meyer Davis, to give her "Portraits in Song" program at the 92d & Lexington Ave. YMYWHA, April 19.

"Bullets" Durgom, the agent-talent manager, who becomes a benedict shortly, and his prospective bride being partied Sunday night (6) at a buffet supper.

Dame Ninette de Valois, director of the Sadler's Wells Theatre Ballet, who flew in for last Tuesday's (25) ballet opening at the Warner, returned Sunday (30) to London.

Dr. Roger Manvell, director of the British Film Academy, London, this week begins a six-week U. S. lecture tour, beginning at N. Y. University. Subject is "Style in British Feature Films."

Bud Abbott & Lou Costello doing a personal at the Fabian Theatre, Paterson, N.J., Saturday (5) when their latest pic, "Jack and the Beanstalk" (WB), preems. Parade goes with it. Costello is from Paterson.

G. Ralph Branton and Barnett Shapiro, respectively veepee and assistant secretary of Monogram Pictures, returned to the Coast last week after a brief stay, to negotiate deals for Interstate Television, Mono's vidpix subsidiary.

Sidney B. Pfeifer, Buffalo attorney and VARIETY mugg, named chairman of the ninth annual United Negro College Fund drive in western New York. Pfeifer was appointed to the post by John D. Rockefeller, Jr., national council chairman.

Palm Springs

By Marjorie G. Pohl

Irving Rothschild orch at Biltmore Hotel.

New Yorkers continue big draw Racquet Club.

Matt Dennis now appearing at Howard Manor.

Earle C. Strebe Theatres celebrating 25th anni.

Jimmy Ritz, Carl Lessermans, Jerry Lewises staying Racquet Club.

Ralph Kiner east with Pirates. Nacy Chaffee Kiner to join in week.

Easter Ball for Desert Inn on the 10th. Paul de Kruif departed after rest there.

Edwin Silverman, Chicago Essaness Theatres, returned to winter home here.

Jack Wrathers (Bonita Granville) return L. A. this week after couple months here.

Rudy Vallee replaced Sally Rand, Willie Shore on Chi Chi Starlite Room bill Friday (28).

Senator William Knowland (Cal.) to speak Riverside County Republican fund-raising $100 dinner at Racquet Club today (Wed.).

Harry Joe Brown, William Perlberg, Sol Lesser, Bob Welsh among judges for Circus Queen contest at Racquet Club last week (29).

Phil Harrises (Alice Faye), Norman Taurog, Dean Martins at Morton Phillips party honoring Gordon MacRaes at Rogers Ranch Club.

16th annual Desert Circus with Stewart Hopps as chairman gets underway tomorrow (Thurs.) and continues through Sunday with bigtime talent.

Bing Crosby to originate radio show Saturday (5) from Polo Grounds as part of Desert Circus activities. Bob Hope to guest-star, also Kay Starr and Phil Harris. Two-hour benefit to follow.

Pittsburgh

By Hal Cohen

Dave Wagner, Carousel headwaiter, broke his left arm in a fall from a chair.

Alan Young and Joan Taylor in town couple of days plugging Stanley's "Aaron Slick."

Comedian Rummy Bishop quitting Allen's Cafe after four-year run to hit the road again.

Hank Henry, last here at Nixon in "Kiss Me, Kate," playing burlesque at Casino this week.

Pittsburgh Symphony boardgave Eddie Specter, retiring as manager after 25 years, big reception.

Howard Newman coming back after an absence of one season to presagent the summer opera company.

Patrice Munsel comes to Mosque Saturday (5) for concert postponed last fall on account of her illness.

Penn got big coverage in papers for "Greatest Show on Earth" when theatre screened it at Children's Hospital.

Al Butler in town beating the drums for "South Pacific," which opens four-week stay at Nixon April 21.

William Warfield last-minute sub for ailing Vladimir Horowitz with Pittsburgh Symphony over the weekend.

New Carlton House's first name Broadway guest was Carol Channing of "Gentlemen Prefer Blondes."

Two local sisters singing in Broadway shows, Michele Burke in "Three Wishes for Jamie" and Marian Burke in "Top Banana."

Paul Koerner, Monte Carlo headwaiter, leaving there to become a captain at Carlton House's new Town & Country restaurant.

Paris

By Maxime de Beix
(33 Bd. Montparnasse; Littre 7564)

Edith Piaf doing nicely at the Drap d'Or nitery.

Ballerina Ludmila Tcherina to Hollywood for a quickie.

Borrah Minevitch getting his watermill ready for the spring season.

Lena Horne booked at Pierre Louis-Guerin's Club Lido for 10 days.

Irene Hilda doubling from the Theatre de l'Etoile into the Villa D'Este nitery.

Cynda Glenn is wondering whether her ABC show will open as anticipated.

"Feuille de Vigne" (Fig Leaf), by Jean Bernard Luc, to open soon at the Madeleine.

John Ohl here from London to confer with Georges Maurer on Benagoss Productions biz.

Jan J. Letsch, former Metro exec in the Netherlands, returning to his current film distrib biz in Sao Paulo.

"Derniers Outrages" (Rape) by Robert Beauvais, after opening in provincial Lyons, goes into the Vieux Colombier here.

Gertrude Stein's and Virgil Thompson's opera, "Four Saints in Three Acts" to be given at Theatre des Champs Elysees.

Eight more countries entered the Cannes Festival. They are Austria, Belgium, Israel, Morocco, Netherlands, Portugal, Sweden and Switzerland.

Laudy L. Lawrence, former partner of the late Fritz Strenholt, going regularly to Holland to help clear up the various interests left there by Strenholt.

Loys Masson's "Resurrection of the Bodies," which opens at the Oeuvre soon, has a cast that includes young Dominique Chautemps, a niece of the former Premier.

Chicago

Mr. and Mrs. George Sidney in seeing relatives.

Shepard Traube back in town to oversee "Bell, Book and Candle."

Jerry Giesler, Hollywood attorney, giving lectures to legal groups.

Harry Davies in ahead of "Two on the Aisle," due at Great Northern May 5.

Sam Gerson, Chi manager of the Shubert theatres, back after Florida vacation.

Palace Theatre reopens April 12 with "Singin' in the Rain" after being shuttered since Dec. 23.

Vera-Allen, film actress, in town visiting the stockyards with friend, Ernie Byfield, son of the late hotel owner.

Jeff Chandler and group of Indians in for preem of "Battle of Apache Pass" at the State-Lake tomorrow (Thurs.).

Miami Beach

By Lary Solloway

New York Post managing ed Paul Sann at Grossinger Pancoast. Journal-American's Jack O'Brian spent coupla weeks at Lord Tarleton.

Martha Raye reppened her Five O'Clock Club after 10-day hiatus, yesterday (Tues.) with Gene Ballos, the Rivieras, Ben Yost Royal Guards in support.

Nov-Elites, season holdovers at Five O'Clock into the Clover Club in featured spot supported by Edwards & Diane and Selma Marlowe production with Gene Griffin. George DeWitt added attraction in comedy spot.

London

"Seagulls Over Sorrento" reaches its 750th performance at Apollo April 8.

Jack Buchanan closed deal with Cafe de Paris to play there in September.

Vic Hyde signed for seven weeks in Sweden following his current Palladium stint.

Val Parnell and Hyman Zahl off to Berlin and Hamburg on quickie trip to see some acts.

Prince Littler changed the name of His Majesty's Theatre; will be known as Her Majesty's.

Danny Hoctor & Betty Byrd inked for four-week cabaret date at the Savoy beginning April 21.

Robert S. Woolf, RKO managing director, back at his desk after his annual trip to New York and Hollywood.

Katharine Hepburn arrived here over the weekend to take up her role in the legit production, "The Millionairess."

Walter R. Fuller, Cinematograph Exhibitors Assn. general secretary, on sick list since beginning of year, now back at work.

George Martin, resident comic at the Windmill for the last two years, spotted on his first TV appearance and given full Moss and Stoll tours.

Lou Folds, American juggler, signed for season at the Windmill Theatre by Vivian Van Damm. He is first American ever signatured for this house.

Tony Hancock replacing Dick Bentley in the new Jack Hylton-George & Alfred Black revue, "London Laughs."

Orson Welles joined the cast of the Herbert Wilcox production, "Trent's Last Case," in which Michael Wilding and Margaret Lockwood are starred.

John Calvert, U.S. magician, tried out in the provinces for one week by Harry Foster. After opening show, he was given contract for Moss Empires and Stoll circuits.

After finishing four weeks doubling at the Astor and Colony, Susan Miller has been booked for the Cabaret Follies, Barcelona, opening April 12 for two weeks with options.

Billy Banks, U.S. comedian, who was tried out by Lew Grade for one show in Hal Monty's vaudeville unit, booked for one year's cabaret and vaudeville. Opened at Selby's nitery for four weeks, with Stoll and Moss Empires tours to follow.

Campbell Williams, managing director of Keith Prowse, leading ticket brokers here, who sailed last Tuesday (25) will particularly look at four shows which may come to London. They are "King and I," "Guys and Dolls," "Gigi" and "Remains To Be Seen."

San Francisco

By Ted Friend

Sammy Siegel advancing "Okinawa."

Tony Buttita to L. A. for Civic Light Opera.

Lee Berryhill new chief engineer for KRON-TV.

Jack Fina set for St. Francis Mural Room, April 23.

Joan Caulfield highlighting Jewish Welfare Drive dinner.

Carleton Smith and Lester Blumberg doing the seven hills.

Marguerite Higgins inaugurates weekly news closeups via KPIX-TV.

Johnny Hodges at the Blackhawk and Harry the Hipster and Connie Jordan into the Say When.

Philadelphia

By Jerry Gaghan

Dagmar in Monday (31) for appearances at Red Cross drive.

The Anchorage, Fairmount Park spot, held 10th anni party yesterday (Tues.).

Issy Bushkoff celebrated sixth anni of his New Town Tavern, Delair, N. J.

Chuck Bednarik, Philadelphia Eagles grid star, doing disk jockey show for WGPA, Bethlehem, Pa.

Marilyn Petite, songstress at Palumbo's Cafe, lost end of index finger when digit was crushed in car door.

Ed Sullivan will emcee Philadelphia Inquirer's Music Festival, huge charity show staged in June at Municipal Stadium.

Jeanette MacDonald and Betty Garde attended reunion at Warwick (29) of their graduating class at West Philadelphia High School.

Manager Jack Rael, in town for Patti Page's date at Chubby's (West Collingswood, N. J.), planed for Florida (28) due to serious illness of his mother.

Robert Montgomery will give a talk tomorrow (Thurs.) at historic Christ Church, the sixth in the series of laymen to occupy the pulpit during Lenten season.

Bill Miller has signed comedy dance team Bert Stone & Eddie Shine (currently at Chubby's) for the Riviera, Ft. Lee, N. J., on the Lena Horne bill in September.

They had to put Johnnie Ray in a police uniform to get him out of the Ritz Carlton Hotel and elude the crowd of fans, when he left early (27) for Washington, D. C., by auto.

Jose Ferrer brought in casts of "The Shrike" and "Stalag 17" from New York (30) to see dress rehearsal of "The Chase," at the Locust, which he is producing and directing.

Dallas

By Bill Barker

Margo Jones staging "I Am Laughing" for three weeks at Theatre '52.

Al Kahn to produce second annual Press Club gridiron show due May 2.

Virgil Miers, Times Herald nitery columnist, hospitalized in Texarkana, Tex.-Ark, by surgery.

Carmen Cavallaro in for two frames at Baker Hotel's Mural Room, with Lenny Herman orch.

Olin Downes, N. Y. Times music critic, with pianist Leonard Eisner in for lecture-recital at McFarlin Auditorium.

Raymond Willie, Jr., named assistant to E. B. Coleman, Metro's divisional press rep and dean of Texas film flacks.

Magician Blackstone, cancelled from a week's theatre showing, gave three shows Saturday (29) in SMU's McFarlin.

Jerry Doggett, sportscaster, started his 11th year of play-by-play airings of Eagles baseball games, via KLIF.

William McCraw, exec secretary of Variety Clubs-International, underwent an eye operation at Medical Arts Hospital.

Aldo Ray visited Variety Club's Boys Ranch with chief barker C. A. (Pappy) Dolsen while on drumbeating date for his pic, "The Marrying Kind."

India

By N. V. Eswar

Harlem Blackbirds, U. S. singers and dancers, in Madras on their way to Calcutta where they are set to play.

The two performances for violinist Yehudi Menuhim at Madras Museum Theatre were sold out 10 days in advance.

Two amateur film-makers from Ceylon, Lester Perles and Hereward Janz, have been awarded British prizes for their pictures, "Farewell to Chilhood" and "Soliloquy."

Producers have been informed that regional censor boards in the future will not be hurried in censorship of pictures by having to look at last-minute rushes. This is because in some cases producers shoot pix until dawn and rush the films reel by reel to a theatre where censors are asked to pass on them immediately. The censor board has notified all producers that release date of a film should not be announced until the board has passed on the product.

Reno

By Mark Curtis

Andy & Della Russell next up (3) at the Riverside.

Hal Pruden's orch entering second month in Mapes Skyroom.

George Moro's chorus lines now being requested for Flamingo in Las Vegas.

Bill Clifford's band off the Riverside stand for short breather. Back tomorrow (Thurs.).

Arthur Lee Simpkins in at Skyroom of the Mapes, with Sheppard Bros., Swiss Bell Ringers.

Xavier Cugat's Latin Revue playing to full houses at Riverside despite bad slack in season.

Hotelman Frank Hofeus' new purchase, the Golden Hotel, undergoing complete facelifting. Theatre-restaurant due for a midsummer opening with Cab Calloway booked for teeoff.

Washington

By Florence S. Lowe

Barney Balaban a weekend visitor.

"Three Men on a Horse" breaking all records in sixth week at Arena Theatre.

Victor Borge, current at Hotel Statler's Embassy Room, inked for the Philadelphia Inquirer Music Festival June 13.

Pfc. Eddie Fisher skedded to highlight weekend's Cherry Blossom festival with the Alan Zee tune, "Spring is a Wonderful Thing."

Women's Army and Navy League, composed of distaff side of Pentagon brass, sponsoring a "1952 Broadway Revue" benefit show April 25, with Russell Swann, Paul Benson, Chaz Chase, Rigoletto Bros., and others in lineup.

Hollywood

Pat Wymore planed to Nassau.

Patsy Lydon divorced Johnny Meyer.

Pola Negri returning to Europe April 15.

Sammy Cahn in the hospital for observation.

Acquanetta filed suit to divorce Henry Clive.

Sol Lessers celebrated their 39th wedding anni.

Rita Hayworth and her secretary touring Mexico.

Charles Lamont vacationing at Borrego Springs.

Bob Hope planed to Honolulu for a five-day rest.

Hattie McDaniel on the mend after a serious illness.

Ilona Massey in town to visit her mother for two weeks.

Richard Boone hospitalized with pneumonia in Phoenix.

Ginny Simms finalized her divorce from Hyatt Dehn.

Jean Hersholt to San Francisco for the Danish convention.

Gary Cooper back in town after an operation in New Orleans.

Duncan Sisters heading the L.A. Press Club's April Fool show.

Sam Zimbalist checked in at Metro after six weeks abroad.

Paul Dickson in from London for his first Hollywood gander.

Janis Carter picked up her final papers unhitching Carl Prager.

Michael Powell in town briefly on his way from London to Tokyo.

Clifton Webb back to work after three weeks out with knee trouble.

Lionel Lindon celebrated 30th anni as a Paramount cameraman.

Debbie Reynolds entertained soldiers at Camp Roberts and Fort Ord.

Moss Hart and Kitty Carlisle in town as guests of Samuel Goldwyn.

Y. Frank Freeman to Washington to gander the political situation.

Lana Turner returned to Metro after a two-month vacation in Palm Springs.

Ron Ormand in town after confabs with his bankrollers in New Orleans.

Walter Pidgeon to Sacramento as guest of honor at the annual AFL dinner.

Lisa Ferraday and John Raven in town after entertaining at Army camps in Arizona.

Harry Cohn returned to his Columbia desk after a three-week siesta in Phoenix.

Alfred Wallenstein decorated by the French government for his work as a conductor.

Crusade for Freedom cited Lewis J. Rachmil for his short subject, "The Big Truth."

John Charles Thomas will make his 10th Easter appearance at the Motion Picture Country House.

Hearing on the fate of Hollywood parades and preems will be held today (Wed.) in the L. A. City Hall.

Eddie Cantor faced the motion picture cameras in "The Story of Will Rogers" for the first time since 1947.

Portland, Ore.

By Ray Feves

Patti Moore and Ben Lessy opened a two-weeker at Amato's Supper Club yesterday (Tues.).

Moro & Yonconelli and Claudia Jordan in at Clover Club for one week. Andrini Bros. set to follow.

Duke Ellington orch gave a concert at Auditorium last Monday night (24) and only pulled a fair house.

Danny Martyn, Burns Twins & Evelyn, and Nick Lucas will headline the Home Show at Portland Arena this month.

"Darkness At Noon" was cancelled when Edward G. Robinson became ill with influenza and was confined to a hospital in L. A. Show was skedded to start March 27.

"Quo Vadis" held for a fifth week at $1.50; "Greatest Show On Earth" stays for a third at $1.25; and "Death of a Salesman" is held for a second at $1.25.

The Motor Show drew over 100,000 persons in nine days. Stage show featured Preston Foster, Sheila D'Arcy, Jack Marshall, Tucker Trio, Moro & Yonconelli, and Henry Busse orch.

Atlantic City

By Joe W. Walker

Jackie Kelk (TV's "Mr. Bobbin") mid-week visitor here.

Singer Bob O'Neill celebrated 15th year in show biz with party at Ricky's Hialeah club.

Bath & Turf club, once top resort nightclub and gaming spot, opened by Alfred Jackson as Alfred's Villa.

Haddon Hall site of second International Fashion Revue, with creations of 78 topflight designers of 18 nations represented. Vyvyan Donner directed and was commentator.

OBITUARIES

FERENC MOLNAR

Ferenc Molnar, 74, Hungarian-born playwright, died in New York April 1. One of his biggest hits, "Liliom," inspired the Rodgers & Hammerstein musical "Carousel."

Molnar penned more than 40 plays and 70 books, including novels, sketches and short stories. Among his stage hits were "The Guardsman," "The Devil," "The Good Fairy," "The Play's The Thing" and "The Phantom Rival." His plays were translated into every major language.

His wife, actress Lili Darvas, and a daughter by a former marriage survive.

ROLAND WEST

Roland West, 65, retired film director, died in Santa Monica, Cal., March 31 of a heart ailment. Inactive since retirement 15 years ago, West entered show biz in Hometown, Cleveland, as an actor in "The Volume." At 17 he played the lead in "Jockey Jones." After several seasons in vaude, authoring his own sketches, he joined the Loew circuit as producer of short dramatic acts and comedy skits.

West started in films through association with Joe Schenck, co-producing and directing "Lost Souls" as his first pic. He made several Norma Talmadge starrers including "The Dove." His first talker, "Alibi," marked Chester Morris' film debut in 1928. He also made "The Monster," "Unknown Purple" and "The Bat."

His wife, actress Lola Lane, survives.

JOSEPH HEPPNER

Joseph Heppner, 43, motion picture publicity photographer, died April 1 in Scarsdale, N. Y. He was owner of the Metropolitan Photo Service, N. Y., and former veepee of the N. Y. Press Photographers Assn.

During his years with MPS, Heppner was associated with virtually every motion pic company, photographing Hollywood celebrities. He also served on a special assignment with the Hal Horne Organization in connection with Walt Disney's "Fantasia" and several other films.

His wife, a son, a daughter, a brother and a sister survive.

MARILYN MILLER

April 7, 1936

WALTER W. SHUTTLEWORTH

Walter W. Shuttleworth, 69, retired legit actor and stage manager, died of a heart attack in New York March 25. Among the producers for whom he was stage manager were A. H. Woods, Crosby Gaige and Sam Byrd.

Shuttleworth began his career in 1901 as a pianist in vaude. He later became a stage manager and actor. Among the plays in which he appeared were "Young Sinners," "An Undesirable Lady," "Queer People," "Silence," "Flying High," "Lady of the Lamp" and "Brothers." In recent years he had directed stage shows for the USO.

A brother survives.

GEORGE HIRLIMAN

George Hirliman, 50, head of Hirliman Productions, vidfilm firm, died in New York March 30. Hirliman began his career in 1925 in Fort Lee, N. J., with his brother, Charles J., as operators of Hirligraph Studios, processors of motion pic film. They sold out to Consolidated Films in 1930. He worked in Hollywood as a producer for Republic and as an indie producer. He also founded Hirliman Productions and Film Classics, a rental library later sold to United Artists.

In addition to his brother, his wife, a daughter, a son and two sisters survive.

HENRI ROSTAND

Henri Rostand, 83, former vaude performer, died in Stillwater, Okla., March 27. He was billed as a magician, daredevil and roller skater. His real name was Harry Starr.

A brother survives.

EDWIN S. McCLURE

Edwin Stewart McClure, 76, newspaper syndicate exec, died in Mount Vernon, N. Y., March 26. He began his newspaper career in 1899 with the McClure Syndicate (founded by his cousin, the late S. S. McClure). He promoted such byliners as Dorothy Dix, Irvin S. Cobb, Will Irwin, Booth Tarkington, Kathleen Norris, Angelo Patri, Ring Lardner, Bud Fisher and Fontaine Fox.

Surviving are his wife, a son, a daughter, stepson, stepdaughter and two sisters.

FRANK G. THOMSON

Frank G. Thomson, 57, former Toledo radio station owner, and his wife were killed March 23 in an auto crash near Indianapolis, where he had been in the building business. He operated WTAL, Toledo's first station, later selling it to George B. Storer, who changed the call letters to WSPD.

Thomson was a former president of the Ohio Assn. of Boxing and Wrestling.

Two daughters and three sons survive.

JOHN P. McGOWAN

John P. McGowan, 72, motion picture pioneer, died March 26 at his Hollywood home. In his earlier years he had appeared in legit with Robert Mantell, William Faversham and other stars. He performed in numerous silent films, directed Eddie Polo and other oldtimers and produced the Helen Holmes Cliffhangers. He was executive secretary of the Screen Directors Guild from 1939 to 1950 and was press representative of that group at the time of his death.

His wife survives.

ERIC H. PALMER

Eric H. Palmer, 64, publicist who was prominent in radio during the early days of broadcasting, died in Brooklyn March 31. In the late 1920s, Palmer was veepee of the Allied Broadcasting Companies, Inc., Brooklyn, radio mediator to adjust broadcasting time among the several Brooklyn stations, and American rep at the European international broadcasting tests in 1926. He was publicity director for the Cigar Institute of America until 1950.

His wife, two sons, a daughter and a brother survive.

MAUDE DURAND

Maude Durand, 86, retired legit actress, died March 25 in San Francisco. She retired in the mid-1930s after more than 50 years in the theatre.

Miss Durand's first role was in "She" and her last was in the road company of "Strange Interlude." She also appeared in such plays as "Uncle Tom's Cabin," "The Mask and the Face" and "The Jest."

Her sister survives.

ALEX F. DURLAUF

Alex F. Durlauf, 63, owner of the Durlauf Music Shop, died March 22 in Louisville. He played in Louisville theatres, having been pit drummer at the old Macauley's, National, Strand, Mary Anderson, and Brown. He also appeared in Lexington, Ky., and Birmingham theatres and later had his own orch.

Surviving are his wife, two sons, two daughters, five brothers and two sisters.

WALLACE H. WHITE, JR.

Wallace H. White, Jr., 74, former U. S. Senator, died in Auburn, Me., March 31. He was the author of the first radio regulatory legislation which later was developed in the Federal Communications Commission.

One-time chairman of the Senate Commerce Committee, he was a member of Congress for 32 years, including 18 years in the Senate.

GEORGE F. MORLEY

George F. Morley, 63, operator of a ticket agency in New York, died in New Rochelle, N. Y., March 28. Morley was a former manager and treasurer of the George White "Scandals" productions and some years ago was treasurer of the Palace Theatre, N. Y.

Surviving are his wife, three sons and four daughters.

SAMUEL SABINSON

Samuel Sabinson, 73, former vaudeville performer and father of legit producer Lee Sabinson and pressagent Harvey Sabinson, died March 26 in New York after a short illness. He was a member of a pantomime act, nearly 50 years ago, but left show business to become a salesman when he got married.

Daughter also survives.

RAYMOND WEYLAND

Raymond Weyland, 45, member of the Four Raymils, trapeze act, died recently in Villemonble, a Paris suburb, during a performance in the local circus. When he noticed that the staff supporting his daughter was giving way, he jumped to his death attempting to save her. The daughter escaped with minor injuries.

His wife and son-in-law, who made up the rest of the act, were unhurt.

FOSTER MAY

Foster May, 46, former midwest radio newscaster and commentator, died March 31 in San Diego, Cal. He was with WOW, Omaha, for many years, during which he specialized in man-in-the-street interviews. He was Democratic candidate for U. S. Senator in Nebraska in 1942.

Wife, two daughters and his parents survive.

GEORGE A. CAVE

George A. Cave, veepee and Hollywood sales manager for Technicolor, died in Hollywood March 30, of a heart attack. He had been with the tint firm since 1921 and was a member of its management committee.

Wife, daughter and brother survive.

CLAUDE FLEMMING

Claude Flemming, 68, Australian actor, died in Sydney March 23 after a long illness. His last Sydney appearance was in "Annie Get Your Gun," in which he played the role of Buffalo Bill for over three years under the Williamson management.

Wife survives.

Louis C. Helm, 47, secretary-treasurer of the Hollywood AFL Film Council and business agent of Laborers Union, Local 724, died of a heart attack March 25 in Hollywood.

Rupert L. Hayes, 42, radio engineer at the WFAA-WBAP transmitter, Dallas, died in Arlington, Tex., March 27.

Andrew Prentice, 51, general manager of Palace Cinema Co., Ltd., died in Rothesay, Scotland, March 18.

Michael A. Romano, 54, attorney and actor, died in Chicago March 29. He had appeared in radio and TV. Survived by wife.

Henry Lindenburn, 78, Mississippi riverboat captain who piloted the steamer in the film, "Gone With The Wind," died in Cincinnati March 28.

Mrs. Elizabeth Keen Conlston, 35, singer who toured with USO troupes during World War II, died in Philadelphia March 30.

Florence Barr, 56, Paris office manager of Motion Picture Assn. of America, died in Lesins, Switzerland, March 13.

Stedman Buttrick Brimblecom, 81, retired scenarist and composer, died March 26 at his home in San Jose, Cal. He authored several volumes of western ballads.

Gordon Crossley, 49, comedian, formerly of Crossley & Rae, died in Glasgow March 16.

Prof. Victor Biart, 75, musician-conductor, died in Norwalk, Conn., March 26.

Mrs. Marie Schulz Renner, 89, retired concert singer, died in Pleasantville, N. Y., March 27.

Miriam Runyan, 80, a voice teacher in St. Louis for more than 35 years, died in that city March 24.

Mother, 89, of Burt Squire, midwest station relations rep for Broadcast Music, Inc., died in Chicago March 25.

Elizabeth "Tiny" Jones, screen extra since the days of silent pictures, died March 22 in Hollywood.

Mrs. Alice Palmer French, 41, former actress, died in Chicago March 26. Survived by husband.

Ed Hammerlee, 72, who had operated the Walnut Theatre, Walnut, Ill., for the past 30 years, died in that city March 21.

Dudley Porter, 48, camera technician, formerly with Metro, died March 23 in Hollywood.

Moses Ottenheimer, 76, wholesale book publisher in Baltimore and former rep of Julius Cahn's Theatrical & Moving Picture Guide, died March 24 in Baltimore.

MARRIAGES

Roberta Peters to Robert Merrill, N. Y., March 30. Both are stars with the Met Opera.

Barbara Stalberg to Ernie Rudisell, Jr., New York, April. Groom is a drummer who joins Blue Barron orch in a couple of weeks.

Celine Reizen to Theodore Asch, Brooklyn, N.Y., March 22. Bride is with NBC transportation; he's technical director of the American Academy of Dramatic Arts.

Jorja Curtwright to Sidney Sheldon, Las Vegas, March 28. Bride is legit actress; he's a producer at Metro.

Susan Sulzberger to W. Anthony Rolfe, New York, March 30. Bride is Susan Dean professionally.

John Hall to Betty Ledair, Darlington, England, March 22. Both are members of Burton Lester's Midget Co.

Betty Reilly to Charlie Barnet, Las Vegas, Nev., March 26. Bride is a singer; he's an orch leader.

Roberta Epstein to Victor Ghidalia, New York, March 30. Groom is with Warner Bros. homeoffice pressbook department.

Lois Moss to Dick Sloan, Pittsburgh, March 23. Bride is on staff of WDTV there.

Trudy Gooch to Don Covert, New York, April 1. Groom is singer in Broadway musicomedy, "Top Banana."

BIRTHS

Mr. and Mrs. Arthur Ross, daughter, Hollywood, March 23. Mother is a former radio actress; father is a radio writer.

Mr. and Mrs. Don Clark, daughter, Hollywood, March 26. Father is a radio director.

Mr. and Mrs. Bob Peary, son, Hollywood, March 26. Father is Coast TV producer.

Mr. and Mrs. Frank Cooper, daughter, Hollywood, March 25. Father is head of the Personal Management Agency.

Mr. and Mrs. James E. Jenkins, daughter, Dallas, March 25. Mother is Terry Lea, radio-TV singer at WFAA there.

Mr. and Mrs. Ian Gourlay, daughter, Glasgow, March 20. He's singer, composer and clarinetist with BBC's Scottish Variety orch.

Mr. and Mrs. Spero Kontos, daughter, Chicago, March 28. Father is sales manager there for Abbott Theatre Supplies.

Mr. and Mrs. Lester Cooper, daughter, New York, March 29. Mother is the daughter of Jules Levey, film producer; father is a TV writer.

Bell-Ringers

Continued from page 2

belittled this mere ability to reach out and pick up the right bell. He pointed out that they once had a fellow hereabouts named William Tell who hauled off, with the sun in his eyes, a hundred yards intervening, with an audience tougher than a sponsor's wife, and bow-and-arrowed the core out of a crabapple which was riding squat on the cowlick of his towheaded son.

Booking offices which have been in business for years in Zurich and Geneva claim no knowledge of ever marketing this kind of musical novelty act to foreign lands.

Yodelers they know about. Flag-waving acts, too. And Alpine horn players.

But, Swiss Bell-Ringers, no.

"Dey vas nicht Suisse," said one oldtimer from the border Canton of Appenzell. "Dey vas uf Osterreich (Austria)."

He took another long swig from his stein, and then ventured a clue.

He allowed as how they might have come from Austria *through* Switzerland on the way to the boat and 20 consecutive weeks from Binghamton to Dubuque.

Come to think of it, that's about all that would have mattered to the guy who wrote up the three-sheet rosters of variety bills in those days.

'Aerialist' Law

Continued from page 1

well-informed individual characterizes it as "impractical." Lined up against it is booker George A. Hamid, New York, who returned from his South American trip too late to take concrete action.

The Board of Standards "may make rules supplementary to this section designating safety devices of an approved type, strength and location and otherwise effectuating the purposes hereof." The Board may also grant "variations."

A test may come when Ringling Bros. and other circuses play in this state plus county fairs.

Par Hearngs

Continued from page 4

lieved, may be more important than anything which has been yet brought out in determining the outcome.

Among witnesses to be recalled will be Par prexy Barney Balaban and Par veepee Paul Raibourn. It's expected they will be questioned regarding theatre acquisitions by Par prior to the consent decree. Also to appear for similar testimony will be UPT directors A. H. Blank and Robert B. Wilby, both of whom were associated with Par's theatre operations.

The commission will also hear testimony from Gordon Brown, owner of radio station WSAY, Rochester, N. Y., whose petition to intervene in the case was denied but who was allowed to appear as a witness. Brown who has been battling the so-called "monopoly" of the networks over advertising, will oppose the merger.

UPT prexy Leonard Goldenson was subjected to an exhaustive questioning yesterday (Mon.) by Morton Galane, counsel for DuMont, which is opposing the merger because of its effect on DuMont's competitive position in the network field.

Galane wanted to know if UPT is "giving ABC anything more than money." Goldenson admitted that the only person with TV experience whom UPT is supplying is John H. Mitchell, general manager of WBKB, Chicago, but he pointed to the caliber of UPT's management as reflected in its directors.

Under persistent questioning, Goldenson said he could conceive of no conflict of interest between theatres and TV for feature film because of Government requirements for competitive bidding picture by picture and theatre by theatre. On the TV side, he said, there will also be competition in sale of pix.

Galane also questioned Goldenson's reliance on legal counse to protect UPT against possible monopoly practices in TV in view of advice given Paramount, prior to consent decree, that it was not in violation of antitrust act. Goldenson had been in charge of theatres for Par previous to formation of UPT.

At request of Commission counsel Frederick Ford, Paramount put in the record an analysis of distribution of Par stock based on the dividend list of Dec. 1, 1949. It showed that 31,123 individuals, or 96% of stockholders, held 40% of stock, none holding more than 500 shares, while 1,500 individuals each, holding over 500 shares, held the remaining 40%.

New Radio Co-op

Continued from page 1

pickups from the U. S. Naval Forces in the Mediterranean, Marines in Korea, GI outposts in Alaska, Air Force bomber groups in England, etc. Emcees would be rotated among such top stars as Bob Hope and Jack Benny.

Last fall Coca-Cola agreed to underwrite the first few programs, up to $30,000, but thus far the idea has not been picked up. Paul Warwick (& Legler agency), is enthusiastically behind the plan. Ted Repplier of the Advertising Council is also a strong backer and has written Paul West, prez of the Assn. of National Advertisers, who is circularizing his membership on the project.

Blueprint tentatively suggests that whichever network picks up the show should provide the talent, including staff orch, male chorus, producer and traffic control people who would work closely with the Armed Forces communications setup. Cost of network time would be borne by the sponsors. It was also suggested that a different sponsor pick up the tab each week.

Col. E. M. Kirby, chief of the Army's radio-tele branch, has been pushing the idea as a means of stepping up morale and public interest in defense problems. Main intent is to project to the at-homers that "this trip was necessary," i.e. to the war fronts. In turn, the at-home bickering on the whyfore of Korea, etc., and its attendant undermining of GI morale would likewise be handled to best advantage.

as predicted... HE'S HAPPENED!

★ TELEVISION—"For my money the smoothest young man on anybody's screen these days is Mr. Buddy Greco. An amiable manner plus complete showmanship put his romantic balladeering in TV's own magic circle." —DAGMAR.

★ THEATRES—Toronto Telegram says, "Greco is a fine artist with equipment in every department. Greco sings with a good musician's ear for tune and metre . . . one of the finest examples of ballad singing we've heard in a long while. —SYAN HELLEUR.

★ NIGHT CLUBS—"Business that makes the bonifaces beam—that's Buddy Greco's contribution to Philadelphia night life. The fan club antics when he plays the theatre remind of Vallee or Sinatra followers in years gone by."
—JERRY GAGHAN, Philadelphia Daily News.

BUDDY GRECO

★ DISC JOCKEYS pray for platters like Buddy Greco's 'It's a Sin to Tell a Lie' (Coral) that special quality that puts personality on wax and makes records popular."
—BILL RANDLE, WERE, Cleveland.

★ ARTISTS—"One of the most musical minstrels of recent years, he is in the Crosby-Como tradition devoted to the melody, a unique point of view in these troubled times."
—FRANK BROOKHAUSER, Philadelphia Inquirer.

★ RECORDS— "Singer-Pianist of the year is Buddy Greco who has matriculated to the big name class himself after a distinguished apprenticeship in the Goodman piano chair. Records with S. G. have earned him a devoted audience." —DOWN BEAT.

★ PICTURES—"Buddy has been coming on. But now he's here—one of the cleverest young men in the business."
—BILLY ECKSTINE.

★ RADIO— "Talent will out! His new record (Coral: It's a Sin to Tell a Lie) is a blue chip performance any singer in the world would be proud of."—MARIO LANZA.

Exclusively . . .

CORAL RECORDS

Latest Release

IT'S A SIN TO TELL A LIE

Backed with

NEVER LEAVE YOUR SUGAR

(Out In the Rain)

Personal Management: ELLIOT WEXLER

Exclusive Management: ASSOCIATED BOOKING CORP. — Joe Glaser, *President*

203 N. Wabash Avenue, CHICAGO • 745 Fifth Avenue, NEW YORK • 8619 Sunset Blvd., HOLLYWOOD

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1952, BY VARIETY, INC. ALL RIGHTS RESERVED
VOL. 186 No. 5 NEW YORK, WEDNESDAY, APRIL 9, 1952 PRICE 25 CENTS

PIX AND SHOPS TEAM TO NIP TV

Only 7 B'way Shows Likely to Span Summer; Vacations, Politics Balking

Only seven shows are likely to run through this summer on Broadway, according to trade predictions. The unusually low number of hot-weather stayers is figured due primarily to several factors. One is the relatively low quality of the current season's shows, especially the dearth of high-voltage comedies. It's also reasoned that the generally uncertain boxoffice conditions will make it unusually tough for summer offerings (with the TV coverage of the political conventions supplying two weeks of rough competition). A final reason is that, as usual in recent seasons a number of stars are taking vacations, either to rest or for film or other commitments.

The entries rated most likely to span the July-August interval are "Guys and Dolls," "King and I," "Mrs. McThing," "Pal Joey," "South Pacific," "Top Banana" and "Wish You Were Here," the latter being the Leland Hayward production of the Arthur Kober-Joshua Logan-Harold Rome musical due to open June 25 at the Im-

(Continued on page 74)

Looks Like 'Who's on 1st' For A&C in Ownership Of 2 Warner Releases

Ownership arrangement behind the two new Bud Abbott-Lou Costello films looks like a financial counterpart to the comics' old routine which begins, "Who's on First?" Both pix are on the Warner Bros. releasing slate.

The first, "Jack and the Beanstalk," now swinging into distribution, is owned 100% by Costello. Abbott has full ownership of "A. & C. Meet Capt. Kidd," which goes out later in the year. WB has no part of the unique ownership setup other than releasing rights. This was a straight distribution deal.

In arranging the financing for "Beanstalk," Costello obtained a loan of $450,000 from Bankers Trust Co., N. Y. As a team, A & C were down for $250,000 as salary but deferred collection. The film was brought in at about $750,000, including deferments, with Costello putting up about $50,000 of his own money to provide the balance between the bank money and immediate cash required.

In lensing "Capt. Kidd," Abbott's deals were virtually identical, including the $450,000 banking arrangement and the $750,000 budget.

Phone Strike Disrupts Cleve. TV Transmission

Cleveland, April 8.

Local NBC television cables were cut here this morning, disrupting video transmission from the web's WNBK transmitter. Cut is believed due to the telephone strike here.

Since no network programming originates from Cleveland, there was no interference along the web. WBNK, however, was forced to switch to an emergency microwave link between its studios and transmitter, in order to get its signals on the air.

NBC's 'Situation Comedy' (TV) Kick

NBC-TV has embarked on a new situation comedy kick. Web to date has lined up both Joan Davis and Mickey Rooney to star in projected half-hour series, in addition to its recent buy of the William Bendix-starred "Life of Riley."

While NBC's top-name comedy shows are still among the rating leaders, CBS-TV's situation comedies have been taking considerable play away from them. Latter web's "I Love Lucy," the Lucille Ball-Desi Arnaz starrer, in fact, has swung into No. 1 position on the national Nielsens.

Miss Davis is now completing a picture and will turn to TV thereafter. NBC recently completed a long-term leasing deal with "Riley" packager Irving Brecher for the Bendix show, which is also slated for a fall teeoff.

Schnoz Bids Adieu to N.Y. Cafe Work After Copa

Jimmy Durante's closing show at the Copacabana, N. Y., Sunday (6) may mark his last nitery appearance in New York. The grind of three shows nightly, he stated, was too much for him and longtime partner Eddie Jackson. He might consider an appearance, in N. Y. at the Palace Theatre two-a-day, however.

The Schnoz was reluctant to play the Copa this trip. He took the 10 days to oblige his friends

(Continued on page 65)

PITCH TO GET 'STAY HOME' BIZ

By MIKE KAPLAN

Hollywood, April 8.

Pix and department stores—hardest hit by the "stay at home" atmosphere created by television—are teaming in a cooperative campaign designed to revive lagging business in both industries. Pitch to the hibernating housewife will be built around a "shop and see a picture" theme.

Plan is basically a switch on the "shop and park free" policy which has been worked with great success in most major cities. Details now are being worked out and the scheme will probably get a tryout in Pittsburgh next month in a tieup between exhibs there and Spear's Department Store. If it clicks, it will be offered on a nationwide basis. It has already received enthusiastic support from scattered members of the National Retail Dry Goods Assn., who see in the cooperative effort a chance to "get 'em out of their homes to where they might spend some money."

Crux of the scheme is a free ticket to a film house to purchasers of a stated amount of merchandise in participating stores. It can be keyed either to afternoon shopping and theatre matinee business, or adapted for those nights when stores are open. Exactly how the "ticket validation" scheme will be

(Continued on page 74)

ACLU Asks FCC Probe 'Blacklist' By Nets, 2 Outlets

Issue of blacklisting in radio and tele was placed before the Federal Communications Commission yesterday (Tues.) by American Civil Liberties Union which filed a complaint against ABC, CBS, NBC and DuMont networks and WPIX, N. Y. and KOWL, Santa Monica.

Demanding a general investigation of blacklisting and regulations to end the practice, ACLU asserted that blacklisting of writers and performers in broadcasting is against the public interest and that operators who condone it "lack proper qualifications to hold licenses."

ABC was cited for "possibly barring two outspoken anti-Commu-

(Continued on page 50)

FCC Thaws TV Next Week, Adds 2,000 New Stations; Educators to Get 230

Washington, April 8.

The three and a half year old freeze on new television stations will be lifted by the Federal Communications Commission next week with the issuance of the final allocations table providing channel assignments for approximately 2,000 stations in some 1,200 communities, VARIETY learned today.

FCC will announce the action for release Monday (14) in a summary statement listing the highlights of its decision in the TV rule-making proceeding the freeze instituted September, 1948. The decision will be embodied in a 600-page report carrying channel assignments for specific cities, policies to be followed in handling applications, reservations for educational stations, technical standards, etc.

With relatively few exceptions, the number of commercial VHF channels, approximately 550, provided in major cities under the proposed allocations issued a year ago will be retained in the final plan.

The report will provide for:

1. Reservations for approximately 230 educational stations, more than was specified in the proposed

(Continued on page 50)

Ball-Desi Soar 'Love Lucy' To Juicy 57G for Roxy 2

A striking example of television's ability to boost personal appearance salaries is reflected in the Lucille Ball-Desi Arnaz booking at the Roxy Theatre, N. Y., in mid-July. Team, heading their own layout, will be getting $57,000 for two weeks, plus overages on $100,000 weekly. It's their highest salary to date.

They have previously appeared in New York individually, but not as a team.

The couple's "I Love Lucy," a filmed series on CBS-TV, is now in top position on the tele ratings, having nudged out Milton Berle, who got more coin during his recent Roxy appearance.

Next A-Bomb Test May Be Telecast

The next explosion of the atomic bomb may be televised on an all-network basis, if certain technical problems can be worked out. In order to do the telecast, the networks may have to invest considerable coin to redesign some of the mobile equipment. Another factor entering into network consideration is the probability that the cameras will not be able to focus directly on the explosion, and a rigid schedule will have to be worked out for the cameramen so that they will not train the lenses on classified equipment.

The Government has offered the telecast to the industry, but network officials haven't fully ac-

(Continued on page 27)

Esther Williams Eyes Todd's Water Show

Deal is being negotiated for Esther Williams to play the water show slated by Mike Todd in the amphitheatre at Jones Beach, L. I., this summer. Todd has been to the Coast to talk to Miss Williams, and William Morris Agency's general manager, Abe Lastfogel, is handling it for her. . . . . .

Todd will run a water show in the afternoon, operettas and musicals evenings, and concerts Sundays.

Hospital Reports TV Helps Mental Patients Shed Nervous Tension

Detroit, April 8.

Television has so relieved tension for mental and indigent patients at the huge Wayne County General Hospital that attendants say they now whistle while they work.

The attendants were so encouraged with the results after TV sets were placed in some of the wards that they raised $2,000 at a recent party to buy additional sets.

"We, better than anyone else, realize the good television has done for our patients," Mrs. Marie Galloway, supervisor of attendants, said.

"The nervous tension and twisted tempers which we encountered so often before are seldom seen now. It's wonderful to see our patients smile and chatter. We only wish they all could have the benefit of television."

The hospital, one of the largest mental institutions in the country, bought several television sets 18 months ago to see what effect it would have on the mental patients.

19th ANNUAL
Survey of Radio and Television Showmanagement
(Page 31)

Inflation Hiking All Lecture Fees, Agents' Take; No More Peanut Gabs

By KURT SINGER

The days of speeches for peanuts are over. Even the smallest Rotary, Lions and Kiwanis clubs can't get a speaker any longer for $25, as they could a few years ago. The minimum fee paid by America's service clubs for a 30-minute noon talk is now $50 and many of them pay up to $75 and $100. The average fee from women's clubs, town halls, colleges and industrial clubs for after dinner speeches now ranges between $100-$500, plus expenses. The expense account is a new item on the platform, as lecturers could not otherwise meet increased transportation costs.

Agents and managers have started to ask the newcomers for 35% commission. The big guns, however, still refuse to give more than a 25% cut. Ten-percenters are definitely out of the American platform picture. Smallest commissions are taken in California, as the state law sets 25% as the maximum. Wised-up eastern managers now lend their talent to the Coast and net a 7-10% "lending fee."

Even high schools pay more than ever for their school assembly programs. The old rates of $20-$50 have been boosted to $35-$60 for speakers, glass-blowers, snake charmers, dancers, magicians and other assembly performers. The musicians' union has tried to organize the school assembly talent but has received the brushoff so far.

Oldtimers Strong

Burton Holmes, the dean of all illustrated lecturers, is still leading the field, far ahead of all, with 10 programs going simultaneously in the bigger cities. He's retired, but co-workers show his films and give his talk. Thayer Soule is being groomed to inherit Holmes' production and leadership. Illus-

(Continued on page 75)

J. RAY'S $1,750 AT COPA, VS. 8G AT B'WAY PAR

While the Broadway Paramount gave Johnnie Ray a deal on which he can gross up to $8,000 weekly, when he opens May 28 and while the sudden disk flash has been garnering fancy fees on his recent personals, the Copacabana, N. Y., is paying him only $1,750. He opens there tomorrow (Thurs.). Jack Entratter, co-managing director of the bistro, could have had him at $300 but through one of those circumstances where the contract had been lying on his desk and it remained unsigned, a compromise was worked out at the $1,750 with General Artists Corp.

New show, including Jane and Betty Kean, the DeMarlos and Jimmy Nelson, is set for three weeks and may stretch to five.

Harry Jolson 'Resting'

Hollywood, April 8.

Harry Jolson was reported resting "as well as can be expected" at Cedars of Lebanon Hospital following amputation of the left leg above the knee last Saturday (5). He has been suffering from a circulatory ailment.

Seventy-year-old brother of the late Al Jolson entered the hospital shortly after publication of his book on Jolie's life.

NVA's Jolson Tribute

The National Variety Artists' 36th annual benefit show will be held Sunday night, April 27, at the Imperial Theatre, N. Y. It will mark the NVA's tribute to Al Jolson.

George Jessel is chairman.

Lunts, Soph Among Big Show Contingent Sailing for Europe

Seasonal upswing in transatlantic travel is reflected in the heavy list of showfolk who sailed for Europe from New York early today (Wed.) on the Queen Elizabeth. Among the contingent of 10 stage and screen people were Alfred Lunt and Lynn Fontanne as well as John G. McCarthy, director of the Motion Picture Assn. of America's international division.

The Lunts are en route to a vacation in Spain. Later, they will star in Noel Coward's "Quadrille," which will be unveiled in London this spring.

McCarthy expects to be abroad about six weeks. He'll survey the market for Hollywood films in some eight countries including Britain, France, Germany and Italy. Another film exec abroad is Sam Eckman, Jr., Metro's managing director in Britain. In the U. S. for the past five weeks for homeoffice huddles, he also underwent treatment for an eye ailment at the Presbyterian Medical Center, N. Y. Condition reportedly is much improved.

Others heading Europeward are Sophie Tucker, film actress Gloria De Haven, British comedian Tommy Trinder, concert pianist Dame Myra Hess, photographer-scenic designer Cecil Beaton and Sir Alexander Aikman, chairman of the Electical & Musical Industries, Ltd.

Sailing today (Wed.) on the Ile de France are W. Ray Johnston, board chairman of Monogram-Allied Artists; Mike Levee, talent agency exec; actor Louis Jourdan and ballerina Yvette Chauvire.

'We Want You But Not At These Prices'—Bookers

Theatre bookers admit that names are scarce but still will turn down submissions because of price.

Warner Theatre, N. Y., bookers recently nixed Jerry Lester, who asked $18,500 and overages. Lester, of course, would have to pay the surrounding talent to be selected by him.

Froman Fingers Farber

Cincinnati, April 8.

Jane Froman, here last week to appear at a special $2.50 top showing in the Taft Theatre of her 20th-Fox biopic, "With a Song in My Heart," was so impressed with work of Burt Farber, WLW conductor and pianist, that he will be her accompanist for a two-week engagement at Bill Miller's Riviera, Ft. Lee, N. J., opening April 22.

Robert E. Dunville, Crosley Broadcasting Corp. chief, consented to the singer's request for services of the Farber fingers on that one date.

4/9

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

CHARLES SANFORD
MUSICAL DIRECTOR
"YOUR SHOW OF SHOWS"
WNBT

Top Firms Eye 'Songs for Sale' As Big Source

After an early brushoff from the major publishers and diskers, CBS' "Songs for Sale" video show is currently snowballing into a prime source of song material for the top firms. Since the outset of this year, a number of songs from the show have been etched on the top labels in addition to spurring competitive bidding among major pub firms.

Tipoff on the show's click with Tin Pan Alley has been the program's cessation of wires to publishers asking them to view the program. That has proved to be no longer necessary as a result

(Continued on page 74)

DEFER UNTIL JUNE 16 COAST COMMIE PROBE

Washington, April 8.

House Un-American Activities Committee postponed until June 16 its next scheduled Coast hearings on Red infiltration of the amusement industry. Radio and television will get careful scrutiny at that time.

Latest postponement was occasioned by reports from the Coast that current trial of Coast Communist leaders would stretch out another 60 days. Committee doesn't want to start its sessions until trial is completed.

Coast sessions were originally skedded for early part of the year, with few filmites subpoenaed to wind "odds and ends" of the film probe. Subsequent developments, however, indicate more filmites will be called although radio and video still will probably play a dominant role.

Apparently any decision on supplementary committee report on Red infiltration of the film industry will be held up until after the Coast sessions. Understood several radio writers and performers have already been subpoenaed; also doctors, lawyers and union leaders in defense and waterfront activities. As usual, committee is discreetly silent on the identity of those subpoenaed. Reportedly a full committee will go to the Coast; last fall only a five-man subcommittee made the trek.

Metro Pic Troubles Killer's Conscience; He Gives Up

Marion, O., April 8.

Credit a film with moving an undetected killer to confess.

Recently Paul Richardson, a steward on leave from his job at the U. S. Naval Academy in Annapolis, sat through two showings of "The Wild North" (M-G) at a theatre in Mansfield, O., and then came straight to the sheriff's office here and confessed a slaying committed on May 18, 1951.

Richardson said the pic's dialog troubled his conscience. Twice he heard the line: "The world is too wide to run away from sin." He then confessed the murder of Jimmy Keys, 40, whose body was found by hunters last Aug. 31. "The Wild North" involves a murderer who runs away from his crime, later confesses and is acquitted.

The Divine Sarah!

By JOE LAURIE, JR.

This is not Sarah Bernhardt's birthday or anniversary, so really have no reason to write this column about the Divine Sarah, except that the comeback of the Palace on Broadway as a two-a-day vaude house, has started discussions of the "good old days." The boys and gals put on their rose-colored glasses and write to the columnists about the old Palace and how they worked on the bill there with the great Sarah, and how tough she was to follow. It's an occupational disease to brag about knowing and playing on the bill with great names. They even brag about knowing gangsters. Why I knew Al Capone and—(oops, 'scuse me please). Some really did meet the great stars, and even played on the bill with them. But truth is, playing on the bill with stars of the Bernhardt calibre is like standing on line to shake the hand of the President who goes through the political motions and has forgotten you even before you let go his hand. The stars also go through being a good-fellow-artist motions, and may make a few friends on the bill that they remember, but in majority of cases, after the week is over, all is forgotten. Not by the act, but by the star.

And so I have checked with my records, programs, VARIETYs and newspapers and find there is no record of those who wrote in claiming to be "on the same Palace bill with Sarah." Maybe you don't care about this, but this column will save answering many letters and it may even come in handy to show any guy who makes those claims. He may holler, "That guy is all wrong, why I can prove I was there," etc., but I am sure they won't bother you again; which is something. So here goes:

First, would like to tell a few interesting facts about one of the greatest actresses of our time. She was born Rosine Bernard in 1844 and went "Upstairs" in 1923. She first appeared on the stage in 1862. She married a Greek actor, Jacques Damala, in 1882, and they separated in 1883. In 1889 she leased the old Theatre des Nations, Paris, rebuilt it and renamed it Theatre Sarah Bernhardt. She had her leg amputated in 1914, and was also made a member of the Legion of Honor in that same year. Her first American performance was in 1906. She was a fine painter and sculptress, also wrote a drama, "L'Aveu," and a volume of reminiscences. She was always "good copy" besides being truly a great actress. About 90% of her audiences in America couldn't understand a word of French, and she still jammed the theatres because they knew they were watching a great artist.

Chi Majestic Before Palace

Madame Bernhardt appeared in vaudeville in London, and also appeared at the Majestic, Chicago, before she made her Palace, N. Y., appearance. There is no doubt she put the Palace on the theatrical map. The few months that the house was open, before her appearance, it did very poor business. When she opened they raised the prices and on her first week she did $22,000, which was quite a vaudeville gross in 1913, for that is when she opened at the Palace, May 9, 1913. Frank Thompson was the house manager and Paul Schindler was the leader with 20 men under his baton.

For her act, Mme. Bernhardt had Lou Tellegen as her leading man (his first appearance in America), in two playlets. One sketch was "On Christmas Night Under the Terror" and she changed later in the week to "Thedre." To honor her and themselves, Laurette Taylor, Jane Cowl and Elsie Janis played the parts of Ladies in Waiting in this sketch (all bit parts without any lines) for one matinee.

The rest of the bill (not in the order of their appearance) comprised Joe Welch, the famed Hebrew comedian; Bartholamae Players in a sketch, "And They Lived Happy Ever After"; Ignatius Cardosh, a piano virtuoso; Val Harris, Rita Boland and Lou Holtz, in songs and dances (presented by Elsie Janis); McMahon, Diamond & Clemence in their "scarecrow" dance. Mlle. Fregosleska, a Roumanian nightingale, followed Mme. Bernhardt, who, in turn, was followed by Paul Seldon's "Poems in Marble." Mme. Bernhardt complimented Seldon on his act and he had ads in the trade papers quoting the words the Divine Sarah uttered.

The Madame's second week had (again not in order of appearance) Mr. & Mrs. Voelker, Vera Michelina (singing star of the Follies), Nat M. Wills, the great tramp comedian; Clayton White & Georgia Caine, fine sketch artists; Van Hoven ("the mad magician"); Millership Sisters, and Miss Bernhardt played "Lucretia Borgia," again switching to another act for the last part of the week. She did this throughout her engagement. She was followed by The Stanleys who, in turn, were followed by the Edison's Kinetophone. (Yeh, a moom pitcher.)

On the third week and a half (the Palace closed for the summer on March 27, 1913 and she had to catch a steamer to London where she had a previous commitment) the Bernivici Bros. opened, but because of a confliction on the bill were out after the first show and were replaced by Hopkins & Axtel, a travesty team. Lyons & Yosco were No. 2, followed by a pretty good comic juggler, W. C. Fields. Owen McGivney, in his great protean playlet "Bill Sykes," next, and then came Billy Gould & Belle Ahlyn; and a magic act, LeRoy, Talma & Bosco. By the way, Miss Talma did the canary cage disappearing trick that week. Miss Bernhardt played Borgia and was followed by songstress Bessie Wynn, while Robbie Gordon closed in a posing act.

The Divine's Return in 1917

On Dec. 17, 1917, Mme. Bernhardt returned to her vaude triumphs at the Palace. Her opening show then consisted of Gordon & Rica, bicycle act; Ed Gallagher & Bill LeMaire in "The Battle of Whatsthe-use?" [Gallagher later became part of the famous Gallagher & (Al) Shean team and Bill LeMaire was the brother of the famous George (Conroy &) LeMaire.] Lyons & Yosco (who appeared with her in 1913) came next, followed by the Cameron Sisters in their fine dancing act with Burton Daniels at the piano (Madeline Cameron is now Mrs. William Gaxton) who closed intermission. Frank Carter (who was Marilyn Miller's husband) reopened the second half and Sarah Bernhardt (now with her leg amputated) did "From the Theatre to the Field Of Honor" and "Camille". El Brendel & Flo Burt (doubling from the Colonial) followed and Mario Lo, posing act, closed the show.

The second week's show was opened by Hon. Francis P. Bent, a Brooklyn alderman, who had an illustrated lecture about the war; Ralph Dunbar's Mississippi Maids, a dancing and musical act; Eddie Borden & "Sir" James Dwyer (at the piano); Emmett Corrigan & Co., in a sketch, "War Ballads"; Robert Emmett Keane (who was doubling at the Lyric in the musical, "Grass Widow") told his great stories and recited, and Dorothy Jardon with Al Frankl at the piano, closed intermission. Al Lydell & Bobby Higgins reopened after intermission and Miss Bernhardt did "Field Of Honor," switching with "Camille." Belle Baker followed, singing "There's Millions of Heroes in Every Corner of the USA" and introduced "A Baby's Prayer at Twilight," and scored one of the biggest hits of her career. A posing act again closed the show, again Mario Lo (second week).

For her third and last week Parish & Peru opened and Donahue & Stewart deuced. (This was the same Jack Donahue who later became a great Ziegfeld star.) Miss Harnko Onuki sang ballads, Robert Emmett Keane (his second week) did war recitations, and Paul Dickey & Co. in his sketch, "The Lincoln Highwayman," closed intermission. Pat Rooney & Marion Bent reopened intermission in their new act, "Uptown," and then came the Divine Sarah (73 and with one leg) this week to play "Jeanne D'Arc"—the role of an 18-year-old girl and looked it. William Gibson read a short synopsis before the act. Harry Fox, with Lou Pollack at the piano, followed her and Mme. Jewel's "Circus Days in Toyland" (marionet act) closed the show.

A lot of actors claim they were on the bill with the Divine Sarah who weren't. It is just like the hundreds of actors and managers I have met who claim that they were the ones that got Will Rogers his talk in his act, which is another column.

PRESS FAVORS H'WOOD IN RED RAP

COMPO Pushes Campaign to 'Talk Up' H'wood in Drive Vs. Its Attackers

Council of Motion Picture Organizations is going on the aggressive with a campaign against industry maligners whose attacks center on charges of "Un-Americanism." The counter-offensive will be a part of the outfit's overall public relations program.

As the plan is now shaping up, trade execs on lecture tours under COMPO's speakers' bureau operation, and members of the "Movietime" troupes on hinterland treks from Hollywood, are all prepared to discuss the industry as a definite part of the American system—and that it is certainly not under any Communist influence.

Some film toppers are wary of continually denying charges of any Red taint, reasoning this would have the effect of allowing an old sore to fester. As a result, it's understood, the COMPO approach will be to talk up Hollywood and the trade in general as a capitalistic enterprise and an important element in the nation's economy. There would not be the direct denials anent subversives in the fold, per se, but rather the spotlighting of the film business as a wholesome operation.

First two industryites set to hit the gab circuit are Robert W. Coyne, COMPO's special counsel, and Maurice Bergman, Universal's public relations director. Coyne will tour Virginia and Bergman will cover Ohio, both next month.

Media other than the speakers' bureau and the "Movietime" treks likely will be used in the future for the job of building public good will and confidence, but these have yet to be decided.

In the past, COMPO has done some work in combating the trade's

(Continued on page 29)

GOP Convention This Yr. Makes Film Biz Wary Of Usually Choice July 4

While wary of next July in general because of the two national political conventions, some distribs now have all but decided that July 4, once every four years, will cease to be the choice date it has been in the past. In some instances already release schedules have been reshuffled so that big pix will not open around Independence Day. Feeling is that the Republican conclave, as covered by radio and TV, will take the fireworks out of the b.o.

The July 4 weekend expectedly will be big. In the past few years a substantial business climb started around that day after the traditional summer slump. But the new, adverse factor this year is that the GOP convention opens July 7 and promises to take the nationwide spotlight. Consequently, business could be as great as ever for the July 4 weekend but it would last only three days. Preeming a pic for the holiday could be hazardous, as a result, it's figured in some distrib quarters.

Politico conventions always have taken place about mid-summer, and radio coverage provided some theatre competition. TV is the big consideration this year as never before.

Marlene Wooed by RKO, UPT for 'Rancho' P.A.

Both RKO and United Paramount Theatres have joined in efforts to obtain Marlene Dietrich for a two-week personal appearance stint at the Paramount, N. Y., during the showing of RKO's "Rancho Notorious," in which Miss Dietrich stars. Pic is slated to bow at the Paramount May 15.

B.o. success of Miss Dietrich in a one-day, four-time appearance during the film's preem in Chicago prompted both companies to pursue the star for the p.a. stint. Miss Dietrich's asking price is held to be too high to consummate a deal.

'Won't Stop Picketing' Despite Suits, WEC Sez

Hollywood, April 8.

Wage Earners Committee will go right on picketing theatres, regardless of the Dore Schary and Stanley Kramer damage suits. That statement was made by Norman S. Smith, WEC prexy, who declared his group will picket any film house in which persons listed as subversives appear on the screen.

WEC members have been parading in front of several local theatres and carrying placards attacking Schary's loyalty.

Adolph Zukor Gets COMPO Eye As Next Prexy

While election of the next president of the Council of Motion Picture Organizations continues in a state of uncertainty, awaiting at least one more meeting of the nominating committee, Paramount board chairman Adolph Zukor is being talked up in top - echelon trade conversations as a likely candidate for the job.

Members of the COMPO nominating group, following a get-together in N. Y. on Monday (7), disclosed that "several industry leaders" had been considered and another meeting will be held shortly. The nominators declined to name names.

Others believed in the running for the role of COMPO's chief exec are Gus Eyssell, president of Rockefeller Center, and George J. Schaefer, prexy of Stanley Kramer Distributing Corp.

Zukor's name was introduced at a COMPO meeting some time ago but the idea of his taking over

(Continued on page 13)

Indiana Allied Scores 'Vadis' Sales Policy In Tieups on Mdse.

Further charges that Metro's selling policy on "Quo Vadis," coupled with the merchandising tieups for the pic, were endangering exhibs' relations with local merchants were made this week by the Allied Theatre Owners of Indiana. Exhibs state that local stores, stocked with special "Quo Vadis" items, have been unable to promote and move the merchandise because the picture is still unavailable to many small situations.

Allied of Indiana's blast is based on three counts: "First, in creating a situation where an exhibitor loses the goodwill of important merchants of his community. This situation is created by Metro inspiring the manufacturer to promise the retailer that the local theatre will play the picture 'Quo Vadis' without any authority from the local exhibitor for such a statement.

"Second, creating a situation

(Continued on page 75)

Sues Gable for 20G In '51 Auto Crash

Tucson, April 8.

Suit for $20,000 was filed against Clark Gable here Thursday (3) as aftermath of two-car accident near Marana on Dec. 7, 1951.

Plaintiff is Mrs. Mary Lemme, operator of one of the cars involved in the smashup, who charges actor with driving his convertible in a "reckless" manner. Mrs. Lemme claims she suffered nervous shock, and abdominal, chest, leg and hip injuries.

AGREE PIX TRYING TO OUST COMMIES

In the midst of the current hullabaloo about Communism in Hollywood, a check on the trade's answer to the recent House Un-American Activities Committee report disclosed this week that the organized industry came off strongly on the press relations aspect of the report. Editorial writers across the country generally took Hollywood's side in the controversy. Additionally, numerous dailies carried the United Press' account of the Council of Motion Picture Organizations' comments on the House appraisal of Hollywood.

Following the last COMPO board meeting in N. Y., all member groups of the outfit pledged that they'd work for the big newspaper play as a means of building public good will. The hinterlands were well covered by exhibs aligned with either Theatre Owners of America or Allied States Assn.

COMPO toppers in N. Y. this week claimed the results were highly satisfactory and that a substantial segment of the public was reached via the pro-Hollywood editorials. Also, it was added, the widely published news reports doubtless served to stave off any uncomplimentary observations which some editorialists might have had in mind.

For instance, in a lengthy "think" piece, the Meriden (Conn.) Daily Journal asserted that while there might have been Reds in Hollywood, their influences "never have been strong enough to stain the product with their red dyes."

Science Monitor's Treatment

Christian Science Monitor, Boston, gave the squabble a straight news treatment. Excerpts from the House Committee's report on Hollywood's alleged inadequacy in coping with Communism were printed along with parts of the COMPO reply and statements made by Eric A. Johnston, president of the Motion Picture Assn. of America, and Allen Rivkin, president of the Motion Picture Industry Council.

Citizen-News, Hollywood, spotlighted in an editorial that there "are few organizations of any size that haven't got some Communist party members on their payrolls."

(Continued on page 22)

Hughes' Commie Blast Viewed as Cue To Exit RKO; Mayer Report Up Again

RKO's 20 Pix Due

Hollywood, April 8.

Howard Hughes, RKO's controlling stockholder and studio head, and prexy Ned E. Depinet began huddles this week on setting a releasing schedule for 20 productions to carry the company until the studio resumes normal operations.

In addition to the releasing sked, the confabs also will take in other distribution problems, it's believed. In a statement last weekend, Hughes expressed confidence that the 20-pic backlog will be sufficient for operations until shooting resumes at the end of the summer.

Howard Hughes' announcement of curtailed production activities at RKO was viewed by trade hepsters this week as foreshadowing other major changes in the near future, possibly including a reported sell-out to Louis B. Mayer.

Persistent Wall St. reports have it that the former Metro studio head and a group of close associates have had conversations with N. Y. financial men looking to the acquisition of a production-distribution company. RKO, it is said, measures up to what Mayer has in mind.

Indicating that a deal is in almost immediate prospect is the fact that Louis A. Lurie, San Francisco realtor and one of Mayer's closest business associates, is due in N. Y. shortly to look in on arrangements so far. Mayer asked him to make the trek east, it is understood, and Lurie set quick plans to be in Gotham on April 24, following a Chicago stopover. Mayer, at the moment, is vacationing in Florida.

With a lensing lull at the Gower Street lot, it is figured that Hughes would be more amenable than ever to the idea of bowing out. His aviation, oil, and other industrial interests have been demanding more of his time because of the national defense effort and this was

(Continued on page 29)

Video Needs A Boxoffice, Sez Sidney

"Television will never come into its own until it has a boxoffice." That's the opinion of George Sidney, Metro director who's turned out "Annie Get Your Gun" and "Show Boat," among others.

When some practical form of "pay-as-you-see" TV is developed, Sidney observes, it will be the "greatest boon to the film industry," for producers will then gain a wider market for their product. Existing audiences will be augmented by shut-ins and a variety of others who are unable to attend theatres regularly.

"A 'pay-as-you-see' device," says Sidney, "will also lead to a new form of film distribution. But all this won't be realized for at least five to 10 years, because the entire industry will have to wait until science catches up."

Asked what will happen to exhibitors when science finds the answers, Sidney holds "that's a problem they alone will have to face.

(Continued on page 74)

Johnston to Meet With Studio Chiefs On Commie Issue

Eric Johnston, Motion Picture Assn. of America prexy, leaves for the Coast Sunday (13). MPAA topper will be in Hollywood Monday (14) and Tuesday (15), returning to Washington Wednesday (16).

Specific purpose of trip is to address the Los Angeles Chamber of Commerce Tuesday. However, it's expected that Johnston will meet with studio chiefs to discuss the industry's problems and policies regarding the Communist is-

(Continued on page 25)

National Boxoffice Survey

Pre-Easter Trade on Skids; 'Apache' New Champion, 'Show' 2d, 'Queen' 3d, 'Snow White' 4th

Traditionally one of thoughest business weeks of year, key city trade as usual is feeling the influence of Holy Week this session. Only the very strongest pictures are breasting the downbeat. The few entries to do well currently are the exception rather than the rule. An added handicap is mild weather.

New champ this stanza is "Battle At Apache Pass" (U) despite the fact that this is first week to be in release. Playing in 10 representative keys covered by VARIETY, the Technicolor western thriller is fine to smash in most situations. "Greatest Show on Earth" (Par), which has been tops for six weeks in a row, is a strong second-place winner.

"African Queen" (UA), second last round, is managing to grab third position although now mostly on extended-run. "Snow White" (RKO), on relssue and playing in some localities for a third time, is roaring ahead to fourth spot, only a step behind "Queen."

Fifth money is going to "Quo Vadis" (M-G), which is nearing the end of current batch of top first-run engagements. "Five Fingers" (20th) is moving up from eighth to sixth spot. "Steel Town" (U) has perked up from runner-up category of a week ago to seventh while "Streetcar" (WB) is eighth. Ninth place goes to "Death of Salesman" (Col), with "Ma, Pa Kettle at Fair" (U) taking 10th. Some biz is being done by "Something To Live For" (Par) and "Wild North" (M-G), but most of it so disappointing that it will keep them from runner-up classification.

Some new product, launched this stanza, shapes promising. "Captive City" (UA), given a fine campaign, is doing nicely in Boston. But the real stalwarts are "Encore" (Par) and "Man in White Suit," (U) both being smash in N. Y. Latter is hanging up a new opening week record at the small arty Sutton. "Anything Can Happen" (Par) is only fair in N. Y.

"Jack and Beanstalk" (WB), which opened at N. Y. Warner Monday (7), is great in San Francisco on preem week. "Song in Heart" (20th) is doing big on first session at N. Y. Roxy.

"Sword's Point" (RKO) looks pleasing in Washington. "Bugles in Afternoon" (WB) is hefty in Toronto. "Young Man With Ideas" (M-G) looms lean in Frisco. "Marrying Kind" (Col) continues sock in N. Y. Victoria.

"Green Glove" (UA), okay in Washington, shapes nice in Toronto. "Lady Possessed" (Rep) looks fine in St. Louis. "Sailor Beware" (Par) is terrific in Portland, Ore.

"Room For One More" (WB) is sturdy in Toronto. "Girl in Every Port" (RKO) is fancy in Montreal. "Cimarron Kid" (U) is rated big in same city.

(Complete Boxoffice Reports on Pages 8-9).

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.
SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents
ABEL GREEN, Editor
Vol. 186 No. 5

INDEX

Bills 67
Band Reviews 54
Chatter 73
Film Reviews 6
House Reviews 66
Inside Legit 70
Inside Music 59
Inside Pictures 13
Inside Radio 48
Inside Television 44
International 15
Legitimate 68
Literati 24
Music 53
New Acts 67
Night Club Reviews 60
Obituaries 75
Pictures 3
Radio-Television 31
Radio Reviews 46
Record Reviews 54
Frank Scully 24
Television Reviews 42
TV-Films 30
Vaudeville 60

DAILY VARIETY
(Published in Hollywood by Daily Variety Ltd.)
$15 a Year; $20 Foreign

Theatre TV Facing Blackout On Coverage of Political Conventions

Chicago, April 8.

Theatre TV interests apparently are being by-passed as far as the video coverage of the presidential nominating conventions to be held here in July is concerned. Disclosure that big-screen tele has not been taken into consideration by the various committees rounding out plans for the event—billed as the TV industry's biggest show to date—came out during a panel discussion at last week's National Assn. of Radio-Television Broadcasters' annual conclave.

The "what about theatre TV question" significantly was posed by Ben Cottone, general counsel of the Federal Communications Commission. Query was tossed at Sig Mickelson, CBS news director and chairman of the TV network's convention pool committee; Kenneth Fry, radio-TV director of Democratic national committee, and Edward T. Ingle, Republican counterpart. Trio tacitly admitted prospects of feeding the coverage to theatres looks dim at this time.

Both reps of the political parties expressed doubt their groups would okay the beaming of the show into places where admissions are charged. Mickelson was more explicit, saying there's been no provision for theatre TV pickups of the webs' joint telecasting of the powwows.

FCC legalite, however, warned there may be a question of monopoly involved if the telecasts are denied to the big-screeners. Three tele networks are setting up to spread the event cross-country to their affiliates and independent stations, via American Telephone & Telegraph's cable and micro-relay system. Cottone asked if AT&T, as a common carrier, might not have a responsibility to make the service available to other interests.

He was thinking specifically of requests from non-TV cities along the west-bound relay such as Denver. The World Series telecast last fall was tapped off the AT&T circuit and piped into Harris and John Wolfberg's Broadway filmery in Denver. But conceivably, tele-equipped houses along the AT&T route both east and west of Chicago might decide to put in a bid for the telecasts.

It's not believed likely the two political parties would turn down any concerted bids for admission-free big-screening. But at this late date, the complex financial arrangements that would have to be worked out with the networks who are bankrolling the joint coverage apparently preclude any significant theatre TV participation.

Projectionists Get 5-Year Pay Hikes From 4 Coast Chains

Los Angeles, April 8.

Theatre projectionists on four circuits in this area have been granted wage increases that will mean a top scale of $3.04 an hour in three years. Top scale for first-run projectionists up to June 30, this year, will be $2.77 an hour. After that it goes up 15c an hour for a two-year period. Another 12c an hour will be added for the two last years of the five-year agreement.

Deal was made by the Moving Picture Operators, Local 150, IATSE, with Fox West Coast, Warner Theatres, United Artists Theatre Circuit and RKO. Representatives of two other circuits, Metropolitan Theatres and Fanchon & Marco, ankled the meeting. They declared they were not empowered to grant the increases, as their circuits were economically unable to do so at this time. Understood they will have a separate meeting with Local 150 chiefs in two weeks.

Cowan Names Cook

Norman Cook has been named general manager for the production of "Main Street to Broadway," which Lester Cowan is to produce in N. Y. for the Council of Living Theatre.

Cook is due in N. Y. this week from the Coast, where he had been working with the Jerry Wald-Norman Krasna unit at RKO.

13 More '51 Foreign Pix Than '50 Got Breen OK

Sixty three foreign films received the American film industry's production code certificate of approval in 1951, an increase of 13 over the film imports approved in the preceding year and almost double the 33-picture average for foreign product during the past decade.

This is revealed in an annual report to Eric Johnston, prexy of the Motion Picture Assn. of America, from Joseph I. Breen, administrator of the industry's voluntary system of self-regulation. Report indicates that an overall total of 432 features received the MPAA's okay last year.

UPT Mulls Buying Big Hunk of Its Common Stock

United Paramount Theatres is considering reduction of its capitalization via buying a hefty chunk of its common stock issue on the N. Y. Stock Exchange, according to Wall St. reports. UPT issue on the Big Board was selling at $18 this week, generally regarded as a deflated price, and it's felt that a capitalization shrinkage program would have a bolstering effect.

UPT has about 3,260,000 shares outstanding, including some represented by certificates of interest. That's roughly the same number which the corporation started out with when independent operation, apart from Par production-distribution, began on Jan. 1, 1950.

Paramount Pictures, of course, began its independent operation with the same number of shares outstanding but subsequently cut these to 2,300,000. Largely as a result of this, according to financial observers, the Par stock has been strong at the Exchange, bringing a price of over $27. It's noted that UPT and Par each has been maintaining a $2 annual dividend rate, and both are in strong shape financially.

Warner Bros. continued its capitalization cutting over the past couple of weeks with an invitation to all stockholders to tender their holdings for purchase by the company at up to $15 per share. The outfit announced Monday (7) that the entire amount of $10,000,000, which had been allocated for the purchases, had been used.

WB is buying in 669,150 shares in the tender operation at a price of $14.99 per share and under.

An additional 31,035 United Paramount Theatres certificates of interest have been converted into regular shares of common stock, as permitted under Paramount's antitrust consent decree.

UPT's issue now comprises 2,888,290 regular shares and 415,641 interest certificates. Until they convert their certificates into the standard shares, investors have no voting privileges and collect only 50% of the dividends declared, with the balance held in escrow.

See K.C. Pic Censor Abolished by Council

Kansas City, April 8.

The action whereby the position of city film censor will be abolished is expected to take place in the public improvements committee of the city council here April 11.

As earlier proposed by the picture industry here and approved by the council for budgetary reasons, the change will relieve the city of reviewing films, most of which already have been censored by other agencies. The change will also relieve distributors of the expense of special screenings for the censor, but will not relieve them of a per reel license fee.

Gould Snares Rights To Sanders-Marshall Pic

Walter Gould, former foreign sales manager for United Artists who's now importing and exporting films on his own, has picked up rights to "Captain Jack Black," which he'll release through Classic Pictures.

Julien Duvivier produced and directed the film, which has George Sanders, Herbert Marshall, Patricia Roc and Agnes Moorehead in the leads. It was lensed at Majorca.

Loew's Reveals Receipts Cut At Home, Abroad

Loew's domestic and foreign theatre receipts have been on the decline over the past few years, while worldwide film rentals have been picking up, it's disclosed this week in figures made available by the company.

Theatre business fell to $43,600,000 in fiscal 1951, compared with $46,500,000 in 1950 and $50,000,000 in 1949.

Rentals climbed to $107,000,000 in '51, against $102,800,000 in '50 and $98,400,000 in '49.

MPIC Members Mull Outfit's Continuance Due to Its Ineffectiveness

Hollywood, April 8.

Continued existence of the Motion Picture Industry Council, recently weakened by the desertion of the Screen Directors Guild, is currently under discussion by its members.

Mary McCall, Jr., representing the Screen Writers Guild, pointed out: "The faults of MPIC are the faults of all its members. We have a limited staff and budget for a very large job. If we find our present operations unwieldy, then we must work out other methods of implementing and making MPIC effective."

At an executive committee meeting, with Gunther Lessing presiding, it was emphasized that MPIC had failed to take action against theatre picketing and unfounded charges of Communist influences in the film industry. Miss McCall said:

"If the MPIC is impotent in these matters, then we are wasting our time, but the SWG won't resign while there is real hope in such a council. Certain vexatious questions are before us. Our industry was the only one singled out by a Congressional Committee, and a recent report of that Committee was unfavorable to Hollywood. Still no effective action to counter it has been taken by MPIC. There is a certain amount of unwieldiness of procedure and divergent points of views involved, but we must take action. It must be demonstrated to us between now and June 1 that the MPIC can function in the field in which it was set up."

$304,305 QTRLY. HIKE FOR U OVER 1951

Universal's consolidated earnings for the first quarter of this year show an increase of $304,305 over the corresponding period of 1951. Net profit for the 13 weeks ended Feb. 2, 1952, was $411,435, after provision of $280,000 for estimated Federal taxes. For the corresponding period of last year, the total was $107,130, after provision of $55,000 for estimated taxes.

Following deduction of dividends on the preferred stock, consolidated earnings for the quarter just concluded are equivalent to 37c per share on the 960,498 shares of common stock outstanding. For the same period of the previous fiscal year, earnings equalled 5c. per share on the common stock. U noted that these figures are preliminary and subject to verification by independent auditors and to year-end adjustments.

Company reported that its annual stockholders meeting has been set for July 8, 1952, in Wilmington.

Giving Awards to Pix and Players Becoming More Popular Pastime

With the announcement of the Academy Awards, a temporary lull has set in during the film-accolade season. Although the Oscar derby is the climax to the award season, there are probably many more unheralded groups which have yet to bestow honors on individual pictures or players. To this group can be added the 50 or more organizations which have already announced their motion picture citations.

Granting an award to pictures appears to have become a popular pastime, with more and more outfits joining the honor-giving parade each year. To the film industry all awards are welcomed and treasured, but to the general public the plethora of "bests" can become confusing, especially when there is a wide divergence in the selection of films for placing in the awarding category.

The importance of an award, of course, depends on the popularity and influence of the organization or group making the presentation. However, accolades from small, generally unknown outfits can be valuable in that they serve as part of the overall public relations gimmick for the industry. Presenting an honor to a film or a player has also been used as a method to gain a degree of recognition for a special group by cashing in on the popularity of motion pictures.

To the industry, from a b.o. angle, the two most important awards are those of its own Academy of Arts and Sciences and of the New York Film Critics. Accolades from these outfits can be employed to hypo the b.o., and results over the years have shown that honors from these groups, when promoted and advertised, serve to draw added customers to the pictures.

In the award category may also be placed the "10 best" lists which more and more newspaper film editors are running each year. Further welcomed by the industry is the increase in citations from national magazines. Some of the latter have developed into bigtime affairs with dinners, the presentation of plaques and other hoopla.

Although there has been con-

(Continued on page 29)

Publicists' Mail Ballot Set for First Time

Hollywood, April 8.

Publicists Guild is holding its annual election by mail, rather than at the annual June membership meetings, for the first time. Guild changed constitution in hopes it would bring more balloting.

Deadline for voting is May 28, with results to be announced at June 16 meet. Steve Miller, Metro, and Dan Thomas, UI, are competing for the presidency now held by Kenneth Carter, UI. Nat James, RKO, and Marty Weiser, Lippert, nixed nominations.

FCC Forced to Defer Theatre Hearing Indef

Washington, April 8.

Pressure of other matters has caused the Federal Communications Commission to abandon its plans to hold hearings on theatre television next month. The hearings have been put off indefinitely since the Commissioners were unable to agree on a date. However, they plan to hear the ease in the fall. A series shortage of staff, aggravated by reductions in appropriations, is a contributing factor in the postponement.

Important problems connected with the lifting of the TV freeze and a heavy backlog of radio work which accumulated during the past few months of deliberations on the freeze made it impossible for the agency to meet the May 5 schedule for the theatre tele hearings. Because of the nature of these proceedings, which involve proposed changes in use of radio frequencies, it's required that the commissioners themselves sit in to hear testimony.

Relative quiet on the theatre tele scene and testimony of UPT during recent Paramount hearings that it sees only limited possibilities for the medium may be considered in deciding whether there will be a further postponement.

A major TV question which may get priority over theatre tele is the move to revise agency's monopoly rules and permit networks and others to have more than five o and o stations. NBC, ABC and DuMont have petitioned the Commission to raise the limit to seven, but to keep "rule of five" on VHF.

(Continued on page 29)

Europe to N. Y.

John Boles
Carlo Buti
Andre Dassary
Pierre Galante
Julliette Greco
Milton Kirschenberg
Vittorio Manunta
Felix Marouani
Rodney Millington
Tino Rossi
Tamara Toumanova

N. Y. to Europe

Sir Alexander Aikman
Claudio Arrau
Fedora Barbiere
Cecil Beaton
Truman Capote
Yvette Chauvire
George Cukor
Thomas Quinn Curtiss
Gloria DeHaven
Sam Eckman, Jr.
Lynn Fontanne
Jules Goldstone
Clairette Gorgoni
Paul Hahn
Dame Myra Hess
W. Ray Johnston
Louis Jourdan
Nat Lefkowitz
Mike Levee
Bill Lewis
Alfred Lunt
John G. McCarthy
Ricardo Odnoposoff
Ted Patrick
Roger L. Stevens
Tommy Trinder
Sophie Tucker
John F. Wharton
Stanley Young

N. Y. to L. A.

Al Calder
Mindy Carson
Ralph Cohn
Clarence Derwent
Charles Dreyfus
Jimmy Durante
Ken Englund
L. Wolfe Gilbert
Eddie Jackson
Dorothy Jarnac
Eddie Joy
Danny Kaye
Paul N. Lazarus, Jr.
Joseph A. McConville
Guy Mitchell
Abe Montague
Alexander Paal
Jack Roth
Abe Schneider
Nate Spingold
Francois Szony
Giselle Szony

L. A. to N. Y.

Lola Albright
Lew Ayres
Erik Bruhn
William Campbell
Kitty Carlisle.
Hoagy Carmichael
Norman Cook
Robert Cummings
Arlene Dahl
Faith Domergue
Ava Gardner
Moss Hart
Peter Lind Hayes
Mary Healy
George Jessel
Louis Jourdan
Julian Lesser
Robert Lippert
Frank Loesser
Dick Moore
Gene Nelson
Lindsey Parsons
Lily Pons
Vera Ralston
John Rawlins
Henri Rene
Robert Rossen
George Sanders
Dorothy Shay
Robert E. Sherwood
Robinson Stone
Herbert J. Yates

9 TOP COS. GOT $880,200,000

'51 Rundown on Major Cos.

Here's the rundown on the gross revenues raked in by the nine major film and theatre corporations in 1951, as compared with the previous year. Figures are from official sources, excepting Paramount and RKO Pictures, where Wall St. estimates are used:

	1951	1950
Col	$55,400,000	$57,200,000
Loew's	176,200,000	178,000,000
Par	94,500,000	81,300,000
UPT	117,000,000	107,300,000
20th	163,800,000	162,400,000
U	65,200,000	55,600,000
WB	125,300,000	135,300,000
RKO Picts	50,000,000	46,500,000
RKO Theatres	32,800,000	37,200,000
Totals	$880,200,000	$861,300,000

Rackmil Sees Top Merger Plan So Far Is For U to Buy Decca Assets

Purchase of Decca Records' assets by Universal Pictures is in the forefront of several plans being considered to effect a consolidation of the two companies. Decca stockholders were so told at the firm's annual meeting held in N. Y. yesterday (Tues.).

Advantage of one company acquiring corporate assets of the other, Decca prexy Milton R. Rackmil explained, is that such a move would require only 51% stockholder approval. On the other hand, an exchange of stock would necessitate an okay by two-thirds of the shareholders.

While the merger won't be effected "unless feasible from the standpoint of both companies," Rackmil declared, "I think it has a pretty good chance at present." Through purchases last summer Decca acquired 263,700 shares of Universal common and 32,500 of its warrants equivalent to a 26% voting interest.

Separate committees representing both Universal and Decca, Rackmil said, are investigating the various amalgamation plans under consideration. Ebasco Services, he added, has been retained in a consultative capacity and has already made a preliminary appraisal of Decca assets.

Just what the value of the appraisal is Rackmil declined to say. However, he noted that "within the next month or so" if the merger is possible at all a report on the situation may be made. Beyond this, the Decca topper said, "there is nothing more I can add."

Meanwhile, for the second time

(Continued on page 12)

Italy's Studio Labor, Materials Up 15% In Year, Moguy Reveals

Although wages for studio labor in Italy have remained fairly constant, costs of materials have risen from 15 to 20% in the past year, according to producer-director Leonide Moguy. Particularly affected by the upward trend in prices, he said, is raw stock and sundry other physical items.

Moguy recently turned out the Italian-made "A Hundred Little Mothers" ("Cento Piccole Madri"), in which Columbia Pictures has a 70% interest. He's now negotiating with Columbia in a deal whereby Col would back another of his Italo pix.

In New York for the past week, Moguy has been participating in a round of radio, tv and press interviews to help plug "Tomorrow Is Too Late" ("Domani e Troppo Tardi"), which is slated to preem at Loew's State, N. Y., Saturday (12). A sex-education picture, "To-

(Continued on page 13)

Lipton Back to Coast

David A. Lipton, Universal's v.p. in charge of publicity and advertising, left N. Y. Thursday (3) for Chicago, enroute to Hollywood, following 10 days of confabs with homeoffice execs.

He remained in Chi over the weekend for the preem of "The Battle at Apache Pass."

L.A. B.O. Up 7% For First Quarter of 1952

Los Angeles, April 8.

First quarter of 1952 in Los Angeles first-run theatres showed a boxoffice increase of 7% over the first 13 weeks of 1951. This is the first upswing in the de luxe houses since the downward swing began in 1948. This year's 13-week grosses were $2,417,100, compared with $2,239,400 last year.

An important factor in increased receipts was the showing, at increased admissions, of such pictures as "The Greatest Show on Earth" (Par), "African Queen" (UA), "A Streetcar Named Desire" (WB), "Quo Vadis" (M-G) and "Death of a Salesman" (Col).

Rackmil Defines '2 Lines of Mdse': For Exhibs, Vidpix

Decca prexy Milton Rackmil, who heads for the Coast next week to huddle with Universal Pictures prez Nate J. Blumberg, will further go into the Decca-U interlocking interests deal. It is no secret by now that the merged disk and film company interests have a big TV in their future, and Rackmil makes no bones about the fact any vidpix activities by U-Decca need not irritate the exhibitors who have long been Universal's customers.

He is committed to the ideas of "two lines of merchandise." So long as the personalities, budgets, craftsmanship and techniques are different, and the theatre product gets the 'A' treatment, there should be no vexation by theatre owners over vidpjix, made on budgets of about 10% of a feature cost and constituting a separate and distinct business.

"Once the pendulum swings in favor of TV," says Rackmil, "and we allocate the quality to video, then the exhibitors may be justified in squawking. But we all know that can't happen. If ad agencies, sponsors and independent

(Continued on page 27)

Ray Hendry Named V.P. of Intermountain

Salt Lake City, April 8.

Ray M. Hendry, associate general manager of Intermountain Theatres since 1950, has been named v.p. and general manager of the chain, following resignation of Sidney L. Cohen as the other associate general manager.

Hendry's appointment marks the first time the theatres have been under complete local management since the local interests were merged with Paramount-Publix in 1929. Hendry started in show business 32 years ago as an usher, and since that time has served as manager of a number of local theatres.

SLIGHT '51 GAIN OVER YEAR BEFORE

Fiscal 1951 brought the nine major film and theatre corporations a combined total gross revenue of $880,200,000, representing a gain of about 2.32% over the previous year. The total for 1950 was $861,300,000.

While the percentage is slight, the fact that there actually has been an increase is heartening to execs. Gross income had been on the decline since the peak years immediately following World War II.

Several of the outfits have yet to issue their annual statements for '51, and their precise financial status is not reflected in the amount of total income. However, adding to the upbeat is the fact that expenses continued to be lopped off by various of the companies, consequently operating profits on the overall probably were slightly ahead of '50. On the minus side were the increased corporate tax rates.

Universal's total of $65,200,000 was viewed as especially impressive. That's a record high for the company. U still was on the uptrend going into its 1952 fiscal year, grossing $13,400,000 in the first quarter, a jump of about $700,000 over the corresponding period in '51.

While its gross was off a shade, Loew's has been marking gains in operating revenue. This amounted to $163,500,000 in 1951, $161,700,000 in 1950 and $160,182,015 in 1949. Accounting for the dip in overall gross was the slight decrease in non-operating income, such as from investments, profit on sale of assets and dividends from affiliated companies.

United Paramount Theatres looks good to some observers in N. Y.'s financial area. They figure UPT will have better control over costs because of its consolidation of theatre properties, and this will mean a slight increase in operating profits. UPT's gross of $117,000,000 in '51, it's anticipated, may be exceeded by $3,000,000 in '52.

Twentieth-Fox's overall increase for '51 was due to gains marked in film rentals, which more than compensated for a decrease in theatre receipts. Rentals accounted for $92,500,000 in the past year, up from $90,800,000 in fiscal 1950. Theatre receipts fell to $58,100,000 in '51, compared with $60,100,000 in '50.

States Rights Deals For 'Latuko' After N.Y. Censor Snag

Producers Representatives, Inc., N. Y., the Irving Lesser-Seymour Poe outfit which has the distrib rights to "Latuko," documentary film owned by the American Museum of Natural History, is making deals for the pic with states rights operators throughout the country. Outfit has concluded pacts for almost every section of the U. S., the only territories still open being those controlled from Memphis, Washington, D. C., Milwaukee and Des Moines.

Present selling method was arrived at following talks with the established distribs of offbeat pix, who supply bulk of indie product to "states" franchise-holders. Lesser and Poe figured they could make better percentage deals on their own. Pic, which has run into censorship difficulty in New York, has been doing heavy biz in non-censorship areas. As a result, Producers Reps has been able to set more advantageous terms on its own with individual "states" operators than it would have obtained under an overall distribution setup.

Pic, a documentary on African tribal life, was turned down last week by the New York State Board of Regents. Basis for nix are scenes in the pic depicting completely nude males. Film is currently running in about 30 situations throughout the country.

State Dept. Taking Big Part in Film Negotiations Abroad for U.S. Cos.

Still Peddling

Samuel Goldwyn's N. Y. office encountered some surprisingly enthusiastic support in one instance when it undertook to have the mayors of numerous U.S. cities issue proclamations honoring Hans Christian Andersen, tying in with the producer's film on the Danish fairy-tale author.

Elmer Lux, acting mayor of Buffalo, quickly wired that he'd be "very happy to cooperate." Before he went political, Lux was a salesman for RKO and, as such, peddled Goldwyn product.

State Dept. cooperation on a high level is expected in forthcoming talks with foreign governments on renegotiation of pacts on American film imports. It's anticipated that Ambassador James Dunn will participate in confabs with the French for a new agreement to replace the one which expires on June 30. Other State Dept. officials are seen taking part in talks with some of the other countries.

Meanwhile, John G. McCarthy, Motion Picture Assn. of America v.p. in charge of international affairs, leaves today (Wed.) on the Queen Elizabeth on a six-week mission on foreign problems. Before he returns in the latter part of May, he will have conferred with officials in Spain, Italy, Austria, Germany, Holland, Norway, Belgium and France. There is a possibility that McCarthy will be joined in Europe early in May by Eric Johnston, MPAA prexy, and Joyce O'Hara, v.p. McCarthy and possibly Johnston and O'Hara may visit the Cannes International Film Festival. It's believed that McCarthy also will sit in on a meeting of the International Federation of Motion Picture Producers. Group, among other things, will discuss ways of reducing or eliminating taxation on films in various countries.

Meanwhile, preliminary talks on the British and Belgium situation have been held by Fayette H. Allport, MPAA's rep in London. Present pact with Britain expires in October.

See Banks Easing Indie Financing In 230G to Gottlieb

Strong suggestion that banks may be loosening up on indie film production financing was seen this week in a $230,000 loan arranged by film-maker Alex Gottlieb with Chemical Bank & Trust, N. Y. Chemical demanded collateral for only $50,000, which investor Elliot Hyman provided, and accepted Gottlieb's note for the balance, according to the producer. Borrowed coin covered the major part of the budget for "The Fighter," which United Artists will release. Richard Conte, Vanessa Brown and Lee J. Cobb have the leads.

An added and important factor, of course, is that the relatively new United Artists management under prexy Arthur B. Krim has the indie distribution outfit operating on a sound basis. Hard-headed banking men, who had adopted a wait-and-see attitude toward UA, apparently are growing confident that the company is now in good shape. A bolstering factor in this respect

(Continued on page 12)

Cukor Eyes British Locations for 'Rachel'

Director George Cukor, who recently completed the Katharine Hepburn-Spencer Tracy starrer, "Pat and Mike," at Metro, planes to Britain this week to scout locations and backgrounds for a film version of the Daphne du Maurier novel, "My Cousin Rachel." In a three-and-a-half week stay abroad, he also plans to visit Italy and the south of France.

Nunnally Johnson is producing "Rachel" for 20th-Fox release. A Metro contractee, Cukor was given studio permission to do the outside venture. It's tentatively scheduled to roll at 20th in May. Johnson is scripting. Cast not yet set.

'Movietime' to Double Teams, Blanket Country

Hollywood, April 8.

COMPO's "Movietime U. S. A." teams will be doubled in 1952, according to Marvin Schenck, chairman. In a letter to Ronald Reagan, Screen Actors Guild prexy, Schenck clarified a "misconception" concerning the selection of players for the tours. He said:

"If any players have been overlooked or bypassed, the oversight is unintentional. We are endeavoring to cover the entire field and not slight anyone. We expect to cover the entire country in 1952. Last year more than 125 stars and personalities made the tours. This year we will double that number. We are now forming groups to tour Atlanta, Albany, Buffalo, Richmond and Memphis in April and May."

'Fabiola' Being Released In Spanish, Italian By UA in 3-Hr. Version

"Fabiola," Italian-made epic which, in its English dubbed version, chalked up a surprising domestic distribution gross of $1,050,000 for United Artists last year, will now play for Italian- and Spanish-speaking elements in the U. S. in its original three-hour form. Dual-languager was made in those two tongues.

UA execs this week said they anticipate that the pic, which Jules Levey is presenting in the states, likely will run about six months at the Hispano Theatre (Spanish) in upper Manhattan. It opens at that house and the Cinema Verdi (Italian), also N. Y., on April 12.

Runs in other areas which have sizeable Italian and Spanish populations are now being lined up. Film company's sales department is eyeing the southwest for a big play with the Spanish edition. "Fabiola" had been cut to about two hours for its first time out last year.

Million Feb. Tax Rise In Amus. Over Jan.

Washington, April 8.

Uncle Sam took in $23,891,000 in collections on the 20% general admissions tax during February, an upward jump of about $1,000,000 from the January take. February tax receipts normally reflect January at the boxoffice and it is estimated that about 80% of the total comes from motion pictures.

The February figure also exceeded February, 1951, by about $900,000.

There was also some pickup in the nitery biz. The 20% bite on nitery tabs brought the government $3,965,000, more than $300,000 greater than the preceding month and about the same over the February, 1951, receipts.

MGM Tinting 11 of 18

Hollywood, April 8.

With 18 pictures slated to start in the next 14 weeks at Metro, a total of 11 will be tinters—two in the company's own Ansco color process and nine in Technicolor.

Belles On Their Toes
(Color)

Beguiling followup to the successful "Cheaper By the Dozen." Good word-of-mouth and b.o. potential.

Hollywood, April 3.

Twentieth-Fox release of Samuel G. Engel production. Stars Jeanne Crain; Myrna Loy, Debra Paget, Jeffrey Hunter, Edward Arnold; features Hoagy Carmichael, Barbara Bates, Robert Arthur, Verna Felton. Directed by Henry Levin. Screenplay, Phoebe and Henry Ephron; based on book by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey; camera (Technicolor), Arthur E. Arling; editor, Robert Fritch; music, Cyril Mockridge. Previewed March 28, '52. Running time, **88 MINS.**

Anne Gilbreth ..... Jeanne Crain
Mrs. Gilbreth ..... Myrna Loy
Martha ..... Debra Paget
Dr. Bob Grayson ..... Jeffrey Hunter
Sam Harper ..... Edward Arnold
Tom Bracken ..... Hoagy Carmichael
Ernestine ..... Barbara Bates
Frank Gilbreth ..... Robert Arthur
Cousin Leora ..... Verna Felton
Bob Gilbreth ..... Roddy McCaskill
Lily Gilbreth ..... Carole Nugent
Jane Gilbreth ..... Tina Thompson
Jack Gilbreth ..... Teddy Driver
William Gilbreth ..... Tommy Ivo
Fred Gilbreth ..... Jimmy Hunt
Dan Gilbreth ..... Anthony Sydes
Al Lynch ..... Martin Milner
Martin Dykes ..... Clay Randolph
Jane (age 22) ..... June Hedin
Franklyn Dykes ..... Robert Easton
Emily ..... Cecil Weston
Cab driver ..... Syd Saylor

20th-Fox has a good followup to its successful "Cheaper By the Dozen" of two seasons ago. Delineating further adventures of the remarkable Gilbreth family, as penned by two members of the large brood, it offers the same type of warm, clean entertainment and carries a good word-of-mouth and grossing possibilities.

This time Samuel G. Engel is at the production helm with Henry Levin directing. Both just as smartly project the humor and heart as did their predecessors on the original screen adventure with the Gilbreths. The script by Phoebe and Henry Ephron, based on the book by Frank B. Gilbreth Jr., and Ernestine Gilbreth Carey, picks up the family where the first ended right after the death of the father. It comes over in the same style, concerning itself more with punching delightful episodes than following a straight story line. There's rewarding hilarity in the humor, a touch of heart-tug here and there, and, overall, the warmth of genuine entertainment for mass appeal.

There are many repeats from the cast of "Cheaper" to be found in "Belles On Their Toes," although quite a number of switches in character assignments among the younger Gilbreths. Jeanne Crain is again seen as Anne, and Myrna Loy as the mother. New among the principals are Debra Paget as Martha and Robert Arthur as Frank, Jr. Barbara Bates delightfully repeats Ernestine, and Hoagy Carmichael has taken over the handyman character. Each one helps to make the film a solid round of fun. Others scoring include Jeffrey Hunter, very good as the young doctor who gets Miss Crain; Edward Arnold, elderly suitor of Miss Loy's; Tommy Ivo and Jimmy Hunt, two of the kids; Martin Milner, a wow as a slangy collegian, and Robert Easton, very funny as a courtly southerner.

Script problems are concerned with the mother trying to support her children after the father's death, (role was effectively sold by Clifton Webb in "Cheaper" and he is glimpsed in this through process footage), and the breaking away of Miss Crain to start a family of her own with Hunter. It comes to the screen by excellently used flashback via Miss Loy's remembrance of the family struggle in prior years as she is watching the college graduation of her youngest offspring.

Picture is loaded with a succession of risibility-tickling episodes. Remembered will be the bathroom sequence in which the Gilbreth kids start a family parade that successful rids them of Milner's presence. The beach picnic, in which Debra Paget, keeper of the family purse, arranges it so all will have free steaks has a round of group singing led by Carmichael and danced by Miss Paget that listens and watches excellently. The kids' stealthy visit to the hospital to see their mother, Carmichael brewing of cork-popping, forbidden alcoholic beverages in the cellar, family councils and the many little touches of healthy, happy living add to the film's charm.

Laughs are to be found in many of the femme, and male, costumes of the 1920's, and the period values are beautifully caught in Technicolor by Arthur E. Arling's cameras. Robert Fritch gives the film excellent editing, and there are nostalgic values to be found in Cyril Mockridge's music score. *Brog.*

Miss Julie
(Froken Julie)

"Miss Julie," Swedish import which preemed Monday (7) at the World Theatre, N. Y., was reviewed by VARIETY at last year's Cannes Film Festival. Writing in the issue of May 16, 1951, *Mosk* called this celluloid version of the August Strindberg play a "somber study of heavy passion and conflicting social mores on an estate."

Reviewer added that "brilliant technical assets and fine stylized direction by Alf Sjoberg make this a good entry for some art cinemas." Anita Bjork, cast in the title role, was described as a "striking actress" who brings strength to the part. Trans-Global Pictures is distributing in the U. S.

Jack and the Beanstalk
(SONGS-COLOR)

Abbott and Costello in takeoff on the old fairy tale. Slanted for kiddie appeal and generally oke b.o. where comics go well.

Hollywood, April 3.

Warners release of Alex Gottlieb (Exclusive Productions) production. Stars Bud Abbott, Lou Costello; features Shaye Cogan, James Alexander, Buddy Baer, Dorothy Ford. Directed by Jean Yarbrough. Screenplay, Nat Curtis; from story by Pat Costello; added comedy, Felix Adler; camera (SuperCinecolor), George Robinson; editor, Otho Lovering; songs, Bob Russell, Lester Lee. Previewed April 2, '52. Running time, **78 MINS.**

Dinklepuss ..... Budd Abbott
Jack ..... Lou Costello
Giant Sergeant Riley ..... Buddy Baer
Polly ..... Dorothy Ford
Princess Eloise Larkin ..... Shaye Cogan
Prince Arthur Royal ..... James Alexander
Mother ..... Barbara Brown
Donald ..... David Stollery
The King ..... William Farnum
Johnny Conrad and Dancers.

This classic fairy tale gets the Abbott and Costello buffoon treatment in a version shaped for kiddie appeal and the A&C following, indicating an oke boxoffice response in the situations where the comics generally do business. Elsewhere, adult draw possibilities are thin.

Neither the production conception nor scripting is very imaginative, both following a rather standard course, but A&C antics are good enough to bring it off satisfactorily. Opening sequence, filmed in sepia, gets into fairy story when comics take a babysitting job. While Costello reads the fairy tale to his charge he falls asleep and the fable begins in SuperCinecolor. Latter's tints help dress up the production but aren't particularly good.

Costello is the dimwit Jack who trades his cow to Abbott, the village's avaricious butcher, for five magic beans. The beans are planted and overnight a stalk grows into the skies, where the cruel giant, played by Buddy Baer, lives with his statuesque housekeeper, Dorothy Ford; the hen that lays golden eggs and the talking harp. James Alexander, the prince, and Shaye Cogan, the princess, are kidnapped by the giant. Jack climbs his beanstalk to rescue the royal pair, followed by the butcher, who wants the feathered Fort Knox.

The adventures in giant land, sharpened by the antics of the comics, are the best part of the film and do the most towards developing fun for moppet viewers. Jack's outwitting of the giant and successful rescue of the royal pair with the help of the housekeeper rates broad chuckles. Costello also sings the Bob Russell-Lester Lee tune, "I Fear Nothing," while Miss Cogan and Alexander supply the other musical moments.

Alex Gottlieb's production and Jean Yarbrough's direction permit the film to meander slowly through the first half, but the pace pickup in the second half is good. Abbott and Costello rate acceptable support from Baer, Miss Ford and Barbara Brown, as Jack's mother. Miss Cogan and Alexander are adequate as the romantic team.

The Nat Curtis screenplay, from a story by Pat Costello with added comedy by Felix Adler, was independently filmed under the Exclusive Productions banner for Warners release. George Robinson's camera and other technical work help get over the fantasy. *Brog.*

Feb.'s Peak Pic Pay

Sacramento, April 8.

Workers on the motion picture lots collected weekly paychecks averaging $112.19 during February, according to the State Labor Statistics Bulletin.

This is a new high, compared with $110.90 for January and $99.69 for February, 1951.

The San Francisco Story

Strong entry for action market, with names of Joel McCrea, Yvonne de Carlo giving it lift.

Hollywood, April 7.

Warner Bros. release of Howard Welsch (Fidelity-Vogue) production. Stars Joel McCrea, Yvonne de Carlo; features Sidney Blackmer, Richard Erdman, Florence Bates, Onslow Stevens. Directed by Robert Parrish. Screenplay, D. D. Beauchamp; story, Richard Summers; camera, John Seitz; editor, Otto Ludwig. Previewed April 1, '52. Running time, **80 MINS.**

Rick Nelson ..... Joel McCrea
Adelaide McCall ..... Yvonne de Carlo
Andrew Cain ..... Sidney Blackmer
"Shorty" ..... Richard Erdman
Sadie ..... Florence Bates
Jim Martin ..... Onslow Stevens
Lessing ..... John Raven
Alfey ..... O. Z. Whitehead
Winfield Holbert ..... Ralph E. Dumke
Thompson ..... Robert Foulk
Morton ..... Lane Chandler
Miner ..... Trevor Bardette
Slade ..... John Boucette
Meyers ..... Peter Virgo
Palmer ..... Frank Hagney
Buck ..... Tom Johnson
Scud ..... Fred Graham

A vivid and expert glimpse of the Golden Gate city in 1856, during the days of the vigilantes when California was undergoing political growing pains, is provided in this fast-paced melodrama, with names of Joel McCrea and Yvonne de Carlo to act as draw for good returns in the action market.

Solid values are contained in the D. D. Beauchamp script, for an exciting series of events climaxed by a shotgun duel on horseback between McCrea and Sidney Blackmer, state political boss who is attempting to gain control of the state for his own selfish interests.

McCrea, as a wealthy miner who answers newpaper editor Onslow Stevens' plea to help him and the vigilantes whom he captains rid California of Blackmer's machinations, is strongly cast in one of his better roles. Miss de Carlo furnishes plenty of sex appeal and interest as Blackmer's girlfriend, who falls in love with McCrea, and principals are furnished with smart, brittle dialog which purchases attention for every scene.

With arrival in Frisco of McCrea and his sidekick, Richard Erdman, after five years' absence at his mine, Blackmer becomes immediately interested in the former vigilante and sets Miss de Carlo on his track, to learn exactly why he is in town. Blackmer is buying votes for his man, to send him to U. S. Senate, and he doesn't want his applecart upset by anything McCrea and Stevens may accomplish. Meeting between Miss de Carlo and McCrea leads to their falling in love, although femme has him shanghaied after he spurns her. McCrea manages to escape from ship before it sails, and throws in with Blackmer as his own means of helping Stevens.

McCrea delivers handily in a convincing performance, scoring particularly in his fight scenes, and Miss de Carlo parallels him in interest. Blackmer is smooth and persuasive in hefty footage, Erdman gives a good account of himself as the whisky-guzzling pal, Stevens makes his part count, Florence Bates is colorful as proprietor of a saloon who arranges for men to be shanghaied, and Ralph E. Dumke is good as Blackmer's Senator.

Howard Welsch's producer-helming is handled along showmanship lines at all times, and Robert Parrish's direction makes the most of his situations and characters. Technical credits are generally of high calibre. *Whit.*

Tomorrow Is Too Late
(Domani & Troppo Tardi)

"Tomorrow Is Too Late," Italian-made film scheduled to preem Saturday (12) at Loew's State Theatre, N. Y., was reviewed by VARIETY at the Venice Film Festival in the issue of Nov. 1, 1950. Leonide Moguy directed this Vittorio De Sica starrer. Joseph Burstyn, Inc. is distributing in the U. S.

"Touchy theme of sex education for children," *Hawk* wrote, "is handled frankly but with delicacy." Critic added that with "proper launching it looks good for European dates and perhaps will be okay for U. S. art theatres where De Sica's name should provide added ballast."

Both De Sica and Lois Maxwell, *Hawk* noted, appear to advantage" as the liberally minded teachers who teach the facts of life to Anna Maria Pierangeli and Gino Leurini. But, he emphasized, "it's the youngsters' picture mostly, for director Moguy, aided by De Sica himself, has guided them with considerable care."

Valley of the Eagles

"Valley of the Eagles," British-made film scheduled to preem tomorrow (Thursday) at the Rivoli Theatre, N. Y., was reviewed from London by VARIETY in the issue of Oct. 10, 1951. Jack Warner, Nadia Gray and John McCallum are starred in this Nat Bronsten production, which Lippert Pictures is distributing in the U. S. Original running time of 86 minutes has been trimmed to 82.

"Main feature of this adventure opus," *Clem* opined, "is its unusual background" of mountain scenery in Sweden and Lapland. Plot revolves around a secret invention stolen but recovered after a chase through the Arctic wilds. Critic felt that the entry was a fair supporting feature for the duals. However, it also has a wealth of exploitation values if exhibs are inclined to push them.

Sound Off
(Color-Music)

Mickey Rooney toplined in enjoyable musicomedy; word-of-mouth appeal will help b.o. considerably.

Hollywood, April 3.

Columbia release of Jonie Taps production. Stars Mickey Rooney; features Anne James, Sammy White. Directed by Richard Quine. Screenplay, Blake Edwards and Richard Quine; camera, Ellis W. Carter; editor, Charles Nelson; music, Morris Stoloff, Freddie Karger, Paul Mertz, George Duning. Previewed April 1, '52. Running time: **83 MINS.**

Mike Donnelly ..... Mickey Rooney
Lt. Colleen Rafferty ..... Anne James
Joe Kirby ..... Sammy White
Major Paul Whiteside ..... John Archer
Sergeant Crockett ..... Gordon Jones
Tony Baccigalupi ..... Wally Cassell
Barney Fisher ..... Arthur Space
Vonnie Vanderveer ..... Pat Williams
Captain Karger ..... Marshall Reed
Mrs. Rafferty ..... Helen Ford
Evelyn Ames ..... Mary Lou Geer
M. P. ..... Boyd "Red" Morgan

Columbia has a bright filmusical in "Sound Off." It's filled with fun, songs and a dance or two, and boxoffice prospects look good, especially once word-of-mouth boosting gets underway.

The life-in-the-army gimmick has proven itself for comedy screening in the past, with majority of the big-name comics having been "inducted" at one time or another. This time around it's Mickey Rooney, who socks over his every line, scene and song.

Tale, neatly scripted by Blake Edwards and Richard Quine, spots Rooney as a nitery entertainer who suddenly finds himself in the army. Situation comedy mixed up with some songs dominates the footage, which has actor in one scrape after another. He's finally able to straighten himself out, however, and fadeout finds him headed overseas with a special service unit to entertain the troops.

Rooney, who sparkplugs footage throughout, gets good support from Anne James, femme interest who plays a nurse lieutenant, and Sammy White, as a 10%-er. Remaining roles are all minor.

Film shapes up as an especially good credit for Jonie Taps, who's stacked film with a top entertainment potential despite its limited budget. Richard Quine's direction is equally first-rate, especially in the way he's kept film at a fast clip. SuperCinecolor camera work of Ellis Carter is good, as are majority of the technical credits.

Among the tunes, "My Lady Love," by Lester Lee and Bob Russell, and Rooney's own "Blow Your Own Horn" make the best impression. *Neal.*

The Atomic City

Good suspense thriller for regular duals.

Hollywood April 8.

Paramount release of Joseph Sistrom production. Features Gene Barry, Lydia Clarke, Michael Moore, Nancy Gates, Lee Aaker. Directed by Jerry Hopper. Written by Sydney Boehm; camera, Charles B. Lang, Jr.; editor, Archie Marshek; music, Leith Stevens. Previewed April 3, '52. Running time, **84 MINS.**

Dr. Addison ..... Gene Barry
Martha Addison ..... Lydia Clarke
Russ Farley ..... Michael Moore
Ellen ..... Nancy Gates
Tommy Addison ..... Lee Aaker
Harold Mann ..... Milburn Stone
Emil Jablons ..... Bert Freed
Weinberg ..... Frank Cady
Gregson ..... Houseley Stevenson, Jr.
Clark ..... Leonard Strong
Patliz ..... Harry Hausner
Peter Rassett ..... John Damler
Robert Kalnick ..... George M. Lynn
Mr. Fenton ..... Olan Soule
Arnie Molter ..... Anthony Warde

Taut suspense and an interesting setting are features that make "The Atomic City" an effective spy thriller for the regular dual market. Story is laid in Las Alamos, N. M., where atomic science is being advanced, and gives film an up-to-the-minute dateline for the runoff of tight action and a satisfactory plot.

The Las Alamos filming, plus scenes in Los Angeles and in New Mexico's ancient Indian cliff-dwellings, lend authenticity to the Joseph Sistrom production. Feeling of credence is further enhanced by a cast of unfamiliar faces and the hard-hitting direction of Jerry Hopper, who makes a topnotch megger debut on this Sydney Boehm script.

Story is concerned with the kidnapping by foreign agents of the son of Gene Barry, a nuclear physicist at Las Alamos. Price for the boy's return is the formula for manufacturing atom bombs. Drama is strong in that the first concern of the FBI is the capture of the spies, with the boy's safety secondary despite the parents' natural instincts.

Hopper's direction gets a tight grip on the plot and injects a continually building suspense as the FBI and the father grasp for clues that might lead them to the boy and the kidnappers. The hunt brings them to Los Angeles, where methodical and thorough police work turns up the first lead. Chase returns again to Las Alamos, after the gang successfully eludes capture, and a chance clue from tourists' tips that the boy is a prisoner in an old Indian hut atop a high mesa.

The kid's escape from his jailers and flight into a mountain crevice, the arrival of rescuers to save him after he dangles for long minutes from the side of the mesa are craftily developed into nerve-shaking tension that will have audiences, particularly femmes, biting their nails.

Performances are naturally delivered by all concerned. Barry shows up very well as the father, and Lydia Clarke is equally good as the mother. Young Lee Aaker registers strongly as the boy, Michael Moore, FBI agent; Nancy Gates, a schoolteacher; Milburn Stone, in charge of the hunt; Bert Freed and others portraying the spies are all effective.

Charles B. Lang, Jr., contributes excellent camera work, and the editing is tight at 84 minutes. Leith Stevens' music score is busy. *Brog.*

Oklahoma Annie
(SONGS-COLOR)

Judy Canova in broadly-played comedy for cornbelt trade.

Hollywood, April 3.

Republic release of Sidney Picker production. Stars Judy Canova; features John Russell, Grant Withers, Roy Barcroft, Emmett "Pappy" Lynn, Frank Ferguson, Minerva Urecal, Houseley Stevenson, Almira Sessions. Directed by R. G. Springsteen. Screenplay, Jack Townley; story, Townley and Charles E. Roberts; camera (Trucolor), Jack Marta; editor, Richard L. Van Enger; music, Nathan Scott. At Iris, Hollywood, April 2, '52. Running time, **89 MINS.**

Queen of Cowgirls ..... Judy Canova
Dan Fraser ..... John Russell
Bull McCready ..... Grant Withers
Curt Walker ..... Roy Barcroft
Paydirt ..... Emmett "Pappy" Lynn
Eldridge Haskell ..... Frank Ferguson
Mrs. Fling ..... Minerva Urecal
Blinky ..... Houseley Stevenson
Mrs. Fudge ..... Almira Sessions
Bartender ..... Allen Jenkins
Tillie ..... Maxine Gates
Judge Byrnes ..... Emory Parnell
Skip ..... Denver Pyle
Tullett ..... House Peters, Jr.
Mayor ..... Andrew Tombes
Larry ..... Fuzzy Knight
Old Man ..... Si Jenks

Judy Canova's country drawl will enable "Oklahoma Annie" to play off satisfactorily in the cornbelt market. Broad hokum, several songs and slapstick action are dished out for the hoedown set in a Trucolor dressing. However, film could have used more spots of genuine mirth, and it is greatly overlong at 89 minutes.

Plot and players scramble frantically through most of the film, generating some chuckles along the way by virtue of the broadest kind of physical antics. Miss Canova is an asset, selling the corn in her familiar gallus-snapping manner and giving the country touch to such tunes as "Blow the Whistle," "Have You Ever Been Lonely" and "Never, Never, Never," written, respectively, by S. Sherwin and Harry McClintock, George Brown and Peter De Rose, and Jack Elliott and Sonny Burke.

Lightweight story finds Miss Canova, a rural shopkeeper, developing a yen for the county's new sheriff, John Russell, when he is brought in as a replacement for the old crooked official. She also has a yen to be a deputy herself and captures a bank robber for Russell so she can wear a badge. Pair go on a cleanup campaign to rid the county of its crooked politicians, who sponsor a gambling den and saloon operated by Grant Withers. When the crooks capture the new sheriff, Miss Canova rallies the county's militant femmes and leads a raid on Withers' place. The den is smashed and the crooks jailed. Miss Canova becomes sheriff while Russell moves up to take over county supervising from Frank Ferguson, the corrupt politician.

Overlength footage and light

(Continued on page 22)

EYE MILLION FOR PIX RESEARCH

Survey Shows Canada on Upbeat, Added Houses in D.C., New Haven

Continuing check on exhibition's welfare over the past few years further shows that there have been relatively few theatre closings due to business failure, and in many areas the number of new houses swinging into operation has exceeded the shuttered spots. Exhibs may be having their financial difficulties but the fact remains that they're still in business.

D. C.'s Net Increase —

Washington, April 8.

Four D. C. theatres have closed in the past year, but half a dozen new ones have opened in the same period, to give the nation's capital a net increase of two flicker houses.

Thus, this area with four television stations, legit theatre and a wide variety of other entertainment, does not indicate that film business has suffered any sharp loss of patronage in the recent past.

In the last year, the local Kogod-Burka chain has unveiled three new houses—the Flower, Langley and Ontario, the last a first-run house despite its nabe location. The Sidney Lust chain opened the Allen; and exhibitor Sam Roth has given the town an additional art house, the Plaza, as well as a new nabe house, the Park.

Meanwhile, the Ashley, an old sub-standard theatre, folded. Warner Bros. withdrew two of its houses, the York and the Holmes, from white clientele because of neighborhood population shifts, and leased them to the District Theatres chain of houses catering to Negro clientele. In January, District Theatres felt neither house was doing too well and cancelled the lease. District Theatres also closed its Rosalia Theatre.

"None of these," says Morton Gerber of the District circuit, "was shuttered because of bad business. They were closed because of geographic problems—the continual changing of neighborhoods." Dis-

(Continued on page 22)

Paal Seeking U.S. Stars On Coast for 2 British Pix, 1 to Be Made in India

Indie producer Alexander Paal, who plans to roll two films in Britain this summer and one in India next fall, planed to the Coast from New York Friday (4) to line up American stars for the trio of ventures. He expects to be in Hollywood about two weeks on the talent search.

First to go before the cameras is "Hounded." Screenplayed by Paul Tabori from a novel by Ellis-ton Trevor, it's scheduled to start at a British studio June 15 with Terence Fisher directing. Lois Maxwell has been set as one of the principals.

Second British project will be a film version of the William F. Temple novel, "The Four-Sided Triangle." Tabori is also scripting this one and Fisher will direct. Shooting starts July 28. Both pix, said Paal, are privately financed, and Exclusive Films, Ltd., will distribute in the United Kingdom. Release deals elsewhere haven't been set yet.

Picture to be made in India will tell the story of the famed Taj Mahal. Lensing is tentatively slated to get underway Nov. 1 at a newly-completed Bombay studio. Paal will produce in association with Indian film-maker Bishu Sen. Budget has been set at $1,000,000 which the Govindram Bros., industrialists and owners of the studio, reportedly are financing.

During Paal's Hollywood stay, he expects to confer with Hedy Lamarr with a view to her assuming the top femme role. Likewise, he hopes to ink Fritz Lang to direct. George Tabori may handle the screenplay. Technicolor commitment has been secured for the venture, the producer revealed, and it's to be done in both English and Hindustani.

Nathanson UA Pub Chief With Tamarin's New Job

Formal announcement of Alfred H. Tamarin's appointment as assistant ad-pub director of United Artists is expected to be followed shortly by the naming of Mort Nathanson to succeed Tamarin as publicity chief. Tamarin's upped status was announced Monday (7) in N. Y. by Francis M. Winikus, head of the department.

Nathanson, formerly Paramount's eastern publicity topper, is now repping indie producer Sam Spiegel in the promotion of "African Queen."

'Unfair' Tax-Free Competish Gets Exhibitor Raps

"Unfair competition" in the form of screenings and theatrical shows of various types presented in "tax-free" institutions was vigorously attacked on two fronts this week by as many exhibitor organizations. Both Independent Exhibitors, Inc. of New England, an Allied affiliated group, and Allied Theatre Owners of Indiana are polling members to compile data on what they regard as a menace to their own operations.

"There are reports of an increasing number of public institutions going into the entertainment business," the New England org asserts. "There's a greater variety in the attractions they offer and more frequent presentations. It is one thing to match your experience, talents and efforts against a competitor in a contest where the same rules apply to both, but it is another matter if that competitor doesn't have to pay taxes, doesn't have to realize a profit, can afford to outbid you. . . ."

Returns to its questionnaire, states ATOI, indicates that competition from tax-free institutions is a problem to many exhibs. One theatreman complained: "We have a school gymnasium which seats about 3,000 people and which is available to professional promoters for a nominal rental fee of $25. I

(Continued on page 27)

20th-Fox, U Won't Allow Other Pacts to Serve As Model for N.Y. Publicists

With pacts already signed with United Artists, Columbia and Warner Bros., the Screen Publicists Guild, District 65, Distributive, Processing and Office Workers of America, is continuing negotiations with 20th-Fox and Universal. Entering talks at 20th, which resumed Monday (7), were two representatives from District 65.

Although it's anticipated that the Col and Warner pacts would serve as patterns for 20th and U, both units report that they are negotiating with their own individual problems in mind. Main issue at 20th revolves around the maintenance of the present staff, with ad-pub members seeking assurance that duties of the department would not be transferred to 20th's ad agency, a move the company was reportedly contemplating.

Truth Hurts

Hollywood, April 8.

Realism in battle scenes for "The Snows of Kilimanjaro" at 20th-Fox was too realistic to suit four players, who were doctored for cuts and abrasions.

Casualties were Ben Frommer, Dan Numez, Dick Chenney and Ray Demeron.

PROD.-EXHIB FUND WOULD FINANCE

Charles P. Skouras, National Theatres prexy, hopes to nab 10 of the nation's top circuit men for $50,000 each as part of a fund to be used in embarking on an all-industry sponsored scientific research institute. The exec, who's also board chairman of Theatre Owners of America, also wants film studios to contribute a total matching the exhib offerings; that is, $500,000 from exhibition and the same from production.

In relating this, Skouras' associates said that the NT topper has it figured that the projected research center would operate on a budget of $1,000,000 annually for a three-year period, at least. The initial $1,000,000 would cover the first year's expenses.

Skouras is said to feel there's a pressing need for scientific experiments looking to the development of third-dimensions films in sight and sound. Also, to look to all theatremen for financial assists would require too much time and likely would have doubtful results. As a consequence, it's said, he'll ask the limited group of circuit ops to invest $50,000 each to get started with the project immediately.

Skouras himself, in private conversations with intimates, pledged the initial $50,000 contribution. It's believed that he has 20th-Fox production chief Darryl Zanuck interested in the plan to the extent that 20th would contribute the same amount.

Idea for the ambitious undertaking was broached at a TOA board meeting on the Coast several months ago. Plan at that time envisioned a possible tieup with the California Institute of Technology. The industry would set up its own research building—Palo Alto, Cal., was mentioned as the site—but the Institute's facilities would be available under the proposal.

In addition to a probe of electronics for the key to third-dimension pix, the program also would include experiments in merchandising films and determining public tastes.

Office Help Need A N.Y. Problem

Obtaining and holding on to office clerical help has become an acute problem for film company homeoffices. Lure of jobs outside the industry, which pay on the average of $5 to $10 above film scales, has brought about a situation for personnel directors.

Although the film companies offer rates which have been established following negotiations with Motion Picture Homeoffice Employees Union, International Alliance of Theatrical Stage Employees, these salaries, especially those for newcomers, are below those offered in other fields. For example, union rates for stenographers are between $41 and $55.85 while those for typists range from $37.50 to $48. However, the film companies have found it almost impossible to obtain help at the $41 and $37.50 figures, even for beginners. As a result they have been offering novice stenographers $45 and beginning typists $40.

Even at these upped rates filmites are meeting wtih resistance since beginners on the outside have been able to obtain $45 (typists) and $50 to $60 (stenographers).

Lanza as 'Prince'

Hollywood, April 8.

Mario Lanza, instead of Ricardo Montalban as originally announced, will star in Metro's "The Student Prince" as his next film.

Jane Powell will be femme lead, Robert Z. Leonard director and Joe Pasternak producer.

Declining Costs, Added Facilities Seen Cueing All Tinters in 3 Years

Rugoff-Becker Opens Beekman in N. Y.

Beekman, eastside 550-seat house in New York, officially opens April 28. House is part of the Rugoff & Becker chain.

Project, financed by the New York Life Insurance Co., has the latest equipment.

The Beekman, like its neighboring Manhattan House, swank new apartment building, is built of white brick with glass and stainless steel. Its entrance forms the centerpiece to a three-store unit facing on Second Ave. and running the entire block. Fellheimer & Wagner were the architects.

Col Talks Deal For 40% Control Of Cartoon Co.

United Productions of America, the cartoon outfit which releases through Columbia, may become a wholly-controlled subsidiary of the latter. If Col goes through with the deal, it has until next Tuesday (15) to buy sufficient UPA stock, on which it has first call, to give it about a 40% control.

Col has been UPA's main source of financing for several years and has been closely tied with Col in cartoon shorts production and with Col's subsidiary Screen Gems, in the production of animated spots for video. In fact, UPA maintains a N.Y. studio exclusively for Screen Gems' work, and the N.Y. office has been known as Screen Gems' division of UPA. Although most of UPA's work has been for Col or Gems, company has made animated pix for outside commercial firms and even has done an animated sequence for an upcoming 20th-Fox film starring Dan Dailey.

UPA has been interested for some time in entering the feature-length cartoon field, but has been balked by lack of financing. For some time it has had an option on a flock of stories by James Thurber, but has been unable to proceed on this project because of lack of coin. Col turned down the Thurber yarns as too "highbrow" for a full-lengther, but is willing to undertake a feature-length car-

(Continued on page 29)

COL HOMEOFFICE EXECS TO COAST FOR CONFABS

Wholesale exodus of Columbia homeoffice execs to the Coast took place over the weekend for confabs with prexy Harry Cohn and other studio toppers. Contingent included Nate Spingold, v.p.; Abe Schneider, v.p. and treasurer; Abe Montague, v.p. and general sales manager; Leo Jaffe, assistant treasurer; Joseph A. McConville, international topper; Paul N. Lazarus, Jr., N. Y. studio rep, and Ralph Cohn, head of Screen Gems, Col's vidpix subsid.

Discussions will center around Col's forthcoming product, with the toppers setting up a program for sales, distribution and exploitation. In addition, McConville will report to Cohn on the results of his recent four-week trip to the continental market, on which he was accompanied by his assistant, Harry Kosiner. It's understood McConville lined up several European distrib deals for Col.

Other matters reportedly on the palaver agenda include the contemplated buyout of United Productions of America, cartoon outfit closely associated with Col, and the possible financing of a full-length cartoon feature which would be made by UPA for distribution by Col.

Complete production of all Hollywood films in color, predicted on and off for the past five years, is nearing reality. Main drawback to a full switch to tinted product is the cost, the lack of sufficient raw stock for the color processes and enough laboratory facilities for handling many-hued films.

As soon as the prime manufacturers of raw stock are geared to turn out enough film for color and the costs take a notable decline, industryites feel the color bandwagon will begin in earnest. At the beginning of this year studios announced color schedules of between 20% to 40%. However, in four months the majors have upped their tinted product to almost 50% of their output, with one studio even announcing a color sked of 75%. Metro, for example, has set 11 productions in color to go before the cameras within the next three and a half months. During the same period, there will be seven black-and-white pix put into production.

In light of these increased color slates, insiders are predicting the complete switch to the spectrum in from one to three years, with the more conservative technical men more inclined to the latter figure. Meanwhile, there have been a series of developments which are seen hastening the changeover. Most significant has been the installation of processing facilities for color films right at the studios. Metro has constructed a processing machine for Ansco color films, Warner Bros. has facilities for developing and treating the recently-developed WarnerColor (Eastman)

(Continued on page 13)

Only 3,558 Amus. Cos. Report Selves in Black During '49 Operation

Washington, April 8.

Of 5,811 corporations in all branches of motion pictures making income tax reports to the Federal Government on 1949 operations, only 3,558 said they operated in the black during the year. The figures were made public by the Treasury Department.

These firms said they did a gross business of $1,731,826,000, Qn this they netted $182,736,000 and paid Uncle Sam taxes of $60,683,000. They also paid stockholders $75,263,000 in dividends.

Another 1,967 corporations said they operated at a loss during the year. They grossed $313,393,000 on which they had an aggregate deficit of $22,770,000. Several of them paid dividends totaling $764,000. The remaining corporations reporting were inactive and did no business during the year.

In the field of amusement other than pictures, 7,555 corporations reported. Of them, only 2,822 said they made a profit during the year. They grossed $505,034,000, netted $62,262,000, and paid income taxes of $23,955,000. They cut a melon of $15,055,000 for their stockholders.

Another 4,008 corporations said they made no profit during the year. They reported aggregate receipts of $178,909,000, on which they lost $19,188,000. They paid their stockholders dividends of $1,171,000. The remaining corporations were inactive.

Wald Joining Krasna In Europe for 'Model'

Jerry Wald joins Norman Krasna in Europe within the next two weeks to complete plans for filming of their "Exclusive Model" in France and Italy.

Krasna, who will direct, has been setting preliminary arrangements for shooting abroad. Film is expected to go before the cameras this summer, with Barbara Stanwyck slated for one of the three top femme roles.

Easter School Holidays Help L.A.; 'Fingers' Fat 31G, 'Apache' Big 22G, 'Sound Off' Soft 21G, 'Salesman' 14G

Los Angeles, April 8.

Easter week school holidays are perking matinee trade here currently although the overall box-office is spotty. Nice $31,000 is sighted for "Five Fingers," playing in four theatres. Another winner is "Battle Apache Pass" which is heading for a big $22,000 in a small three-house unit.

"Sound Off" is rated quiet $21,000 in two sites while "Death of Salesman" is dull $14,000 in two spots. "Ma and Pa Kettle at Fair" looks medium $13,000 in two houses. Most extended-runs are beginning to drop off this frame.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"5 Fingers" (20th) and "Jet Job" (Mono). Nice $31,000. Last week, "Viva Zapata!" (20) (3d wk-5 days), $18,600, including 7 days at Ritz.

Hollywood, Downtown, (WB) (2,756; 1,757; 70-$1.10)—"Salesman" (Col). Dull $14,000. Last week, "Streetcar" (WB) (2d wk-5 days), $20,000, including full week at Wiltern where "Streetcar" holding over for third frame at $5,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Wild North" (M-G) and "Young Scarface" (Indie) (Loew's only) (3d wk-5 days). Thin $8,000. Last week, sad $12,800.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Sound Off" (Col) and "Yank in Indo-China" (Col). Mild $21,000. Last week, "Scandal Sheet" (Col) and "First Time" (Col), $20,300.

Hollywood Paramount (F&M) (1,430; 65-$1.20)—"Lady Possessed" (Rep). Mild $6,500. Last week, with L.A. Paramount (UPT) (3,398; 65-$1.10), "Something Live For" (Par) and "Wings Danger" (Lip) (L.A. Par only) (2d wk-5 days), $8,500.

Hawaii, United Artists, Ritz (G&S-UATC-FWC) (1,106; 2,100; 1,370; 70-$1.10)—"Battle Apache Pass" (U) and "Blondie's Servant Trouble" (Col) (at Hawaii and UA), and "Oklahoma Annie" (Rep) (at Ritz). Big $22,000 or near. Last week (Hawaii and UA), "Thief Damascus" (Col) and "Okinawa" (Col) (10 days), $11,600.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (7th wk). Modest $18,000. Last week, $21,900.

Four Star (UATC) (900; 70-$1.10)—"Miracle Milan" (Indie) (3d wk). Light $2,000. Last week, $2,200.

Fine Arts (679; 80-$1.50)—"Browning Version" (U) (2d wk). Slow $2,000. Last week, $3,100.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA) (15th wk). Good $9,000. Last week, $11,300.

Canon (ABC) (520; $1.20)—"Rashomon" (RKO) (4th wk). Profitable $4,500. Last week, $6,000.

Iris, L. A. Paramount, (FWC-UPT) (814; 3,398; 65-$1.10)—"Ma, Pa Kettle at Fair" (U) and "Oklahoma Annie" (Rep). Medium $13,000, including 3 days at Ritz. Last week, also at Iris, "Steel Town" (U) and "Bitter Springs" (Indie) (2d wk), $1,200.

Vogue, El Rey, Globe (FWC) (885; 851; 782; 70-90)—"Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Col) (2d wk). Okay $13,000. Last week, $17,000.

Broadway Grosses

Estimated Total Gross
This Week $478,000
(Based on 21 theatres)
Last Year $507,500
(Based on 19 theatres)

'Apache' Best Bet In Buff, Big 13G

Buffalo, April 8.

Biz is dragging here this stanza but it is not preventing "Battle at Apache Pass" from turning in a smash session at Lafayette. "David and Bathsheba" is rated fairish on popscale run at Paramount while "Lone Star" is mild at the Buffalo. "The River" is staying only six days of second week at Center.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Lone Star" (M-G). Fair $13,000 in 9 days. Last week, "Viva Zapata!" (20th) and "Three Steps North" (UA), $10,200.

Paramount (Par) (3,000; 40-70)—"David" (20th). Fairish $12,000 in 8 days of popscale run. Last week, "Big Trees" (WB) and "Waterfront Women" (Indie), $11,000.

Center (Par) (2,100; 40-70)—"The River" (UA) and "Her Panelled Door" (Indie) (2d wk). Down to $7,000 in six days. Last week, fancy $11,000.

Lafayette (Basil) (3,000; 40-70)—"Apache Pass" (U) and "Pool of London" (Indie). Socko $13,000 or near. Last week, "My Six Convicts" (Col) and "Forbidden Land" (Col), $10,500.

Century (20th Cent.) (3,000; 40-70)—"Lady Says No" (UA) and "Japanese War Bride" (20th) (5 days). Slow $6,500 in 5 days. Last week, "Five Fingers" (20th) and "Hold That Line" (Mono), $9,000.

'SNOW WHITE' PACES INDPLS., FINE $12,000

Indianapolis, April 8.

Pre-Easter lull is holding grosses to modest level at most first-runs here this stanza. Exception is "Snow White," playing reissue at Indiana, with sturdy takings via school kids on spring vacation. Will lead town. "Death of Salesman" at Loew's shapes okay. "5 Fingers" is disappointing at the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"5 Fingers" (20th) and "Fabulous Senorita" (Rep). Slow $8,000. Last week, "I Want You" (RKO) and "Pace That Thrills" (RKO), $10,000.

Indiana (C-D) (3,200; 50-76)—"Snow White" (RKO) (reissue). Very nice $12,000. Last week, "Bugles in Afternoon" (WB) and "Jim in Forbidden Land" (Col), $9,500.

Loew's (Loew's) (2,427; 50-76)—"Salesman" (Col) and "First Time" (Col). Okay $11,000. Last week, "African Queen" (UA) and "Magic Carpet" (Col) (2d wk), neat $10,000 and $23,500 for run.

Lyric (C-D) (1,600; 50-76)—"Flaming Feather" (Par) and "Corporal Dolan Goes AWOL" (Indie). Fair $5,000. Last week, "Aladdin and Lamp" (Mono) and "Konga, Wild Stallion" (Col), tepid $3,000.

'Queen' Great $17,000, Port.; 'Sailor' Hep 15G

Portland, Ore., April 8.

City is just recovering from having a slug of transient name attractions and advanced priced pix. "Sailor Beware" is the terrific newcomer but "African Queen" also is big in two spots. "Ma, Pa Kettle at Fair" looms strong.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Ma, and Pa Kettle at Fair" (U) and "Treasure Lost Canyon" (U). Strong $12,000 in 9 days. Last week, "Streetcar" (WB) and "Street Bandits" (5 days) (2d wk), $6,400.

Guild (Parker) (400; 65-90)—"La Ronde" (Indie) (2d wk). Off to $2,000 in 5 days. Last week, okay $3,000.

Liberty (Hamrick) (1,850; 65-90)—"Sailor Beware" (Par) and "Lady Possessed" (Par). Terrific $15,000. Last week, "Quo Vadis" (M-G) (5th wk), $12,000—at upped scale.

Music Box (Hamrick) (900; 65-90)—"Native Son" (Indie) and "Gods of Bali" (Indie). Mild $1,500. Last week, "Salesman" (Col) (2d wk), $2,500 at upped scale.

Mayfair (Parker) (1,500; 65-90)—"Streetcar" (WB) and "Street Bandits" (Rep) (m.o.), popscale run. Good $4,500. Last week, "Snow White" (RKO) (reissue) and "Aladdin and His Lamp" (Mono) (3 days) (2d wk) (m.o.) $4,800.

Oriental (Evergreen) (2,000; 65-90)—"African Queen" (UA) and "Cloudburst" (UA), day-date with Orpheum. Smash $5,000. Last week, "Girl In Every Port" (RKO) and "Chicago Calling" (UA), $4,800.

Orpheum (Evergreen) (1,750; 65-90)—"African Queen" (UA) and "Cloudburst" (UA), also Oriental. Socko $12,000. Last week, "Girl in Port" (RKO) and "Chicago Calling" (UA), $7,000.

Paramount (Evergreen) (3,400; 6,590)—"Retreat, Hell!" (WB) and "Whistle Eaton Falls" (Col). Okay $7,000. Last week, "Greatest Show" (Par) (3d wk), $14,000 at upped prices.

United Artists (Parker) (890; 65-90)—"Just This Once" (M-G). NSG $4,700. Last week, "Bright Victory" (U), $5,800.

'Apache' Bangup $9,000 Tops Cincy

Cincinnati, April 8.

No downtown harsh biz complaints for Holy Week. "Battle at Apache Pass" is the town topper with socko round at Keith's. "Phone Call from Stranger" shapes slow at Albee. Other new bills are "Red Skies of Montana" in Palace, "Just This Once" at Grand and "Return of Texan" at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Phone Call From Stranger" (20th). Fairish $8,500. Last week, "Quo Vadis" (M-G) (4th wk) at 90-$1.25 scale, oke $12,000.

Capitol (Mid-States) (2,000; 55-75)—"Return of Texan" (20th). Thin $5,000. Last week, "David and Bathsheba" (20th), $7,000.

Grand (RKO) (1,400; 55-75)—"Just This Once" (M-G) and "Talk About a Stranger" (M-G). All right $7,000. Last week, "Hoodlum Empire" (Rep) and "Young Scarface" (Indie), $8,000.

Keith's (Mid-States) (1,542; 55-75)—"Battle at Apache Pass" (U). Socko $9,000. Last week, "Viva Zapata!" (20th) (2d wk), $5,500.

Lyric (RKO) (1,400; 55-75)—"Snow White" (RKO) (m.o.). Okay $6,000. Last week, "Okinawa" (Col) split with "Streetcar" (WB) (m.o.), $4,500.

Palace (RKO) (2,600; 55-75)—"Red Skies of Montana" (20th). Moderate $7,500. Last week, "Snow White" (RKO) (reissue), big $13,000.

'Apache' Great $18,000 in Dull K.C.; 'Salesman' Sluggish 10G, 'Scandal' 6G

Kansas City, April 8.

Some moderately good product in town, but it is tough going with usual pre-Easter week slump and other distractions. "Battle at Apache Pass" is giving four Fox Midwest houses a lively time but "Death of a Salesman" at Midland is lightweight. "Scandal Sheet" at the Missouri looms slow. Fourth annual Home Show ended Saturday after drawing more than 90,000 attendance for week and hurting biz.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Gung Ho!" and "Eagle Squadron" (reissues) light $1,800. Last week, "Lost Continent" (Lip) and "Unknown World" (Lip) (2d wk), so-so $1,000 in 4 days.

Kimo (Dickinson) (504; 75-99)—"Quartet" (Indie) and "Salt of Devil" (Indie). So-so $1,500. Last week, "La Marie Du Port" (Indie), same.

Midland (Loew's) ($3,500; 50-69)—"Salesman" (Col) and "First Time" (Col). Sluggish $10,000. Last week, "African Queen" (UA) and "Big Night" (UA) (2d wk), $8,500.

Missouri (RKO) (2,650, 50-75)—"Scandal Sheet" (Col) and "Barefoot Mailman" (Col). Light $6,000. Last week, "Big Trees" (WB) and "Pardon My French" (UA), ditto.

Paramount (Tri-States) (1,900; 50-90)—"Hong Kong" (Par) and "Silver City" (Par). Average $7,000. Last week, "Streetcar" (WB), at popscale, $8,000.

Tower, Uptown, Fairway Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Battle at Apache Pass" (U) with "Great Adventure" (Lip) added at Tower and Granada. Smash $18,000 or near. Last week, "Viva Zapata" (20th) $11,000.

Vogue (Golden) (550; 75-85)—"Little Ballerina" (U) and "Pool of London" (U). Medium $1,500. Last week, "The Titan" (Indie) (2d wk), $1,500.

Key City Grosses

Estimated Total Gross
This Week $2,045,700
(Based on 22 cities, 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,340,600
(Based on 25 cities, and 208 theatres.)

'Snow White' Sock $8,000, Omaha Ace

Omaha, April 8.

Return of stage bands to the Orpheum, with Tiny Hill and revue on new show rekindled interest there. Paired with "Here Come the Nelsons," a good session looms. One of week's surprises was showing of "Snow White," here for third time. It is giving the Brandeis a sock session, and is standout in city. "Steel Town" looks fair at Paramount. With sudden influx of stage shows, ice show, indoor circus and opening of drive-ins, downtown houses look in for tough sledding.

Estimates for This Week

Orpheum (Tristates) (3,000; 25-90)—"Here Come Nelsons" (U) and Tiny Hill orch and revue on-stage. Fairish $17,000. Last week, "Aaron Slick from Punkin Crick" (Par) and "Hold Line" (Mono), $9,200.

Brandeis (RKO) (1,500; 16-70)—"Snow White" (RKO). Surprisingly fine $8,000, best at house in weeks. Last week, "I Want You" (RKO), $5,000.

Paramount (Tristates) (2,800; 16-70)—"Steel Town" (U). Fair $8,000. Last week, "David" (20th), only $8,700 at popscale.

Omaha (Tristates) (2,100; 16-70)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Fancy at $9,000. Holds. Last week, "Bright Victory" (U) and "Her Panelled Door" (Indie), mild $6,000.

State (Goldberg) (865; 35-$1.25)—"Quo Vadis" (M-G) (4th wk). Fine $4,000, and holds fifth week. Last week, $5,200.

'Canyon' Lofty $14,000, Toronto; 'Bugles' Hefty 15G, 'Glove' Slick 12G

Toronto, April 8.

In unexpected exhibitor switch, "Greatest Show on Earth" has been yanked after setting house record for the Imperial, largest cinema in Canada. Third week saw continued smash business but "Show" has been replaced with "Bugles in the Afternoon," this currently topping the town but not approaching the "Show" biz even in third week. "Green Glove" is also hefty among newcomers, with "Treasure of Lost Canyon" big. Top holdovers are still "Room for One More" and "5 Fingers," both in fourth frames.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Treasure Lost Canyon" (U) and "Stronghold" (Indie). Big $14,000. Last week, "Retreat, Hell!" (WB) and "Lady Says No" (UA), $16,500.

Eglinton (FP) (1,080; 40-80)—"5 Fingers" (20th) (4th wk). Good $8,000. Last week, $9,000.

Imperial (FP) (3,373; 40-85)—"Bugles in Afternoon" (WB). Hefty $15,000. Last week, "Greatest Show" (Par) (3d wk), $27,500.

Loew's (Loew) (2,743; 90-$1.50)—"Quo Vadis" (M-G) (8th wk). Nice $10,000. Last week, $13,000.

Nortown, University (FP) (959; 1,558; 40-80)—"Room for One More" (WB) (4th wk). Still swell $13,000. Last week, $15,000.

Odeon (Rank) (2,390; 50-90)—"Green Glove" (UA). Nice $12,000. Last week, "High Treason" (U), $9,000.

Shea's (FP) (2,386; 40-80)—"Girl in Every Port" (RKO). Satisfactory $11,000. Last week, "Streetcar" (WB) (2d wk), $12,000.

Uptown (Loew) (2,743; 40-80)—"Love Better than Ever" (M-G). Weak $5,000. Last week, "Steel Town" (U), $6,000.

'Beanstalk' Lofty 21G In Frisco; 'Snow White' Wham 20G, 'Texan' 12G

San Francisco, April 8.

The always reliable fog here is dissipating the summer temperatures, and biz is perking up all along the line. Both "Snow White" at Golden Gate and "Jack and Beanstalk" at Paramount are turning in sock sessions, former being particularly big for such an oldie. "Young Man With Young Ideas" shapes slow at the Warfield while "Okinawa" looms okay at Orpheum. "Greatest Show" still is sturdy in seventh St. Francis session while "African Queen" continues big in fifth week at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Snow White" (RKO) (reissue). Big $20,000. Last week, "Mummy" (Indie) and "Mummy's Curse" (Indie) (reissues), 5 days, $9,500.

Fox (FWC) (4,651; 65-95)—"Return of Texan" (20th) and "Japanese War Bride" (20th). Thin $12,000. Last week, "Viva Zapata!" (20th) and "Hold Line" (Mono) (2d wk), $10,500.

Warfield (Loew's) (2,656; 65-95)—"Young Man With Ideas" (M-G). Lean $12,000. Last week, "Lone Star" (M-G) (2d wk), $11,000.

Paramount (Par) (2,646; 65-95)—"Jack and Beanstalk" (WB). Great $21,000. Last week, "The Sell-out" (M-G) and "For Men Only" (Lippert), $13,500.

St. Francis (Par) (1,400; $1.25-$1.50)—"Greatest Show" (Par) (7th wk). Sturdy $9,000. Last week, $11,000.

Orpheum (No. Coast) (2,448; 65-95)—"Okinawa" (Col) and "Thief of Damascus" (Col). Okay $12,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Holiday Cruise" (Indie, $11,500.

United Artists (No. Coast) (1,207; $1-$1.25)—"African Queen" (UA) 5th wk). Held at $13,000. Last week, hefty $15,000.

Clay (Rosener) (400; 65-85)—"Isle of Sinners" (Indie) (2d wk). Held at $2,500. Last week, fine $2,800.

Larkin (Rosener) (400; 65-85)—"Rashomon" (RKO) (2d wk) (m.o.). Nice $2,800. Last week, $2,700.

Vogue (S. F. Theatres) (375; $1-$1.20)—"La Ronde" (20th wk). Oke $1,200. Last week, $1,400.

'Snow White' Terrif In Mpls., $17,000; 'Kettles' 12G, 'Apache' Hep 11G

Minneapolis, April 8.

Some boxoffice-powered newcomers are demonstrating vitamine qualities for the turnstiles. Out in front is the reissued "Snow White." But nearly as strong is "Battle at Apache Pass" with sock session at smaller State. "Steel Town" looms good at Gopher. "Ma and Pa Kettle at Fair" shapes good at Radio City. Tough opposition for pix are the "Ice Follies" and the Sportsmen's Show, drawing thousands nightly.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)—"Quo Vadis" (M-G) (6th wk). Forte $7,000. Last week, $7,700.

Gopher (Berger) (1,000; 50-76)—"Steel Town" (U). Well-liked picture aided by heavy exploitation. Good $5,000. Last week, "Viva Zapata!" (20th) (3d wk), $3,600.

Lyric (Par) (1,000; 50-76)—"Mutiny" (UA). Okay $5,000. Last week, "Green Glove" (UA), $6,000.

Radio City (Par) (4,000; 50-76)—

(Continued on page 27)

Det. Marks Time Albeit 'Snow White' Fat 18G, 'Skies' Dim 17G, 'Trees' 12G

Detroit, April 8.

Despite Holy Week, "Snow White" looks great currently at the Michigan. "Greatest Show" at the Madison and "Quo Vadis" at the Adams are slackening a little but both are still very strong on their longruns. "Red Skies Montana" is dull at the Fox; ditto for "Big Trees" at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Red Skies Montana" (20th) and "Stronghold" (Lip). Show $17,000 or near. Last week, "5 Fingers" (20th) and "St. Benny the Dip" (UA), $16,000 in second week.

Michigan (United Detroit) (4,000; 70-95)—"Snow White" (RKO) (reissue) and "Treasure of Lost Canyon" (U). Swell $18,000. Last week, "Bugles in Afternoon" (WB) and "Mr. Lord Says 'No'" (Lip), $10,000.

Palms (UD) (2,900; 70-95)—"Big Trees" (WB) and "Smith vs. Scotland Yard" (RKO). Slim $12,000. Last week, "Tembo" (RKO) and "Pace Thrills" (Mono), $15,000.

Madison (UD) (1,900; 90-$1.25)—"Greatest Show" (Par) (7th wk). Sturdy $13,000. Last week, $14,000.

United Artists (UA) (1,900; 70-95)—"Something to Live For" (Par) and "Fort Osage" (Mono) (2d wk). Down to $8,000. Last week, oke $11,200.

Adams (Balaban) (1,700; 90-$1.25)—"Quo Vadis" (M-G) (6th wk). Steady $12,000. Last week, $14,000.

Lent, Storm Slough Chi But 'Apache' Wow $32,000; 'North'-Vaude Slight 20G in 2d, 'Queen' Bright 17G, 7th

Chicago, April 8.

Loop houses are being stunned this week by the Lenten doldrums, with stormy weekend weather and threat of steel strike (many plants are near here) contributing to the gloom. Only saving grace seems the longrun pictures and the one new opener, "Battle at Apache Pass." "Apache" at the State-Lake benefited by world preem hoopla, bringing in Jeff Chandler and some Apache Indians to spark the preem. It was a new opening day high for U pix there, and week will be greatest for any Universal film there. Smash $32,000 looms.

"Quo Vadis" at the Oriental is staunch with $23,000 shaping for eighth week while "African Queen" at the Woods in seventh frame appears equally strong with $17,000. The Japanese import, "Rashomon," in fifth stint at Ziegfeld still is neat $3,000.

"Model and Marriage Broker" at Grand looks slight in second week. "Hong Kong" and "Dangerous Ground" at Roosevelt shape lukewarm. "Big Trees" and "Captain Blood" at United Artists, also two-weeker, is disappointing. "Wild North" at the Chicago, also in second, looms drab though backed by vaude.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Wild North" (M-G) with vaude (2d wk). Blah $20,000. Last week, $32,000.

Grand (RKO) (1,500; 55-98)—"Model and Marriage Broker" (20th) (2d wk). Not too much doing here with $7,800. Last week, $12,000.

Oriental (Indie) (3,400; 98-$1.25)—"Quo Vadis" (M-G) (8th wk). Holding strong with $23,000. Last week, $25,450.

Roosevelt (B&K) (1,500; 55-98)—"Hong Kong" (Par) and "Dangerous Ground" (RKO) (2d wk). Minor $7,000. Last week, $11,000.

State-Lake (B&K) (2,700; 55-98)—"Battle at Apache Pass" (U) and "Here Comes Nelsons" (U). Premier here is helping to grab smash $32,000. Last week, "Girl in Every Port" (RKO) and "Sword's Point" (RKO) (2d wk), $9,000.

United Artists (B&K) (1,700; 55-98)—"Big Trees" (WB) and "Captain Blood (WB) (reissue) (2d wk). Weak $8,000. Last week, $12,000.

Woods (Essaness) (1,073; 98)—"African Queen" (UA) (7th wk). Award winner is still staying up there with lush $17,000. Last week, $21,000.

World (Indie) (587; 80)—"St. Matthew Passion" (Indie) (3d wk). Nifty $3,500 for final frame. Last week, $4,000.

Ziegfeld (Lopert) (480; 98)—"Rashomon" (RKO) (5th wk.) Picked up slightly from awards to fast $3,000. Last week, $2,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L'ville Lagging Albeit 'Apache' Lusty $13,000; 'Aaron' Slick With 9G

Louisville, April 8.

Current biz outlook at first-runs is for slow trade, with a few weeks. Holy Week is poorest stanza of year for film houses here, and this year likely will run true to form. One exception is the State, where "Battle at Apache Pass" is overriding the pre-Easter sag with a lively $13,000 in sight.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Indian Uprising" (Col) and "Magic Face" (Col). Puny $3,000. Last week, "Red Skies Montana" (20th) and "First Legion" (UA), $4,000.

Mary Anderson (People's) (1,200; 54-75)—"Big Trees" (WB). Slow $5,000. Last week, "Streetcar" (WB) (11 days), $9,000 for popscale date.

Rialto (Fourth Avenue) (1,200; 54-75)—"Aaron Slick Punkin Crick" (Par) and "Wings of Danger" (Lip). Neat $9,000. Last week, "Greatest Show" (Par) (3d wk), big $13,000.

State (Loew's) (3,000; 45-65)—"Battle Apache Pass" (U) and "Finder's Keepers" (RKO). Nice $13,000 or over, in spite of pre-Easter dip at downtown houses. Last week, "African Queen" (UA) and "Man With Cloak" (M-G) (2d wk), $11,000.

Strand (FA) (1,200; 54-75)—"Return Of Texan" (20th) and "Waco" (Mono). Sluggish $3,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Hold Line" (U) (2d wk), okay $4,000.

'City' Standout in Hub, Bright 14G

Boston, April 8.

Holy Week and bus strikes will combine to bop biz this stanza with first run activity, largely slow. "Captive City" at Boston looks best with solid session. "Steel Town" at Memorial is below hopes. "Big Trees" at Paramount and Fenway is slow. Return of "The River" at Beacon Hill shapes sturdy. "African Queen" in third stanza at State and Orpheum is skidding.

Estimates for This Week

Astor (B&Q) (1,200; 50-95 — "Something to Live For" (Par) (2d wk). Dived to $6,000 following oke $10,500 first-round.

Beacon Hill (Beacon Hill) (682; 50-90)—"The River" (UA) and "The Guest" (20th). Nice $8,500 shapes for second time around here. Last week, "The Medium" (Indie) and "Souvenir" (Indie), $3,400.

Boston (RKO) (3,000; 40-85) — "Captive City" (UA) and "Dark Man" (Indie). Solid $14,000. Last week, "Meet Danny Wilson" (U) and "Lady of Burlesque" (Indie) (reissue), $8,000.

Exeter (Indie) (1,300; 60-80) — "Rashomon" (RKO) (3d wk). Off to about $5,000 but still good. Last week, $6,000.

Fenway (NET) (1,373; 40-85) — "Big Trees" (WB) and "Hangman's Holiday" (Indie). Mild $4,000. Last week, "Bugles in Afternoon" (WB) and "South of Caliente" (Rep), $5,300.

Memorial (RKO) (3,000; 40-85)—"Steel Town" (U) and "Kisenga" (Indie). Moderate $12,000. Last week, "Flesh and Fury" (U) and "Waco" (Mono), $13,000.

Metropolitan (NET) (4,367; 90-$1.25) — "Greatest Show" (Par) (4th wk). With two days added shapes about $17,000 on final 9 days. Last week, $18,000.

Orpheum (Loew) (3,000; 40-85)—"African Queen" (UA) (3d wk). Off to about $11,500 for final stanza after nice $16,000 for second.

Paramount (NET) (1,700; 40-85) —"Big Trees" (WB) and "Hangman's Holiday" (Indie). Slender $9,000. Last week, "Bugles in Afternoon" (WB) and "South of Caliente" (Rep), $11,000.

State (Loew) (3,500; 40-85) — "African Queen" (UA) (3d wk). Final frame shapes about $6,000. Last week, fairish $9,000.

'APACHE' GREAT 11G, SEATTLE; 'OSAGE' 8G

Seattle, April 8.

Biz is not so strong here this session albeit "Battle at Apache Pass" is faring well. It is great at the small-seater Liberty. "Snow White" also looks big while "Fort Osage" is rated nice.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Streetcar" (WB) (m.o.). Big $5,000. Last week, "Steel Town" (U) and "Danny Wilson" (U) (2d wk), big $3,800.

Coliseum (Evergreen) (1,829; 65-90) — "Ft. Osage" (Mono) and "Hold Line" (Mono). Nice $8,000. Last week, "Rodeo" (Mono) and "Jet Job" (Mono), $6,700.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Something to Live For" (Par) and "Dark Man" (Indie). Thin $7,500. Last week, "Zapata!" (20th) and "Tony Misbehaves" (Indie) (2d wk), $7,400.

Liberty (Hamrick) (1,650; 65-90)—"Battle at Apache Pass" (U). Great $11,000 or near. Last week, "Rancho Notorious" (RKO) and

(Continued on page 27)

PITT WAY OFF ALBEIT 'SHOW' BIG $20,000, 2D

Pittsburgh, April 8.

Two holdovers, "Greatest Show on Earth" at Penn and "Five Fingers" at Fulton, are beating the customary Holy Week blues, but there isn't much doing elsewhere here. "Big Trees" is very slow at the Stanley. Harris is in the doldrums with dual reissue of "Laura" and "Snake Pit" and Squirrel Hill doesn't look for much from its new one, "The Last Holiday."

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"5 Fingers" (20th) (2d wk). Holding up very well at $5,000 or over, best Holy Week figure here in years. Last week, fine $8,000.

Harris (Harris) (2,200; (50-85)—"Laura" (20th) and "Snake Pit" 20th) (reissues). Sad $4,000 or less. Last week, "My Six Convicts" (Col), nice $7,500.

Penn (Loew's) (3,300; 50-$1.25)—"Greatest Show" (Par) (2d wk). Still strong and will stick through Easter week, probably moving to the smaller Ritz then. Great $20,000 on top of $30,000 last week.

Squirrel Hill (WB) (900; 50-85)—"Last Holiday" (Indie). Thin $2,000. Last week, "Mr. Lord Says No" (Indie), $1,500.

Stanley (WB) (3,800; 50-75)—"Big Trees" (WB). Slight $8,000. Last week, "Aaron Slick Punkin Crick" (Par), only $6,000, poorest here in some time.

Warner (WB) (2,000; 50-85)—"Slaughter Trail" (RKO) and "On Loose" (RKO). House is merely holding its franchise, modest $4,000. Last week, "Flaming Feather" (Par), $6,000 in 10 days.

H.O.s Bop Philly; 'Fingers' Hot 12G

Philadelphia, April 8.

Near tornado last Saturday (5) and the usual downbeat of Holy Week are putting skids under trade here this session. An oversupply of holdovers also is clipping biz. Of the new entries, both "Les Miserables" and twin bill of "Tale of Five Women" and "Royal Journey" are doing well. "Rose of Cimarron" is rated okay at the Stanton. "Snow White" is holding very well in third round.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Streetcar" (WB) (3d wk). Oke $5,300. Last week, $7,000.

Boyd (WB) (2,360; 50-$1.50) — "Greatest Show" (Par) (7th wk). Held at $6,500. Last week, big $8,500.

Earle (WB) (2,700; 50-99) — "Wild North" (M-G) (2d wk). Fair $8,000. Last week, $12,000.

Fox (20th) (2,250; 50-99)—"Five Fingers" (20th) (3d wk). Good $12,000. Last week, $13,000.

Goldman (Goldman) (1,200; 50-99)—"Sniper" (Col) (2d wk). Nice $11,000. Last week, $16,000.

Mastbaum (WB) (4,360; 90-$1.50) —"Quo Vadis" (M-G) (9th wk). Held at $8,000. Last week, fine $9,500.

Midtown (Goldman) (1,000; 50-99)—"Tale of Five Women" (UA) and "Royal Journey" (UA). Oke $6,000. Last week, "Meet Me St. Louis" (M-G) and "Babes in Arms" (M-G) (reissues), $5,000.

Randolph (Goldman) (2,500; 50-99)—"Snow White" (RKO) (reissue) (3d wk). Off to $7,500. Last week, bright $15,000.

Stanley (WB) (2,900; 50-99) — "Big Trees" (WB) (2d wk). Down to $5,500 in 3 days. Last week, dull $10,000.

Stanton (WB) (1,473; 50-99) — "Rose of Cimarron" (20th). Okay $7,000. Last week, "Hoodlum Empire" (Rep) (2d wk), $5,000.

Trans-Lux (T-L) (500; 85-$1.20) —"Detective Story" (Par) (21st-final wk). Okay $5,500 in 8 days. Last week, $5,400.

World (G&S) (500; 50-99)—"Les Miserables" (Indie). Good $4,300. Last week, "Hotel Sahara" (UA), $3,000.

'David' Trim $14,000, Mont'l; 'Kid' Fancy 12G

Montreal, April 8.

Following success of bringing back "Streetcar," Consolidated Theatres has returned "David and Bathsheba" at popular prices to Loew's, and it is doing well. "Girl in Every Port" at Princess is fine but standout of newcomers is "Cimarron Kid" at the Imperial with big total.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Streetcar" (WB) (2d wk). Off to $12,000 following nifty $19,000 opener.

Capitol (C.T.) (2,412; 34-60) — "Something Live For" (Par). Fine

(Continued on page 27)

B'way Eyes Easter Upbeat After Lag; 'Song'-Vaude Big 90G, 'Happen' 14G, 'White Suit' Sock 18½G, 'Encore' 16½G

Despite five new bills, the current session at Broadway first-runs is feeling the effect of Holy Week as usual. The weather also has proved no help, with rain last Saturday washing out most of the matinee business. Mild temperatures also cut in Sunday (6). However, an improved tone is anticipated starting today (Wed.) when most schools start Easter Week vacations. Influx of out-of-town visitors and the end of Lent also are expected to perk up trade for the coming stanza.

Biggest money for a newcomer goes to "Song In My Heart" with Easter show headed by Bill Hayes and Divena at the Roxy. It is heading for big $90,000 in first week. "Anything Can Happen" looks like only fair $14,000 or less at the Mayfair. "Hong Kong," also new, shapes mild $12,000.

Limelight for new films currently is being taken by the arty theatres. "Man in White Suit" wound up its first week with a terrific $18,500 at the Sutton, a new opening-week record for house. "Encore" is finishing the initial session at the Normandie with a sock $16,500.

"Singin' In Rain" with annual Easter stageshow, is holding almost even with the first week's big total, with $144,000 in prospect at the Music Hall. Trade slipped last Thursday and Friday along with the rest of the Street, but the weekend soared. In fact, last Saturday's total topped the corresponding day of the initial week.

"My Six Convicts" dipped to a nice $17,000 in second Astor round. "Marrying Kind" continued to run ahead of it, with fancy $19,000 in sight for fourth week at the Victoria.

"African Queen" wound up its seven-week run at the Capitol last night (Tues.) with a surprisingly robust $28,000 for final stanza. "My Son, John" replaces today (Wed.). "Meet Danny Wilson," with Frank Sinatra heading stageshow, is off to okay $54,000 in second week at the Paramount. "Bend of River," with Billy Eckstine and Fran Warren topping stage bill, opens at Par flagship today.

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"My Six Convicts" (Col) (2d wk). Second round ending today (Wed.) is off to nice $17,000 after great $23,000 opener. Stays.

Baronet (Reade) (430; 74-$1.20)—"Pardon My French" (UA) (2d wk). Initial session ended last Friday (4) very disappointing $3,200. "Passion for Life" (Indie) opens Saturday (12).

Capitol (Loew's) (4,820; 70-$1.80) —"My Son, John" (Par). Opens today (Wed.). Last week, "African Queen" (UA) (7th wk) wound up highly successful run with $28,000 after smash $40,000 for sixth stanza.

Criterion (Moss) (1,700; 50-$1.80) —"Sword's Point" (RKO). Opens today (Wed.). Last week, "Captive City" (UA) (2d wk) off to about $6,500 after mild $10,500 opening stanza.

Guild (Guild) (565; 74-$1.50)—"Royal Journey" (UA) (6th wk). Holding at about $5,000 after $5,300 last week. Goes seventh round.

Globe (Brandt) (1,500; 50-$1.80) —"Hong Kong" (Par). Initial week ending tomorrow (Thurs.) looks mild $12,000. Holds. In ahead, "Red Skies Montana" (20th) (2d wk), $6,500.

Fine Arts (Davis) (468; 90-$1.80) —"Lavender Hill Mob" (U) (26th wk). The 25th round ended Monday (7) pushed up to $6,700 after solid $5,700 for 24th week.

Holiday (Zatkin) (950; 50-$1.80) —"Outlaw Women" (Lip). Week ending tomorrow (Thurs.) heading for $6,000, fine. Holds. Last week, "Lili Marlene" (RKO), light $3,000 and below hopes.

Mayfair (Brandt) (1,736; 50-$1.80) —"Anything Can Happen" (Par). Week ending today (Wed.) looks only fair at less than $14,000, reviews apparently not helping. Way below hopes in view of extensive advance ad campaign. Holds. In ahead, "Sailor Beware" (Par) (9th wk) $13,000, winding up highly profitable run.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par) (2d wk). First session ended last night (Tues.) hit sock $16,500. In ahead, "Something to Live For" (Par) (4th-wk-5 days), $3,200.

Paramount (Par) (3,664; 80-$1.80) —"Bend of River" (U) with Billy Eckstine, Fran Warren, Bobby Sargent, Will Bradley orch onstage. Opens today (Wed.). Last week, "Meet Danny Wilson" (U) with Frank Sinatra, Frank Fontaine, Buddy Rich orch heading stageshow (2d wk), off to $54,000 after good $64,000 opening week.

Park Avenue (Reade) (583; 90-$1.50) — "Faithful City" (RKO). Opened Monday (7). Last week, "Just This Once" (M-G) (3d wk), held at $4,000 after big $4,200 for second round.

Paris (Indie) (568; $1.25-$1.80)—"The River" (UA) (31st wk). The 30th frame (fourth of continuous-run) ended Sunday (6) held at $6,500 after fine $7,000 for 29th week. Stays.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Singin' In Rain" (M-G) with annual Easter stageshow (2d wk). Holding at great $144,000 or near. Last week, big $145,000. Stays indef. Starts using extra performances on Friday (11) to continue through Easter Week.

Rivoli (UAT-Par), (2,092; 90-$1.80)—"Viva Zapata!" (20th) (9th-final wk). Holding at $8,200 in final eight days after $9,000 for eighth session. "Valley of Eagles" (20th) opens Friday (11).

Roxy (20th) (5,886; 80-$2.20) — "With Song in Heart" (20th) plus Easter bill including Bill Hayes and Divena onstage. First week winding up tomorrow (Thurs.) heading for big $90,000 or close. Holds, of course. In ahead, "Deadline—U.S.A." (20th) with Gloria De Haven, Noonan & Marshall topping stageshow (3d wk), off to $50,000 despite previews of "Heart."

State (Loew's) (3,450; 55-$1.25)—"Flesh and Fury" (2d wk). Stanza ending today (Wed.) is off to around $10,000 after fine $18,000 opening round. Stays two extra days, with "Tomorrow Is Too Late" (Indie) opening Saturday (12).

Warner (WB) (2,756; 85-$2) — "Jack and Beanstalk" (WB) with Gene Nelson, Louis Jordan and his Tympany Five, Ella Mae Morse, Harvey Stone onstage. Opened stoutly Monday (7). Last week, Sadler's Wells Theatre Ballet wound up two-week run on stage.

Sutton (R&B) (561; 90-$1.50) — "Man in White Suit" (U). First week ended Monday (7) terrific $18,500, new high for opening session here. Long lines over weekend. Stays indef. Last week, "Tales of Hoffmann" (Indie) (14th wk-6 days), $4,000.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Murder in Cathedral" (Indie) (3d wk). Second round ended Monday (7) dipped to $4,200 after okay $6,000 opening week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Young and Damned" (Indie) (3d wk). Second round ended Saturday (5) held at $5,500 after nice $7,500 for first week.

Victoria (City Inv.) (1,060; 70-$1.80) — "Marrying Kind" (Col) (4th wk). Present stanza ending today (Wed.) is holding at fancy $19,000 after $23,000 for third round. Stays.

Prov. Perks to Normal; 'Town' Tall at $10,000, 'Young Man' Dull $9,000

Providence, April 8.

Week's takes are closer to normal again. Leading the list is Majestic's "Steel Town." State is in second place with "Young Man With Ideas," only moderate. RKO Albee's "Highwayman" looks fair.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Highwayman" (Mono) and "Aladdin and Lamp" (Mono). Fair $7,000. Last week, "Sword's Point" (RKO) and "Pace That Thrills" (RKO), good $8,000.

Majestic (Fay) (2,200; 44-65) — "Steel Town" (U) and "Waco" (Mono). Fine $10,000. Last week, "Bugles in Afternoon" (20th) and "Secret Flight" (Rep), same.

Metropolitan (Snider) (3,100; 44-65) — "Captive City" (UA) and "Stars and Guitars" (Rep). So-so $4,500. Last week, "Ft. Osage" (Mono) and "Newshound" (Mono), same $4,500.

State (Loew's) (3,200; 44-65) — "Young Man With Ideas" (M-G) and "Shadow In Sky" (M-G). Slow $9,000. Last week, "African Queen" (UA) and "Panelled Door" (Indie) (2d wk), oke $9,200.

Strand (Silverman) (2,200; 44-65) "Knock On Any Door" (Col) and "Tokyo Joe" (Col) (reissues). Opened Monday (7). Last week, "Greatest Show" (Par) (3d wk), still good at $8,500.

M-G-M's GIANT NEW AD CAMPAIGN BEGINS!

M-G-M has met the challenge of the times with ACTION—not words!

Here is the most exciting and effective advertising plan in 10 years! It's the talk of the industry!

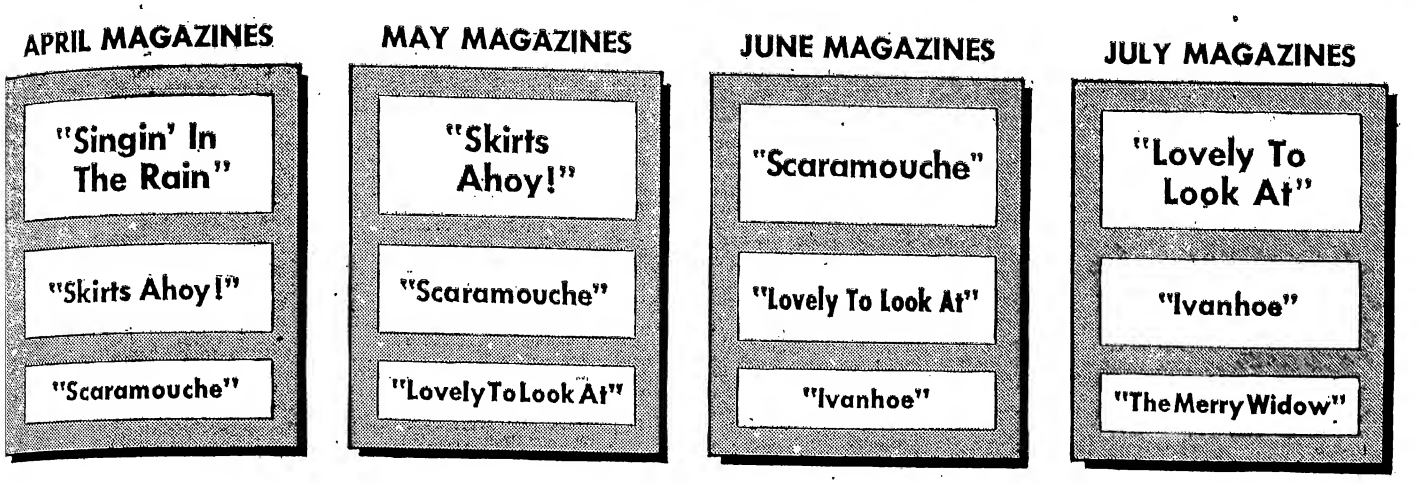
BIG pictures merit BIG promotion!

M-G-M is investing a fortune in the biggest nationwide saturation plan ever devised to help theatres everywhere.

M-G-M has launched its "Movie-of-the-Month Calendar" ads in leading national magazines with multi-million circulation.

Full-page ads in four colors are telling your patrons about M-G-M's great attractions.

(To the right is a small reproduction of a typical full-page, four-color M-G-M Calendar ad.)



M-G-M CALENDAR ADS PLUG EACH PICTURE FOR 3 MONTHS!

The ad page layouts above show the contents of "M-G-M Movie-of-the-Month Calendar" ads for four months. Study the titles and you will see how this unique rotating plan pre-sells three important M-G-M pictures at the same time, and finally during the month of release brings the picture of that month to a prominent spot at the top of the advertisement.

156,370,000 READERSHIP FOR EACH BIG M-G-M PICTURE ADVERTISED!

Here are the magazines that M-G-M is using to span the nation:

McCALL'S	REDBOOK	PHOTOPLAY
WOMAN'S HOME COMPANION	COSMOPOLITAN	PARENTS' MAGAZINE
LADIES' HOME JOURNAL	MODERN SCREEN	MOVIE LIFE
AMERICAN	SCREEN STORIES	MOVIE STARS PARADE
GOOD HOUSEKEEPING	SCREENLAND	MOTION PICTURE
TRUE STORY	SILVER SCREEN	MOVIELAND

P. S. And remember that M-G-M's new Calendar ads are *in addition* to our many other promotional activities: Picture-of-the-Month column (62 million readership), newspaper teaser ads, regular spot radio announcements in 33 cities, full-page color ads in American Weekly, Pictorial Review, Parade, This Week.

ONLY ONE COMPANY DOES IT!

Foreign Pix Spurt Toward Peak U.S. Dates; Play Half N.Y. Arties

Foreign product is getting an unusually strong play in American theatres. Of 29 New York arty theatres currently playing out-of-ordinary product, generally first-run, 15 are showing foreign fare. Of this total, perhaps 10 are rated a chance of getting additional bookings in key cities of the U. S., some on big circuits.

Hollywood product has always been able to find a market in foreign territories, but foreign pix have found it tough going in this country, largely because of their limited story scope. The swing to stories and pictures of American acceptability in recent years has met with a sharp upbeat in bookings. Probably the outstanding example of how far the pendulum has swung towards U. S. public acceptance of foreign films is "Rashomon." Fundamentally a melodrama understandable to most audiences, Japan-made picture is a long step from product formerly turned out by Nippon producers, when the staid, ancient form of drama was employed. "Rashomon" is being distributed in America by RKO and already has played well in numerous key arty theatres.

The old complaint of foreign companies that they were unable to get playing time in the U. S. was partially answered by the formation of the Advisory Unit for Foreign Films of the Motion Picture Assn. of America. This was created to wipe out the feeling that the U. S. was a field that could not be penetrated by foreign pix, as well as to make better relations in the world market. Group has tried to act as a guide on what will and won't go on the screen here.

This unit has aided foreign producers in obtaining outlets for their product or actual deals. It also has assisted them to study U. S. production methods as well as permit them to bring in films in bond. Latter has enabled them to attempt deals and, if failing, to be able to take their films back without paying duty here.

Besides "Rashomon," "Fabiola," distributed by UA; "Tomorrow Is Too Late," the N. Y. State's Easter picture; "The River," also UA; "Lavender Hill Mob" (U) and "Royal Journey" are examples of foreign product now getting a break here or about to get extensive playdates.

Insistence in turning out whatever subjects they want to and not following the cultural acceptance of most American audiences apparently put the brakes on "Los Olvidados," Mexican meller, which now is playing at N. Y. Trans-Lux 52d St. under the title of "Young and Damned." Pic was launched in several foreign-language houses about three months ago without creating much stir. A production code seal was never asked of the MPAA, and the brutality, moral aspects and generally sordid angles cited by crix, promise to give it tough sledding if ever submitted for PCA approval. It is to avoid repetition in the production of this type of films that the Mexican government now is insisting on screen vehicles which will measure up closer to Legion of Decency rules and make for stronger U. S. boxoffice.

The boxoffice for foreign pictures at these arty houses has been so consistently good in recent months that the old tag of "sure-seater" has been tossed into the discard. Simply because a patron no longer is sure of getting a seat.

Students Take Over Upstate N.Y. Theatre

Buffalo, April 8.

Abandonment of the May Theatre, only show place in the Mayville, N. Y. community, has been averted by the high school students of the Mayville and Chautauqua Central Schools, who have taken over the house on a year-round plan of operation.

Under a setup approved by the Mayville Chamber of Commerce, Community Theatre, Inc., a non-profit organization, has been incorporated to operate the house under the direction of 12 students elected by the student body, plus an adult board of directors. Blatt Bros. Corp. closed the theatre six months ago due to poor business. It is being reopened currently by two Mayville businessmen on an interim basis.

U Stars to Mex. City Fete

Mexico City, April 8.

Universal stars Ann Blyth, Shirley Winters and Piper Laurie and some top U execs are to feature the annual city government-sponsored Spring Festival, April 19-27, for the benefit of undernourished children. Tita Grey, local beauty, was elected festival queen.

Personals in top cinemas here by visiting stars have been arranged by Alfredo Holguin, local U manager.

Trans-Lux Optimistic Despite 1951 Loss; Economies Effected

Although operations of Trans-Lux Corp. and its wholly owned subsidiaries in 1951 resulted in a loss of $30,648, board chairman and president Percival E. Furber points out in the company's annual report that overall activities for the first quarter of 1952 have indicated a "favorable reversal" in trend compared to last year.

Report, released this week, informs stockholders that a number of steps have been taken to effect economics in the firm's theatre department. Trans-Lux Monroe Theatre, N. Y., has been leased to CBS for a five-year term on the theory that disposal of the Monroe would benefit the b.o. of two nearby T-L houses, the Colony and T-L 72nd St.

Company's consolidated statement of profit and loss shows that gross income from its theatre division amounted to $1,268,035. Operating expenses of $1,242,634 trimmed the total to $25,400. Provision for depreciation and amortization resulted in a net loss of $6,679. Outfit's ticker and newssign division fared better, racking up net income of $271,232.

Deduction of general administrative expenses, income taxes and various other charges resulted in the consolidated net loss for the year of $30,648. This compares with a net profit for 1950 of $50,350. Report also revealed that William M. Girden, presently a director, will not run for re-election. Board thus will be reduced to 14 directors, all of whom are up for re-election.

Company is also involved in a proxy fight which seeks to oust the existing management. Leading the group of minority stockholder dissidents is George G. Mason, a director of the Tuxedo, N. Y., National Bank. It's charged that the management is guilty of "waste of assets." Mason has set himself and six associates as nominees to replace the present board. Latter now comprises Harry Brandt, Milton C. Weisman and Lee Shubert, among others.

Rackmil Sees

Continued from page 5

the Universal annual stockholders' meeting has been postponed. Originally set for the first Tuesday in March, it was moved back to the last Thursday in April and is now slated to be held in Wilmington July 8.

Trade observers feel that by July the respective committees for Universal and Decca will have decided upon a practical means of effecting a merger of the two companies. If the plan is worked out it can then be submitted for stockholder approval.

In line with the closer relationship between U and Decca, Rackmil revealed that the companies are jointly producing a series of film programs for TV. Distribution and sales organization of Decca would be primarily used to handle such product to allay possible exhibitor enmity against Universal.

Stockholder meet, which lasted only 15 minutes, also saw re-election of the five-man Decca board. They are: Leonard W. Schneider, Decca exec-veepee; Major G. L. Lloyd, insurance consultant; Harold I. Thorp, investment banker; Samuel H. Vallance, an industrialist, and Rackmil.

Briefs From the Lots

Hollywood.

Gerald Mohr signed to star in **Albert Zugsmith's** "Invasion U. S. A.," replacing **Michael O'Shea**, who has a prior commitment . . . **Gail Davis** will ride with **Gene Autry** in "Wagon Team" at Columbia . . . **Scott Brady** and UI renewed their two-pictures-a-year deal for another year . . . "The Lusty Man" is third and final tag on Wald-Krasna's "This Man Is Mine," originally "Cowpoke" . . . **Leon Shamroy** assigned as cameraman on "Tonight We Sing" at 20th-Fox . . . **Susan Morrow** and Paramount terminated their contract, effective April 30 . . . **Leo Sholem** signed a term director ticket at UI . . . Metro assigned **Keenan Wynn** to "Sky Full of Moon," with **Norman Foster** directing.

"Monkey Business" is the final tag on 20th-Fox's "Darling, I Am Growing Younger" . . . **Dorothy Jarnac** signed as choreographer on two ballets in Metro's "Lili" **Aram Katcher** plays a spy in American Pictures' "Invasion, U. S. A." . . . Republic borrowed **John Derek** from Columbia for "Citizen Soldier," to be produced and directed by **John H. Auer** . . . Script changes in 20th-Fox's "Bloodhounds of Broadway" caused **Frank Fontaine** to withdraw from the cast to await another assignment . . . **Joseph Mell** signed to appear in two Metro pictures, "The Prisoner of Zenda" and "A Letter From the President" . . . **Elsa Lanchester** will play a housekeeper in "Pleasure Island" at Paramount.

Sol Lesser bought 30,000 feet of 16m film, shot by **Dana** and **Ginger Lamb** in Central American jungles, which will be turned into a feature titled "Quest for a Lost City" **Theron Warth** set a May 10 start for "Return to Paradise," which will be filmed in Samoa with **Mark Robson** directing . . . **Elaine Stewart** joined the "Tribute to a Bad Man" cast at Metro . . . **Ralph Moody** shifts from radio for a featured spot in Metro's "Letter From the President" . . . **Angela Stevens** will play femme lead in "Kid From Broken Gun," Durango Kid oater, at Columbia . . . Republic completed "The Toughest Man in Tombstone," delayed by snowdrifts at St. George, Utah.

"The Treasure of the Golden Condor" is final tag on "The Condor's Nest" at 20th-Fox . . . **Mauro Murphy** drew the femme lead in Family Films' "But One Way Out," with **Sam Hersh** producing and **Sam White** directing. . . . **Pat Buttram** repeats as **Gene Autry's** comic podner in "Wagon Team" at Columbia . . . **Ann Doran** joined the "Rose Bowl Story" cast at Monogram . . . **Hanne Axman** signed for a featured hole in **Sam Katzman's** "The Pathfinder" at Columbia . . . **Ted Seburn** resigned after 13 years as an assistant director for **Walt Disney** . . . **Jay Novello** signed for "Danger Forward" at Warners . . . Republic borrowed **John Barrymore, Jr.**, from RKO for a costarring role in "Citizen Soldier" . . . **Dick Jones**, former child actor, drew a featured role in Columbia's "Wagon Team." . . . **Jules Schermer** will produce "The Texas Rangers," aimed as a starrer for **Gary Cooper** at 20th-Fox.

Nancy Olson will costar with **John Wayne** in "Jim McLain," to be co-produced by Wayne and **Robert Fellows** for release by Warners . . . **Jules Buck** leaves 20th-Fox next month to set up his own indie production company . . . **Anne Bancroft** assigned "Tonight We Sing" at 20th-Fox . . . Estelita's next starrer at Republic is "Rosita From Rio," starting May 12 . . . UI signed **Mari Blanchard** for the **Leonard Goldstein** production, "Willie and Joe Back at the Front." . . . **Joan Leslie** costars with **Sterling Hayden** and **Ward Bond** in "Hellgate" for Commander Films. . . . **Mary Castle's** first film under her new UI contract is "Bad Man With a Gun" . . . **Chill Wills** signed for a key role in Republic's "Ride the Man Down."

Alfred Hitchcock signed **Montgomery Clift** to star in "I Confess," based on a French novel by **Paul Anthelme** . . . **Bert Freed** plays a soldier of fortune in "The Snows of Kilimanjaro" at 20th-Fox . . . Metro assigned **Kurt Kasznar** to the **Sigmund Romberg** role in "The Sigmund Romberg Story" . . . **Charles Stevens** celebrating his 40th year in films by playing the heavy in the Pine-Thomas production, "Tropic Zone" . . . **Big Boy Williams** plays a cavalryman in the **Randolph Scott** starrer, "The Outlanders" . . . **Maureen O'Sullivan** will play **Gigi Perreau's** mother in "Bonzo Goes to College" at UI.

Amusement Stock Quotations

(For the Week ending Tuesday (8))

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	38	11¼	10	10¼	—1
CBS, "A"	129	38⅜	34¾	37¼	— ⅜
CBS, "B"	55	38¼	34½	36⅞	— ⅞
Col. Pic.	14	12⅞	12⅜	12⅜	— ⅝
Decca	31	8⅜	8⅛	8¼	+ ⅛
Eastman Kodak	105	44½	43⅝	44⅛	+ ⅜
Loew's	119	16½	16⅛	16⅜	+ ¼
Paramount	45	28⅜	27	27½	— ⅝
Philco	110	30⅛	28¾	30	+ ¼
RCA	573	27¾	25⅞	26⅜	— ⅞
RKO Pictures	103	3¾	3½	3¾	— ⅛
RKO Theatres	203	3⅝	3¼	3½	
Republic	31	4¾	4½	4¾	+ ¼
Rep., pfd.	6	10⅝	10¼	10¼	— ⅜
20th-Fox	95	17⅞	17½	17⅝	+ ⅛
Un. Par. Th.	77	18½	18	18⅜	+ ⅛
Univ.	22	12¼	11¾	12⅛	+ ½
Univ. pfd.	.8	60½	57¼	60½	+3
Warner Bros.	144	14¾	14	14½	— ⅛
Zenith	46	78¾	74½	76¾	—1¼
N. Y. Curb Exchange					
Du Mont	72	17½	16⅞	17	
Monogram	92	22¾	20⅛	20¾	—2¼
Technicolor	92	22¾	20⅛	20¾	* — ¼
Over-the-Counter Securities			**Bid**	**Ask**	
Cinecolor			1⅝	2⅛	
Pathe			4⅜	4⅞	— ⅛
UA Theatres			5	6	— ¼
Walt Disney			7¼	8¼	

(Quotations furnished by Dreyfus & Co.)

Lichtman, Wolfson, Levy, Sullivan at Ga. Meet

Atlanta, April 8.

Al Lichtman, 20th-Fox sales chief, will be the sole rep of the production-distribution wings of the industry at the fifth annual convention of the Motion Picture Owners of Georgia to be held at the Biltmore Hotel here April 13-15. Among others scheduled to address the conclave are Mitchell Wolfson, Gael Sullivan and Herman Levy, respectively prez, exec secretary and general counsel of the Theatre Owners of America.

Meet is slated to start Monday (14), when both distribution and exhibition are to attend an open session. For the following morning a closed meet for exhibs has been pencilled in to discuss trade practices and elect new officers and directors. During the afternoon the first "grievance panel" meeting for the Atlanta area will be held. Convention will wind up in the evening with a banquet and dance.

Upstate N. Y. Ozoners Open

Albany.

Michael Zala, former New York circuit manager and a Johnstown exhibitor for several years, appointed manager of Harry Lamont's Overlook Drive-in, Poughkeepsie.

Clifford Swick, former Smalley Theatre manager, will have charge of Lamont's Vail Mills Drive-in near Gloversville this season.

The three area Fabian outdoor theatres, Mohawk, Saratoga and Auto-Vision, reopened. George Seed, manager of the chain's Cohoes Theatre, is supervising the drive-ins this year. He replaced Leo Rosen, now working on television for Fabian in New York.

Bank Financing

Continued from page 5

was Krim's announcement last week officially confirming that UA operated in the black last year, and he and his pards now pocket 50% of the outstanding stock under their agreement with co-owners Charles Chaplin and Mary Pickford.

Gottlieb's borrowing from Chemical also was seen indicating that the banks, in relaxing their previous demands of a 100% guarantee by indie producers, might now rely substantially on film-makers' records. Gottlieb, who formerly produced for Warners, Universal and RKO, consistently lenses low-budget product, such as "Fighter," and he claims an impressive profits record.

The producer switched to indie production, he said, because of "controls" at major studios. Indie filming, he added, provides him with full freedom of action and he finds this plenty desirable. Next on his sked is "Billy Rose's Broadway Tales," which will present four short stories by Rose, who also will appear in the pic. Gottlieb's wife is Polly Rose, Billy's sister.

Peck Hurt in Fall, Delays 20th's 'Snows'

Hollywood, April 8.

Production on Darryl Zanuck's production of "Snows of Kilimanjaro" will be delayed while Gregory Peck recovers from a torn ligament and ruptured blood vessel in his left leg, suffered when he fell while carrying Ava Gardner across a rough terrain. He's bedded at home.

Length of delay is not yet determined.

Portland, Ore., Censors Relax Toward Art Pix

Portland, Ore., April 8.

Portland's cinema censors have quietly remodeled their code. The Guild Theatre's current showing of "LaRonde," a French film, is the proof.

In June, 1950, the city censors got into a big fuss, when they ordered a scene cut from the Italian film, "The Bicycle Thief." The ensuing fight, supported by considerable public opinion and editorial support, was carried to court by the Guild Theatre manager, Marty Foster, and they ruled in favor of the film.

A resulting change in the attitude of the censors, particularly toward the "art" theatre is evident. "La Ronde" was banned from many cities, and was viewed by the local censor board three times. With a few slight adjustments, the film was passed for the Guild Art Theatre.

The censor board is still in existence, but will be more lenient for pictures showing at the Guild, due to the specialized patronage.

'If Moscow Strikes' Set For M of T Release

March of Time has re-entered the theatrical pix field with the company's announcement that it has set for release "If Moscow Strikes," a new feature-length journalistic film. Pic will preem at the Guild Theatre, N. Y., following the run there of United Artists' "Royal Journey."

MOT will handle sales and distribution of the film on its own, with National Film Service handling the actual physical distribution. Film and title have been tested by MOT in several situations.

According to Phil Williams, MOT's theatrical sales topper, Time-Life subsid is mapping an extensive national advertising and exploitation campaign for "If Russia Strikes."

Souvaine Names Tunick

Eugene Tunick has been appointed midwestern sales manager for Souvaine Selective Pictures, headquartering in Cincinnati. He had been Cincinnati's branch manager for Lippert.

Inside Stuff—Pictures

With ten personalities in New York for promotional activity for six pictures within a 10-day period, Universal's flackery had to adopt a Solomon complex to reap the greatest rewards from the presence of such a large contingent. Not wishing to wear out its welcome with its New York newspaper, magazine, radio and television contacts, department faced the task of spotting and spreading the players around the various media in order to obtain maximum number of breaks.

In New York during the 10-day period were Tony Curtis and Jan Sterling for "Flesh and Fury," Ann Sheridan, Howard Duff and John Lund for "Steel Town," Frank Sinatra for "Meet Danny Wilson," Susan Cabot and Jeff Chandler for "Battle of Apache Pass," Julia Adams for "Bend of the River" and Joyce Holden for "Bronco Buster."

Distributors' complaints that most tradescreenings, particularly in the midwest, have been poorly attended may be easing off shortly, at least in the northwest Iowa area. Exhibs in that section have come up with a plan which calls for mass regional screenings at regular intervals. Idea provides for three full-length features to be run off—one in the morning and the others after lunch. It was felt that in the past a screening of only one film wasn't worth a theatreman's time to travel a great distance. "Pride of St. Louis" (20th), "With a Song in My Heart" (20th) and "Sound Off" (Col) were tradescreened at the Uptown Theatre, Sioux City, last week, under the scheme.

Humphrey Bogart may walk off with one of the heftiest payoffs to a star for a single film in recent history, via his participation deal with the Sam Spiegel-John Huston indie, "African Queen," which is being distributed by UA.

Bogart is receiving 17% of the net distribution profit. On the basis of the film's current big b.o. performance, "Queen" is headed for a net of over $2,000,000. That's after negative, prints, distribution and ad-pub costs are recouped. Adds up to $340,000 for Bogart, whose proceeds are being aided, of course, by fact that he recently won the Academy Award for "Queen."

Heated protests in Congress recently that the Defense Dept. was wasting taxpayers' money in buying radio and TV time to help recruiting is indirectly benefiting the film industry. Squawks of several lawmakers resulted in cancellation of three radio shows bankrolled by the Government.

Loss of air time, plus the knowledge that good public relations must be maintained, has resulted in a greater spirit of cooperation between the Defense Dept. and the major Hollywood studios—at least as far as exploitation tie-ins are concerned.

Chorines are flocking to Hollywood again after an eastward surge for television. LeRoy Prinz, currently lining up dancing talent for "April in Paris" at Warners, reported that the westward movement is due to two reasons—one is that the major film studios are concentrating on high-budget musicals with plenty of song-and-dance numbers; the other is that eastern TV is already crowded with femmes established in the N. Y. musical comedy field.

20th-Fox's "David-and Bathsheba" has been offered at flat rental to two Iowa situations, current bulletin of Allied of Iowa, Nebraska & Mid-Central advises its membership. It points this out "just to show that sometimes it is only 'must' percentage as long as they (the distribs) can get takers." Bulletin goes on to assert that "no smalltown theatre can tie up any portion of its playing time with percentage pictures and show a profit."

"No small-town exhibitor should play percentage pictures" was the recent opinion reached at a Little Falls, Minn., North Central Allied regional meeting, attended by 35 of the surrounding territory's theatre-owners. There was no formal action, however, putting the exhibitors on record to boycott percentage deals.

All Tinters in 3 Years

Continued from page 7

process, and 20th-Fox is reportedly working on its own process.

In addition, Technicolor is increasing facilities for the treatment of its own as well as other processes.

While Techni continues to dominate the color field, some advancement has been made by the other color processes. This year will see an increasing number of films under the labels of Supercinecolor, Natural Color, Tru-Color, Ansco and WarnerColor. During 1951, 76 feature-length pictures were produced in color by Techni, as compared to a total of 70 in 1950. Despite an increase of color pictures by the other tint companies, it's estimated that Techni's output for 1953 will be considerably higher.

A prediction that all professional films will be in full color in the near future was voiced last week by John Nickolaus, superintendent of photography of Metro. M-G exec made the forecast following a visit to Rochester, N. Y., where he studied the latest color films developed by Eastman Kodak.

The interest and turn to color is reflected in the upbeat financial report issued by Techni. Report shows an operating profit of $5,958,583 for 1951 as compared to $4,258,822 for 1950. Report announces that Techni's expansion program is expected to increase the rate of the annual volume of sales of positive prints to about 440,000,000 feet by the middle of 1952 and to about 600,000,000 feet by early 1953.

Report notes that despite increases in cost of raw materials and labor during 1951, price reductions had been instituted during the year, most important being a drop in the base price for release prints of from 5.48c. to 5.33c. per foot. Techni's net sales for 1951 were $28,896,343, as compared to $23,454,250 for 1950. Report further points out that though income taxes had been increased approximately $2,000,000 over 1950, the net profit after taxes for 1951, as compared with 1950, had decreased by only about $300,000. Net profit for 1951 was $1,918,537, as compared to $2,216,173 for 1950. Net earnings per share of capital stock were $2.06; in 1950 it was $2.40. Dividends were $2 per share of capital stock for a total of $1,855,406.50.

Italy's Labor

Continued from page 5

morrow" was directed by Moguy from his own story.

Broader U. S. Market

Rome, April 1.

Arthur M. Loew, president of Loew's International, declared here this week that he sees a broadening market for Italian films in the U. S. "Certain Italian pictures must be treated the same as our own product and play the major circuits instead of art theatres," he stated.

Loew commented that Leonide Moguy's "Tomorrow Is Too Late," which has been booked by Loew's State, N. Y., plus the chain's metropolitan circuit, likely will be followed by other Italo pix in major circuit runs. The market is widening, but gradually so, he said. Loew viewed the establishment of Italian Films Export, N. Y. outfit designed to help market Italo pix in the U. S., as a "healthy development which will secure good results provided these are not expected at once."

Loew was here for the company's international convention at which sales and ad-pub plans were mapped for "Quo Vadis."

Roberts-Corum-Kase Nab Ray-Rocky Rights

Joe Roberts, film industry publicist, and sportswriters Bill Corum and Max Kase this week picked up theatrical filming rights to the Sugar Ray Robinson-Rocky Graziano middleweight championship bout from Chicago Stadium April 16. Trio formed the partnership about two years ago and since have been lensing sports events for telecasters, mostly horseracing.

Robinson-Graziano fight is set for telecast over CBS under Pabst Blue Ribbon sponsorship for all areas except Chi and the Coast.

Balto Boothmen's Local Eyes Indie Union After NLRB Disbanding Order

Baltimore, April 8.

Move has been started by Local 181, Projectionists Union, International Alliance of Theatrical Stage Employees, to take over the members of the former Motion Picture Projectionists Union of Baltimore City, Inc., which has been disbanded as a result of an order by the National Labor Relations Board. Latter, an indie group with 95 members, has been in the field for some 25 years and held bargaining rights in about 50 theatres.

Disestablishment of the indie group came as a result of a settlement agreement between the Motion Picture Theatre Owners of Maryland and the NLRB. Action stemmed from charge that indie outfit was a company-dominated union. An unfair labor practice charge, filed by attorney Marvin C. Wahl on behalf of Julius Gessin, a member of the union, alleged that the theatreowners' group had "interfered with and dominated the formation and administration" of the union, and was contributing financial support to it in violation of the NLRB act. In affidavits filed with the NLRB, it was alleged, among other things, that Harry Cluster, paid biz agent of the union, was also on the payroll of the theatreowners' association. According to Wahl, Cluster announced that he is now on the payroll of the exhib group as its fulltime labor advisor.

In the settlement agreement, the employers group agreed to disband the union and not to recognize a "successor" labor organization. It also agreed that it would not interfere with any employees in the exercise of their right to join a labor organization of their own choosing and to bargain collectively through their own representatives.

Wahl charged that an attempt is being made to reorganize the union under a different name. He termed the move a defiance of the NLRB order and said that he was gathering evidence to prove that "paternalism and cooperation have continued."

Meanwhile, the IA is attempting to clear the air by bringing in the disestablished group. Joe Basson, IA international representative, has made several trips to Baltimore to weigh the situation and to advise the local IA projectionists.

See Mpls. Strike

Minneapolis, April 8.

Unless an agreement is reached meanwhile, projectionists in all Minneapolis independent theatres, including three downtown (two of them first-runs), will walk out. Under the state law, all required efforts for a settlement of the wage dispute having failed, the AFL booth operators are privileged to start their announced strike now.

The union reached an agreement several weeks ago with the Minnesota Amus. Co. (United Paramount Theatres) and the two local RKO theatres, winning a substantial increase.

London Tent to Help Duke's Playing Assn.

London.

The London tent of the Variety Club is sponsoring a midnight gala June 12 to aid the National Playing Fields Assn., of which the Duke of Edinburgh is president. The Duke has promised to attend this function, which is being held a few days after the expiration of court mourning.

Film and theatre for the gala is being donated by Metro. The screening will take place in its main West End showcase, the Empire, Leicester Square.

Dubbing of Foreign Pix Still a Moot Point Among Distribs in U.S. Mkt.

To dub or not to dub foreign product appears to be a moot point among distributors of overseas films in the American market. Proponents of dubbing hold that the technique will tap new audiences that hitherto have been untouched, thus leading to a bigger gross potential for imports.

Perhaps the most successful foreign film to hit U. S. screens is the Italian-made "Bitter Rice," which is said to have grossed $1,250,000 to date in a subtitled version. Dubbed prints will go into release June 1, and a spokesman for the picture's distributors, Lux Films, is confident its eventual gross will exceed $1,500,000.

Other notably successful subtitled foreign pix are Roberto Rossellini's "Paisan," which reaped an estimated $1,000,000 U. S. gross. The Anna Magnani starrer, "Open City," and Vittorio De Sica's "Bicycle Thief" were slightly under the "Paisan" tally. All three were distributed by Joseph Burstyn.

In voicing his opposition to dubbed films, one distrib expressed the belief that a foreign-made picture would lose a great deal of its sensitivity and peculiar qualities that help mark it as a continental feature if it were dubbed. But, he added, the system of voice synchronization is a complicated one that can't be decided by rule of the thumb decisions.

It all depends, declared the distrib, upon whether the individual picture lends itself to the technique. He challenged recent assertions of others in the foreign film field that dubbing of imports would more or less automatically lead to a broader market.

Boosters of dubbing, it was charged, are partially motivated by intimations that Hollywood will sharply reduce its crop of "B" films. Theory is that dubbed foreign product will largely fill the void resulting from the trim in American secondary product.

But this is merely wishful thinking, say some observers, for American exhibitors play Hollywood films—good or bad—because no matter how thin the budget the picture invariably has one or more stars in its cast who are known to the filmgoing public. Few overseas pix have stars who can equal the marquee names which appear on the credits of an average Hollywood effort.

Meantime, an English subtitled version of the Italian-made "Tomorrow Is Too Late" is scheduled to preem at Loew's State, N. Y., April 12. Fact that this Joseph Burstyn release is gaining a major Broadway showcase is another indication of the steadily expanding market for the art film.

Set O'Donnell Award

Dallas, April 8.

"The O'Donnell Theatre Award" of $1,000 and other valuable considerations, to begin in '53, has been announced by Paul Short for Texas COMPO showmen. Award, in honor of exec veepee-general manager Robert J. O'Donnell, of Interstate Circuit, was voted by exec chairmen of Texas COMPO, Karl Hoblitzelle, Col. H. A. Cole, H. J. Griffith, Edward H. Rowley, Phil Isley, Claude Ezell, Henry Reeve and Julius Gordon.

Annual award will go to an individual making his livelihood in the Texas pic industry, for outstanding contributions and efforts to the film biz during the year.

Crime Groups All-Out For UA's 'City' Bally Via Josephy, Forsythe

Continuing the high tempo set by Max Youngstein, United Artists veepee, Fran Winikus, recently appointed UA ad-pub director, reaching for incisive material for "The Captive City" and other UA releases to crack both metropolitan and small town media (newspapers, TV-radio) hit the jackpot by harnessing Alvin Josephy, Jr., Time mag editor, who wrote "City," and John Forsythe, who stars, for barnstorming purposes.

Fast on the heels of crime headlines Josephy, on a one-man crime-busting crusade, quickly surpassed the original drumbeating objective and is now in demand by citizens crime committees throughout the U. S. Latest is invitation from the citizens crime committee in Cleveland, whom he was asked to address today (Wed.).

Hitting wire services and news pages in key cities, after special showings of "City" for crime reporters, editors, public prosecutors and citizens' committees, Josephy teed off in Washington with an AP dispatch resulting from questions posed during a D. C. press confab held by Senator Estes Kefauver, netting space across the country. (Kefauver, in reply to a query, said he received $2,000 for a two-minute bit in "Captive City" plus 2% of the net, all being donated to the Cordell Hull Foundation for World Peace.)

Josephy later moved into Boston, getting important city-side news coverage after talking with the Citizens' Crime Committee of Massachusetts, and was then set for Pittsburgh, Cleveland, Detroit, St. Louis, Chicago and Cincinnati. Citizens crime committees in some of these cities have already asked for Josephy to address their members.

Further supplementing the crime-busting approach was a deal made by Winikus with John Scarne, gambling expert, who served as gambling consultant to the U. S. Navy and several foreign governments, setting a "Chumps Carnival" for the opening of "City" at the Criterion, New York, to demonstrate how the $2 bettor supports the national crime syndicate. Scarne demonstrated why suckers can't win, using loaded dice, marked cards, crooked wheels, etc., for this purpose.

Forsythe, after garnering important space in Boston, where he appeared in advance of the New England preem at RKO Boston, April 2, was followed up in New York with UP, AP, N. Y. Times and other big circulation interviews. Approximately 48 TV-radio plugs were set for "Captive City" in New York on network and indie stations with innumerable breaks in Washington and Boston, where the combined newspaper-TV-radio saturation coverage blanketed the New England territory, where "City" is now booked.

Pre-Sell Disney Pic

A 15-minute black-and-white film, "The Riddle of Robin Hood," is being employed to pre-sell Walt Disney's Technicolor all-live-action "Story of Robin Hood," which RKO will distribute early this summer.

Short, which discusses fables concerning Robin Hood, is being shown in schools and on TV.

Dr. Manvell Honored

Screen Directors' Guild of N. Y. presented Dr. Roger Manvell, director of the British Film Academy, with a certificate of honor and an honorary life membership.

Presentation was made Monday (7) at N. Y.'s Museum of Modern Art on the occasion of Dr. Manvell's lecture on "British and American Films."

Zukor-COMPO

Continued from page 3

the reins hadn't progressed to any extent until the past few days. It's said to have reached the point now, however, where the industry pioneer reportedly has indicated he would be available.

Important factor on Zukor is that he could have the added assistance of another Paramount-ite who's well backgrounded in industry organization work. He is Robert J. Rubin, assistant to Par president Barney Balaban. Rubin, prior to his Par association, was top counsel for the Society of Independent Motion Picture Producers.

Both Balaban and Rubin sat in at last Monday's nominating meeting. Other participants were Jack Alicoate, committee chairman; James Mulvey, Harry Brandt, Gael Sullivan; Wilbur Snaper, Chick Lewis, Oscar Doob and D. John Phillips.

WITH
RAYMOND BURR · PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL · HENRY MARCO · N. RICHARD NASH

SCREEN PLAY BY

MUSIC BY MAX STEINER

PRODUCED BY DAVID WEISBART · DIRECTED BY GORDON DOUGLAS

Rickard Seeks Unfreezing of Yank Coin in Arg.; Speeding Pix Permits

Buenos Aires, April 1.

Joaquin Rickard, Latin-American rep of the Motion Pictures Assn. of America, who has arrived here, is expected to iron out several headaches that have been bothering American distributors in Argentina. Outstanding one is the unfreezing of $1,000,000 of distrib rental coin due for transfer to the U.S. under the Johnston-Careijo pact signed last July. One clause in this agreement calls for that amount being transferred to America every year.

Rickard, who has been absent for six months, went into parleys with distribs about oiling cogs in the machinery of this pact which appear to need easing. He will discuss unfreezing with Ernesto de Oliveria, Entertainment Board chief, and Presidential Press Bureau Raul Apold.

The recent decree, to become effective April 1, which bans all imports of foreign newsreels, also will be taken up. This ban does not apply to nations which permit an equal number of Argentine newsreels into their country. This is regarded as a contradiction of the terms and spirit of the Johnston-Careijo pact.

Probably the most pressing issue is that of getting the Entertainment Board straightened out on handling American product releases. The board obviously has been dilatory in issuing release permits after the Yank pix have been passed by the censors. At the current rate of handling these permits, the U.S. distribs may have to fall back on reissues because the arrival of cooler weather will open up better playing time and possibly additional strong playdates.

Rickard also is expected to bring up the question of promised hikes in admission prices. Although the government has launched a new plan calling for greater austerity and freezing of prices, the wages of all state workers have been boosted again along with hikes in postal rates, rail fares and taxes. Hence, the argument will be that it is unfair to ignore the exhibitor pleas for increases in film theatre scales.

The "austerity" regime means saving on electric power, with exhibs told to watch their power consumption and some talk of changing theatre program times. However, exhibs have opposed all suggestions on changing schedules of playing time.

GERMAN FETE REJECTS MOSCOW STATE BALLET

Wiesbaden, April 1.

Moscow State Ballet offered to come to Wiesbaden's May cultural festival gratis, but the city's parliament voted against it. German officials announced that Russian talent would not be included at the fete, even if paying their own way. The reasons are that East Berlin recently rejected the (West) Berlin State Opera, and no cultural offering can be accepted while there are still German prisoners of war in Russia.

Berlin State Opera will open the Wiesbaden festival May 10 with "Salome." Vienna State Opera has three days of Mozart after which the Rome Opera takes over for five days with works of Verdi. Zurich City Opera is scheduled for Stravinsky's "Rake's Progress" May 28 and 29. Spanish Ballet of Barcelona is booked for May 31 and June 1.

Scot Canvas Strawhat Opens With Bridie Play

Pitlochry, April 1.

Scotland's canvas "theatre in the hills," tent season of drama by wealthy Scot John Stewart, tees off here May 17, opening play being James Bridie's "Tobias and the Angel," "Devorgoil," Scot oldie by Sir Walter Scott, will world preem here May 24.

Other plays in the repertoire are George Bernard Shaw's "Too True to be Good," J. M. Barrie's "Dear Brutus"; "The Witch," by H. Wiers-Jenssen and translated by John Masefield; and "Double Redoubled" by Ben van Eysselsteijn.

Warns Brit. Govt. Won't Ante More Film Coin

London, April 6.

Warning that no more government finance could be expected to support British film produc' n was given in the House of Lords last Thursday (3) when Lord Swinton moved the second reading of the bill which provides an additional $5,600,000 for the National Film Finance Corp. The government spokesman said this was definitely intended to be the last of sponsored finance.

It was the government's hope, he said, that they would not have to guarantee the additional coin although there was power for it to do so.

Elaborating on the measure of state aid provided to production, with the Eady fund yielding close to $10,000,000 a year, Lord Swinton added that the country "could not afford more dollars for foreign films."

Yoshida Slows Up Japan's TV Boom

Tokyo, April 1.

Prime Minister Shigeru Yoshida put the brakes on the TV boom in Japan last week when he told the Upper House budget committee in the Nipponese Diet (parliament) that he thought it was too early to introduce video in Japan. Premier said he based his recommendation on the prohibitive price of TV sets here (about $450 for native makes) which would make home video available only to the wealthy few.

Yoshida revealed that the Radio Regulatory Commission, government control agency, is stalling on the video issue. The commission announced the adoption of U. S. tele standards for the embryo Nipponese industry in February, and indicated it would be ready soon to grant provisional licenses. This week, however, the RRC announced it would delay licensing.

Two organizations in Japan are ready to take the TV plunge as soon as they get the commission's nod. They are the 27-year-old Broadcasting Corp. of Japan, the nation's biggest, and the newly-formed Nippon Television Network Corp., which is backed by Japan's three largest picture studios and a trio of leading newspapers. BCJ presumably would have the edge in a TV race since it has been experimenting with the medium for several years.

Local radio manufacturers are reportedly tooling up for TV set production but are not yet turning out the new receivers. Only sets currently used in Japan, a couple hundred in the Tokyo metropolitan area, are U. S.-made ones.

Commons Told Brit. Govt. Can't Control Hypnotism

London, April 1.

Sir David Maxwell-Fyfe, Home Secretary, told the House of Commons last week that the government had no power to control stage hypnotism as a form of public entertainment. He affirmed that he was not satisfied it was desirable to have legislation, and it would be impossible to find time for such legislation during the present session. The Home Secretary had been questioned by John Rogers, Conservative MP, who asked for public protection in view of the fact that several people had been hospitalized as a result of hypnotism.

When the Minister was pressed to give facilities for a Private Bill on stage hypnotism, Sir David promised to consider the matter, but would not go further than that.

Questions were also directed to the Minister of Health in regard to the girl who was taken seriously ill after being hypnotized on the stage, but the Parliamentary Secretary said cases of this kind were happily rare.

Rep's 5th Far East Branch

Carrying on a policy of worldwide expansion, Republic Pictures International Corp. has opened an office in Singapore with Siegfried Weening as manager. New outlet, Malaya, Inc., marks the fifth Rep branch to be set up in the Far East in the last few months.

In revealing formation of the Malayan subsidiary, Republic International prez Richard W. Altschuler also pointed out that the company has established new branches in Japan, Philippines, Hongkong and Thailand. By the end of May, it will have one in Indonesia.

Cannes Film Festival Nearly Killed by Row Over Rooms for Guests

Cannes, April 1.

After near cancellation because of the reluctance of Cannes hotel proprietors to give free accommodations to festival "invitees," this difficulty has been overcome and the International Film Festival will open as skedded April 23. Early last month the organizing committee was informed by hotel keepers that this year they could only make a reduction in prices as a concession to the fete. Many other French cities were anxious to get this business so the Cannes town council after several meetings decided to contribute an extra 1,000,000 francs ($2,500) towards financing the festival.

The secretary general has announced the preliminary list of films to be shown. He said that this year there is an overflow of entries from nearly 30 nations, excluding, up to now, the Soviets. However, Poland and Yugoslavia are among the certain starters, and for the first time Japan will send entries.

The following countries have announced these films for the festival:

U. S.: "An American in Paris," "Detective Story," "Viva Zapata!" and probably "The Medium;" Great Britain: "Cry Beloved Country," "Encore," "I Believe in You," "Sound Barrier" and probably "Tall Headline;" Spain: "Sucros," "Maria Morena;" Mexico: "L'Absente;" Japan: "Romance of Genji," "The Wave" and "The Foghorn;" Poland: "La Jeunesse de Chopin;" Sweden: "She Only Danced One Summer;" Yugoslavia: "On Frontier" and "La Vie des Fresques;" Holland: "Panta Rhei," "Throw the Nets" and "Elle, Lui et le Port de Rotterdam;" Canada: "New Foundland," "The Bird man" and "Man in the Tower;" Argentine: "Paso en mi Barreo;" Brazil: "Tico Tico;" Germany: "Herz der Welt," "Die Stimme der Andern" and "Das Letzte Rezept."

ITALY'S POLL NAMES BERGMAN, PECK TOPS

Rome, April 1.

DOXA, Italy's Gallup Poll, has issued findings on its surveys on top film choices, Ingrid Bergman being selected as the No. 1 actress by both men and women. Alida Valli and Rita Hayworth follow in that order as femme favorites.

Italian women selected Gregory Peck as their favorite actor, followed by Gary Cooper, Italian actor Amedeo Nazzari and Spencer Tracy. Men voters picked Gary Cooper as tops trailed by Robert Taylor and Spencer Tracy.

Script Austrian Opera Strictly for Airwaves

Vienna, April 1.

"John Maynard," the first Austrian short opera written especially for the radio, was broadcast recently by the American sponsored Red White Red network. Music by Otto Walter and a libretto based on the ballad by the German poet Theodore Fontane were adapted by Hans Herbert. It is the story of John Maynard, who held courageously to the wheel of his burning ship on its way across Lake Erie.

The excellent cast included Julius Patzak, Alfred Jaerger and Alfred Poell, all from the Vienna State Opera.

Other Foreign News
On Pages 16-18-20

Yank Sponsoring of British Film Prod. Spurts; 5 Majors Up Programs

London, April 1.

An upswing in Yank-sponsored production in Britain is forecast by leading local industry chiefs. Three factors are said to be responsible for inspiring this new development.

During the last two years, Anglo U. S. production has been maintained on a modest scale although there has been an increasing trend towards co-production. Majors as well as independents have seen the advantages of dividing the production costs as well as the territories.

During these last two years none of the majors have launched a big scale production program in Britain and filming has mainly been maintained on a spasmodic scale. Warner Bros. filmed two last year while Metro's main effort was its production of "Ivanhoe;" Paramount had only one joint effort with the J. Arthur Rank Organization. RKO has done nothing on its own volition but financially was interested in Walt Disney's live action "Robin Hood."

There is now evidence that this will be changed. After his New York visit, Sam Eckman, Jr., Metro's local topper, indicated that the British studios were contemplating five to seven pix in the coming year. The first is already under way and the second is being lined up for summer production. Robert S. Wolff, RKO's boss in London had confabs in N. Y. and Hollywood, and is expected to reveal an enlarged British film program in the next few weeks. WB is swinging back into activity late this spring, teeing off with Robert Louis Stevenson's classic "The Master Of Ballantrae," a technicolor opus with Errol Flynn as probable star.

20th-Fox To Resume Production

20th-Fox, which quit British production last year after it had filmed "A House on the Square," Tyrone Power-Ann Blyth starrer, plans to resume studio activity this summer. Two films are being readied. One is C. S. Forrester's naval story, "Single Handed."

Halting of production by 20th-Fox last year led to the closure of Denham Studios which has remained dark ever since.

In addition to the majors, a number of independents are also eyeing the local scene with a view to embarking on British ventures. Josef Shaftel has a program in preparation and Milton Sperling is giving the British studios the once-over with a European property in mind.

For the majors, there are three good reasons why increased British film activity is of extreme importance. Firstly, they can look forward to the Eady coin, which adds something like 40% to the distributors' gross. Secondly, an increased program enables them to reduce overhead, which may become inflated with limited output. In the third place, they feel that evidence of greater activity, coupled with the using up of frozen assets will help the American side when Eric Johnston and his associates come to London this summer for negotiations on a new Anglo-American monetary agreement. For the indies, the main draw, of course, is the extra Eady gravy.

Menotti, Weill Preems Set for Paris in May

Paris, April 1.

Works by Gian-Carlo Menotti and Kurt Weill, as well as Darius Milhaud, Henri Sauget and Mrs. C. P. Simon, will be performed at the Theatre de l'Humour for a special season arranged by Raymond Massiet, with Walter Macran as producer and Victor de la Fosse as artistic manager.

Menotti's "Amelia Goes to the Ball" and Weill's "Down in the Valley" will be done for the first time in France, opening May 19. The three 'Minute Operas" of Darius Milhaud will also get their first presentation, as well as Mrs. Simon's "The Marchand de Regrets" ("The Dealer in Regrets").

Menotti himself will direct his "Amelia." Wendy Toye will direct Weill's "Valley."

'Quiet' Scores On German Revival

Frankfurt, April 1.

Banned for 20 years, Universal's "All Quiet on Western Front" began an expected year's run here this week in some 4,000 West German picture houses. Revival of this war picture is being greeted here as an event by the press and the public, and also is being watched on its political impact.

"Nothing New in the West," as it is called here, was first shown in Berlin in 1931. Goebbels' men released white mice in the theatre in protest. It was banned soon afterwards, and remained on the ban list during the Hitler era.

Communists are officially publicizing the picture, purportedly for pacifist reasons. German reviews have been more than favorable, some calling the picture "cinematic history." Others claim it should be seen by all who may not have "experienced the first world war, knew the second world war, and now want to prevent the next world war."

A few months ago, High Commission officials turned thumbs down on "All Quiet" being shown to Germans, on the grounds that it was the wrong kind of picture to show during the wooing of Germans for NATO membership. Nixing by Hicog is merely an advisory ruling however, and Universal-International decided to show it after it was passed by the German Control office. So far biz has been excellent.

Scot Exhibs Cite Brit. Films as Unprofitable

Glasgow, April 1.

Scot exhibitors sent a deputation to the British House of Commons recently to explain about pix they can't show profitably. All were British. Exhibs pleaded for abolition of the film quota system, under which they are compelled to show British and U. S. pix in fixed percentages. They also cited how they are often forced to show films which audiences don't want to see. The quota system doesn't operate in northern Ireland, and Scot exhibs say this is unfair.

Films listed as being entirely unsuitable for Scot audiences included "Black Out," "Portrait of Claire," "The Vatican" (a documentary), "Let Us Have a Murder," "Quiet Woman," "Old Mother Riley's Jungle Treasure," "Talk of a Million" and "The Scarlet Thread," all British.

India Exhib Back to Bombay

Col. Geoffrey Boret, general manager of Globe Theatres, Ltd. of India, sailed from New York over the weekend enroute to his Bombay headquarters via London.

Col. Boret had been in New York for the last two months to negotiate product deals for the Globe loop.

SHAFTEL TEES OFF ON FIRST TV PIX SERIES

London, April 6.

Lensing started here yesterday (Mon.) on the first three in a series of 30-minute TV films sponsored by Josef Shaftel in association with a British syndicate. Series will have a Scotland Yard background, scripts being versions of real life cases. John Laurie has been inked to star in the series.

Under the financial setup, the series is being financed by the British partners in sterling with the American and offering a Letter of Credit based on dollar currency as its contribution.

Shaftel has arranged American distribution through Jules B. Weill while his British associates retain local rights, including theatrical distribution. If the films are booked as supporting features they will, of course, qualify for the Eady fund subsidy. Acting as production associate to Shaftel on this series is Henry Tauber. A permanent technical crew has been lined up.

French Think New Lighter Tax Law May Boost U.S.-Franco Film Production

Paris, April 1.

French and Continental co-production starring U.S. talent are expected to get a hypo from the new law exempting from taxation the earnings of U.S. citizens remaining abroad 17 out of 18 months.

Although most worthwhile actors hardly would be likely to expatriate themselves that long out of a year and half, it is felt here that this looms as the first step towards easing the tax bite for those who can not make the same amount in dollars here that they might at home. This goes double for writers, directors and others on the production end.

Even if production is cheaper as a rule in Europe than in Hollywood, consideration must be taken of the fact that film-making here is fraught with more difficulties. This is because U.S. producers have to get adjusted to local procedure.

But local producers agree that native production would get a bigger chance to break into the international market if getting the benefit of known American names instead of just locally known players. One of the great drawbacks that local product experiences in foreign sales is the lack of star names that mean anything on the marquee outside of their home country.

Also the Financial Hurdle

Another hurdle that stands in the way of international and especially U.S. co-productions is the financial one. While the dollar expense in the U.S. can be handled by a Yank backer and francs drawn here against his N.Y. bank guarantee, the problem involves the refunding of this guarantee after the picture has been made.

In addition, there is the export of necessary coin to pay for the amount originally paid for in dollars at home. Not only does this mean that the rate of exchange has to be considered (if it goes too much against N. Y., it might entail a big loss), but it also supposes that at the time the dollars are to be remitted the continental authorities will permit the transfer. The French Office des Changes, which is responsible here for such permits, can not give a guarantee that it will have dollars available at all times for transfers of this kind. Nor will it promise to give a permit for the transfer whenever it becomes desirable.

1 GERMAN PLAY CLICKS IN PARIS; 2D ONE NSG

Paris, April 1.

Two Germanic imports, opening in Paris this week, were received very differently. The first was the Erik Charell and Jurg Amstein operetta, "Fireworks," adapted for a Marigny Theatre presentation in French by Jean Boyer and Pierre Destailles. It stars Suzy Delair (Jenny Lamour). Although she is a Paris fave, the production opened inauspiciously.

The other is the Viennese play by Fritz Hochwalder, "On Earth Like in Heaven," adapted by R. Thiberger and Jean Mercure, who directed, for an Athenee Theatre production. It stars Victor Francen. The play, showing how the Jesuit Fathers in Paraguay had to yield to the Spaniards in 1750, is beautifully done and acted. There is a woman in the cast of 30, but the play grips the audience from start to finish. Advance sale is snowballing.

Crix Pick Miss Corona Top Mexican Actress

Mexico City, April 1.

The three toppers or the Mexican stage in 1951 were Isabella Corona, actress; Jose de J. Aceves, producer, and Rodolfo Usigli, playwright, according to the vote of the theatre crix. Miss Corona was selected by acclamation. There was one vote against Aceves and three against Usigli.

Winners will be awarded trophies at a special function April 12 in the Teatro Colon, newest theatre here. All won their awards for Usigli's "El Nino," "The Boy and the Cloud," a heavy drama. Srita. Corona is Mexico's top tragedienne, but also often plays in films.

Berlin Opera Dance Duo To Tour U.S. This Fall

Berlin, April 1.

First German dance team to visit the U. S. since the end of the last war is slated to leave here this fall for an American tour of at least two months. Liselotte Koester and Jockel Stahl, of Berlin's City Opera Co., will make a U. S. tour, including stops in about 20 cities in the U. S. and Canada. The tour will be sponsored by Alexander Parkson with the National Concert and Artists Corp.

German cultural authorities here have put their weight behind the tour project in the belief that it will "further cement the cultural ties between the U. S. and Germany."

Koester and Stahl are regarded here as Europe's leading dance team.

Emelco in Arg. Does Folderoo

Buenos Aires, April 1.

Emelco, one of Argentina's largest and best equipped film studios, has filed its petition in bankruptcy here after being shuttered for several months, excepting for leasing out to other outfits. This is the second shuttering of a major studio (San Miguel was the other) this year, and is symptomatic of the crisis in the industry here.

In its first four years of existence, Emelco paid 16% dividends on its common, but that was before the director and star fees soared so high that they made production unprofitable. Company owns fine studio buildings in the suburb of Martinez. This year, Emelco's lots have been under lease to Hugo del Carril for shooting of "Aguas Turbias" and to Interamericana-Mapol for sequences of "Deshonra." Originally this company was formed by German refugee brothers, Kurt and Fred Loew for the production of advertising shorts. Last year, Emelco produced few pix, and no successes.

Lumiton Studios also is in financial trouble, while government inspectors are probing the accounts of Argentina Sono Film, seeking out alleged black market dealings in foreign coin earnings. San Miguel Studios, which were also shuttered, have been leased by Electra, a new production unit, for shooting of "Death in the Streets" from the book by local novelist Manuel Galvez.

Berlin Does Rave Over Revival of 'Boccaccio'

Berlin, April 1.

Berlin crix, slightly more reserved than local patrons, enthusiastically applauded the preem of "Boccaccio," Viennese revival of a pre-World War II operetta favorite which in its initial performance here scored before a packed house.

Including an assortment of classic Italian love-stories taken from Boccaccio's naughty "Decameron," the Vienna production was described with many superlatives. The most enthusiastic strains of first-night writers ranged from "it was a wow . . . ! It pearls and foams like champagne" to "the City Opera need not worry about its boxoffice on this job . . ."

The reviewers freely admitted that the fans soaked it up. Even the lone slightly sour critic had to admit that it drew from the opening-night audience "much applause, many encores, and many, many curtains."

"Boccaccio" stars Switzerland's Erich Arnold alongside a fine array of Viennese singing and dancing talent. It is directed by Adolf Rott, to whom the umpires tendered the palm for the production's artful Viennese re-creation of the air and spirit of Renaissance Florence. Composer Franz von Suppe also was accorded generous praise.

"Boccaccio" concludes several months of doldrums during which no good operettas have been presented.

Wants U.S. Films Banned

Dublin, April 8.

Dollar-saving, biggest current problem of the Irish government, produced a suggestion in Irish Senate from Senator P. F. O'Reilly that the importation of American films into Ireland should be banned. His idea found little favor and was not further discussed by the senators.

Dollar payments for films exhibited in Ireland come out of a joint pool in Britain, all remittances being sent to London offices of distributors. Hence, no direct dealings in dollars arise from film imports.

Jooss Ballet Again Tours Europe; Makes Imprint In Visit to Switzerland

Zurich, April 1.

The Kurt Jooss Ballet, having been banned by the Third Reich, spent 14 years abroad, touring England, the U. S., Chile, Holland, Belgium and Switzerland. In 1949, Jooss decided to return to Germany to rebuild and reorganize the Folkwang Dance Theatre at Essen, where his first postwar performance on German soil took place last summer. Now he's touring again.

Troupe stars Ulla Soederbaum, Hans Zuellig, Roger George, Noelle de Mosa and Rolf Alexander and features Walter Kuhn, Beatrijs Vitringa, Wiga Schade, Alfonso Unanue, Kurt Paudler, Lydia Daniel, George Frosher, Franziska Tona, Michelle Nadal and Joan Turner. It appeared at the Corso Theatre here March 27 and 28.

This Swiss tour, starting in Zurich and skedded for several other Swiss cities, is the troupe's first here in years. They chose a mixed program of repertory and new ballets by Jooss and Hans Zuellig, with most of the male leads danced by the latter. Way on top of the list is still Jooss' famous ballet drama, "The Green Table," which was awarded the first prize at the International Dance Festival in 1932. It shows, choreographically, how wars are made by diplomats at the "green table" who only do the talking whereas, in the meantime, men go to war and are killed, leaving their kin behind in misery and want.

Of the remaining six ballets presented in two performances here, most impressive are "Big City 1926" (the only one done on both nights) and Colombinade." Former is the story of a poor girl in love with a young worker, but who is seduced by a rich dandy and goes away with him into the wild night life of the big city. When she is fed up and wants to return to her first love, it is too late; she has lost him forever. "Colombinade" has no story line. Contrary to some of the more symbolic and tragic Jooss ballets, it shows the gaiety and joy of living during carnival time. Excellently performed and full of light-hearted charm, this is one of the most enjoyable of the ballets shown.

"Dithyrambus," one of Jooss' latest creations, set to Handel music, fails to convince. Done in pseudo Greek style, it is little more than a pretext for a number of solos, pas de deux and ensembles which, however, are taken advantage of in grand style, technically as well as artistically.

"Phantasy," inspired by music of Schubert; "Le Bosquet," with Rameau music; and "Ball in Old Vienna," using the waltzes of Josef Lanner as musical background, are all standard, although equally well performed. "Old Vienna" stands out by its ironic undertone, distinguishing it from the usual "sweet and lovely" Viennese ballets. *Mezo.*

'Othello' Scores in Lisbon

Lisbon, April 1.

Metropolitan tenor Ramon Vinay scored in "Othello" at the San Carlos Opera House here. The two performances he gave were sold-out a week in advance.

Duarte de Figueiredo, manager of the San Carlos Theatre, is successfully putting this century-old opera house back on its feet via offering international type of entertainment. He plans to book a larger percentage of American and other foreign singers next season. The Sadler's Wells Ballet Co., headed by Margot Fonteyn and Rassine, will appear at the house April 15-25. Then it will give six performances in Oporto.

Gallic Hepsters Dig Bechet, Gillespie At 2d Int'l Jazz Festival in Paris

By GENE MOSKOWITZ

Paris, April 1.

The Second International Jazz Festival started March 29 with a jazz concert at the massive Salle Pleyel auditorium. The full house attested to the big Gallic jazz following which the Ministry of Industry was trying to tap in underwriting the fest. The jazz fete will run for nine days until April 6th. Coincident with the jazz concerts of selected international artists, there are also side industrial and commercial exhibits showing new disks, instruments, recorders and all the jazz publications which have grown considerably here since the war.

There is also an art exhibit inspired by jazz which includes contribs by stateside artist Testor with three canvases dedicated to old New Orleans style greats, and color photos by Robert Parent, of N. Y., featuring the top jazz names. There is also an amateur jazz tournament with prizes contributed by the leading music houses and Coca-Cola. The tourist biz houses are also in on the deal with specially conducted Paris-by-night tours of the assembled fans. Tour allows visits to three niteries for a flat 1500 francs ($5).

This year the organization is much better than the last fiasco and the two featured styles, New Orleans and bebop, are being kept apart for special concerts. Dizzy Gillespie is the top bop draw and rep, with Sidney Bechet, long a Paris resident and fave, doing the honors for the New Orleans way.

First concert opened (29) to a full stomping, spirited crowd, mostly the young jive set and the hep, appreciative oldsters. First part of show featured a Spanish band, the Cuarteto de Be Bop; a French band, the All Stars Francais; an English outfit, Ronnie Scott and His All Stars; and a Franco-American combo, Nelson Williams and the Art Simmons Trio. The European element showed themselves to be predominently imitative of stateside disks and thin in power, color and improvisation with a good soloist standing out here and there. Best sounding among them was the Ronnie Scott All Star with meatier rhythms and solos.

Noisy Crowd

Crowd was noisy and forward, hungry for good music and razzed mediocrity and mitted the good. Then came the Dizzy Gillespie outfit which he recruited here. On tenor sax was American Don Byas; Hubert Fol, alto sax; Bill Tamper, trombone; Raymond Fol, piano; Pierre Michelot, bass, and Pierre Lemarchand, drums. Though the outfit was still not completely smooth, the Gillespie horning, showmanship, hep clownery and warbling were big time. His good humor, fractured French and brilliant trumpeting had the crowd all the way.

The second night (30) had the Italian element repped by Nunzio Rotondo and the Colltette De Hot Club De Rome. They were competent but ordinary with no top players. Ronnie Scott All Stars definitely proved their top playing over the other smaller outfits. Bernard Peiffer Trio supplied some fine rhythming. Peiffer is one of the top Gallic keyboard men and a fave here.

Aime Barelli, one of the leading commercial outfits here, finished the first half of the show. This led to some incidents with vociferous youngsters hooting the commercial arrangements. Hooting finally led to some expulsions by the ever-present gendarmes. Second half again brought on the crowd-pleasing Gillespie for repeat sock results. However, one flaw was the complete repetition of the first show which gave what was spontaneous a stale air. Gillespie should have realized that a good part of the second night crowd would be the same as the first. Gillespie pulled some good showmanship in doing a couple of numbers with the Aime Barelli orch and making a big show of Franco-American amity. The crowd liked it.

April 3rd will have a special night devoted to film jazz shorts.

(Continued on page 18)

Col Takes Over Control Of Its Danish Branch

Copenhagen, April 1.

Three years ago the Danish branch of Columbia Pictures was taken over by Preben Philipsen, independent film distributor and head of Constantin Films, but this month it returned to direct Columbia operation. Personnel of the branch was kept intact and Hans Malmstrom continues as manager while being run on guarantee and percentage deal.

There were some difficulties with the Danish valuta commission over the renewal of the contract and therefore Columbia and Philipsen decided to return to the old setup. Malmstrom, who has been with Columbia since 1938, continues as manager. Some of the 1951 productions, not yet released here, however, will be brought out by Constantin Films.

BBC's TV Show For Films Clicks

London, April 1.

"Current Release," the TV fortnightly program boosting upcoming film product, which was launched at the start of the year on a trial basis, is to continue indefinitely. The British Broadcasting Corp. is pleased with the results, and the program has proved popular with viewers.

With the exception of Paramount, all the major companies are cooperating in the feature and offering extracts of their pix for inclusion in the program. In the early days, three companies were kept off the program by copyright and contract difficulties. Two of them, Warner Bros. and Metro, it is understood, now are able to submit their product, Paramount hopes to get legal clearance at an early date.

Launching of "Current Release" represented the one major success of the British Motion Picture Industries' "Better Business" committee. The preliminary talks extended over 18 months and several pilot scripts were prepped before a basis of cooperation was achieved. Now, in the words of a BBC official, cooperation between the corporation and the film industry has never been on a healthier footing.

NEW TV STATIONS PREEMING IN BRAZIL

Rio de Janeiro, April 1.

Three new TV stations are expected to start operations here soon, making a total of six television outlets in Brazil. The Emissoras Unidas network, of Sao Paulo, plans to get its outlet in work by end of April. The government-owned Roquette Pinto Broadcasting Co. will get under way within the next few months, while a third new station will operate at Belo Horizonte. Last-named is part of the Assis Chateaubriand's network which already runs two TV stations, one here and another in Sao Paulo. Radio Sociedade of Sao Paulo is the third station already operating.

Two other TV licenses have been granted, to Radio Maua of Rio de Janeiro and Jornal do Comercio of Recife. Latter is an indie, while Radi Maua is government-owned. Seven TV channels have been made available here, six in Sao Paulo and one each in the other 20 Brazilian states. Most advertisers restrict themselves to short commercials.

Vaude Acts Gotta Pay If They Play in Brit.

London, April 1.

American vaude acts playing Britain in the future will have to pay $11 for a six-month subscription to the Variety Artists' Federation. Extensions granted after the expiration of 26 weeks will entail a further $11 payment.

This decision was taken by the VAF at its annual meeting. It is in line with the general union policy on union dues by foreign artists.

The "CHEAPER BY THE DOZEN" FAMILY is coming to your house . . . *to stay!!*

in the BOOK-OF-THE-MONTH Best-Seller

"BELLES ON THEIR TOES"

COLOR BY TECHNICOLOR

JEANNE CRAIN • MYRNA LOY • DEBRA PAGET • JEFFREY HUNTER • EDWARD ARNOLD in "BELLES ON THEIR TOES" Color by TECHNICOLOR • with Hoagy Carmichael • Produced by SAMUEL G. ENGEL • Directed by HENRY LEVIN • Screen Play by Phoebe and Henry Ephron

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

British Look for Better Break In Film Pact Revise With Italy

London, April 8.

Discussions held in London during the past week on a revision of the Anglo-Italian film agreement may result in more favorable conditions for the export of British product to this Continental market. Tentative agreement has been reached dealing with financial aspects for exchange product which will need ratification of the Italian government.

Under the original scheme an arrangement was made whereby the dubbing tax of 2,500,000 lire (approximately $4,000) could be waived for each Italian film distributed in Britain. Last year 23 British pix were shipped to Rome and nine Italian films were shown in London. Although the market for Italian product is expanding gradually, distribs are still finding it an uphill struggle. The dubbing tax was paid to the Italian government and gave no practical help to them.

Italian producers and distributors are therefore proposing that instead of the payment of a tax in lire, a sum in sterling should be deposited with them in respect to all British films sent to Italy. This would be a virtual subsidy for the Italians and enable them to be more expansive in the handling and distribution of Italian pix in Britain.

The amount proposed in sterling is far below the dubbing tax and the idea has been favorably received by British producers. Italy is regarded as a good market with a potential earning capacity up to $120,000 per picture. There are no restrictions on the transference of earnings from lire to sterling, although Hollywood distributors have part of their revenue iced.

Despite Lent, Pix, HCL, Mex City Legit Perks; 'Merry Widow' Standout

Mexico City, April 1.

Despite heavy competition from pix, soaring living costs, and Lent, the legit theatre here is doing surprisingly well. The stage is supported by four theatres regularly.

Historic Teatro Arbeu is doing "The Merry Widow," first of a series of Viennese operettas twice a night. Produced in Spanish by Miguel de Grandy, it has a $1.38 top. Teatro Ideal, exclusive comedy house, is continuing with stock headed by Isabela Blanch, yet comedienne, with a top of $1.15.

Dramatic stock is being offered successfully by a company of the National Actors Union, directed by Luis G. Basurto at the Teatro Colon, former cinema house. It has a 92c top. Charles Rooner is producing Christopher Fry's "The Lady's Not for Burning" in Spanish at the intimate Sala Moliere.

Besides these houses, art plays are frequently presented at the Palace of Fine Arts (National Theatre) with $1.15 top. Exhibitors are watching this legit upswing with some alarm.

TV BOW DRAWS SPOTTY REACTION FROM SCOTS

Glasgow, April 1.

British Broadcasting Corp. has preemed its TV service in Scotland with routine ceremonies in Edinburgh. Transmission, from the new Scot station at Kirk o' Shotts, Lanarkshire, was reported seen in Belfast, 117 miles away. However, first-class reception was recorded only within a 30-mile radius.

Initial Scot reaction varies from boring to not so bad. Canny Scots are holding off buying TV licenses until they make up their minds. Film theatre trade was not changed, excepting in some wealthier neighborhoods.

First program included a British comic, George Moon, and actor-comedian Alastair Sim.

Mex Biopic on Nun

Mexico City, April 1.

Gen. Juan F. Azcarate, ex-diplomat, ex-commander of the Mexican army air force and now a newsreel producer, is making a biopic of Juana Ines de la Cruz, Mexican nun of the 16th century.

Maria Alba, Spanish actress, will star.

Edinburgh Film Fete Slated for Aug. 17-Sept. 7

London, April 1.

Sixth International Edinburgh Film Festival will be held Aug. 17-Sept. 7. Though no prizes or trophies are offered, a certificate is awarded all films selected for screening at the festival.

Since 1947 the event has been held annually in association with the International Festival of Music and Drama. Screenings will place special emphasis upon scientific, educational and children's films.

New Film Season Looms Big in Arg.

Buenos Aires, April 1.

With the new picture season started last week, both exhibitors and distributors anticipate better grosses, although biz has dropped below average during the past summer. Cooler weather and some rain, latter bringing relief to the parched-country which has suffered since early last fall, are expected to bring much better weekend crowds.

Experience over the last 75 days indicates that Argentine film patrons do not go for war-theme pictures. This was particularly pointed up by the small biz done by "Battleground" (M-G). While disk sales for Frank Sinatra are good here, but not up to Bing Crosby, his films fail to draw well.

Cinemas suffered during the torrid weather because of high cost of living, the heat, which sent thousands to the outdoors, and the lesser quality of product. While it is natural not to bring out the best films during the off-season summer period, patrons obviously were disappointed with some fare unloaded by distribs, especially after having to see old reissues for two years, because film imports from the U.S. were banned.

However, no fault could be found with "Father of Bride" (M-G), which was the top summer grosser. It did $89,125 in the 10-week first-run engagement. It probably would have gone higher if released earlier last year. "Hamlet" (U) was just behind with $83,950 in a first-run date of eight weeks.

Other top grossers included "Born Yesterday" (Col), seven weeks; "Male War Bride" (20th), three weeks; "The Window" (RKO), 11 weeks and still running.

London Film Notes

London, April 1.

Warwick Ward trying to persuade **Donald Wolfit** to play lead in ABPC's new pic, "Uncle Willie and the Bicycle Shop" . . . **Lucie Mannheim**, wife of **Marius Goring**, latest to be added to the cast of **Raymond Stross's** film, "Man Who Watched the Trains Go By," which already has **Claude Rains, Marta Toren, Simone Simon** and **Goring** as stars . . . **William Gell**, head of Monarch Productions, to film Stanley **Houghton's** classic, "Hindle Wakes," which will be directed by **Arthur Crabtree** when it goes into production . . . **Ivan Foxwell** to do pic for ABPC titled, "Line on Ginger," based on novel of same name, with **Richard Todd** likely in stellar role.

Geoffrey Household's new book "A Rough Shoot" has been acquired by **Raymond Stross** for a film to be made in August in association with UA. Expects to bring over **Joel McCrea** and **Evelyn Keyes** from Hollywood to star . . . After lengthy illness, **Basil Radford** returns to pictures to star in the new **John Blakely** comedy which starts shooting in Manchester in April . . . **Frances Rowe**, who scored a hit some four seasons ago on Broadway with **Maurice Evans** in **Bernard Shaw's** "Man and Superman," makes her film debut as the lead in "Miss Robin Hood," a film sponsored by Group Three. Donald Wilson is producing.

Row Over Music in Pix Ended Quickly by Mex

Mexico City, April 1.

Exhibitors and the song writers division of the Mexican Society of Authors, Composers and Publishers of Music are at peace, and sooner than generally expected. Agreement was reached early in the 30-day truce period arranged by the Ministry of the Interior which intervened in the "war" which provoked the exhibitors into closing all the 115 operating cinemas here March 11. This was in protest against the tunesmiths causing the arrest of exhibitors for nonpayment of royalties on tunes and songs in pix they exhibited.

Agreement was based on the society's acceptance of a flat pay of $690 per film. Detail of just who would pay that amount was cleared up by Manuel Espinosa **Iglesias**, chain operator, arrested for nonpayment of royalties on two pix used in his first-run cinemas here. He said the producers had agreed to make the payment and to deliver all Mexican films for exhibition without that added cost. Tunesmiths waived their demand that payment of royalties on two pix claimed $1,150,000 for royalties over the past four years.

Shows Abroad

LONDON

(*Week ending April 12*)
(Figures indicate weeks of run)

"And So to Bed," Strand (25).
"Bet Your Life," Hippodrome (7).
"Blue for Boy," Her Majesty's (71).
"Call Me Madame," Colliseum (4).
"Deep Blue Sea," Duchess (5).
"Excitement," Casino (5).
"Figure of Fun," Aldwych (25).
"Gay's the Word," Saville (60).
"Hollow," Ambassadors (45).
"Knights of Madness," Vic Palace (108).
"Little Hut," Lyric (79).
"Love of 4 Colonels," Windham (47).
"Lyric Revue," Globe (28).
"Much Ado Nothing," (13).
"Navy at Sea," Comedy (6).
"Nightmare Abbey," Westminster (6).
"Penny Plain," St. Martin (41).
"Red Letter Day," Garrick (7).
"Relative Values," Savoy (18).
"Reluctant Heroes," Whitehall (92).
"Same Sky," Duke of York's (3).
"Seagulls Over Sorrento," Apollo (92).
"South Pacific," Drury Lane, (23).
"Waters of Moon," Haymarket (32).
"White Sheep Family," Piccadilly (26).
"Winter Journey," St. James's (2).
"Women of Twilight," Vanderville (25).
"Young Elizabeth," New (2).
"Zip Goes a Million," Palace (25).

(CLOSED LAST WEEK)

"King Lear," Old Vic (5).
"Stalsley Kemsley," Embassy (2).
"Third Person," Criterion (13).

(OPENING THIS WEEK)

(Figures denote preem dates)

"Othello," Old Vic (7).
"Vortex," Criterion (9).
"Paris to Piccadilly," Prince of Wales (12).
"London Laughs," Adelphi (12).

AUSTRALIA

(*Week ending April 4*)

"Brigadoon," Royal, Sydney.
"Peep Show," Tivoli, Sydney.
"Kiss Me, Kate," Majesty's, Melbourne.
"King Lear," Comedy, Melbourne.
"To Dorothy, a Son," Tivoli, Melbourne.
"Merchant of Venice," Royal, Adelaide.
"Naughtical Nudes," Royal, Brisbane.

PARIS

(*Week ending March 29*)

"Afgar," Mooncau.
"Belle Rombiere," "Debarras," Oeuvre.
"Caprices de Vichneau," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Don d'Adele," Wagram.
"Double Bluff," Bouffes.
"Heritiere," Mathurins.
"Je l'Aimais Trop," St. Georges.
"Jesus la Caille," Gramont.
"J'y Suis J'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"La Liberte Dimanche," Hebertot.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Main de Cesar," Theatre de Paris.
"Mangerant-list," Gaite Montparnasse.
"Mari aux Camards," Varietes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Notre Dame Haut," Vieux Colombier.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"Pauvre Monsieur Dupont," Ambigu.
"Pays du Sourire," Gaite Lyrique.
"Prefere," Rochefort.
"Profanateur," Antoine.
"Quarante et Quatre," Michel.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tartempion," Fontaine.
"Tete des Autres," Atelier.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vraie Folie," Folies Bergere.

STOCKHOLM

(*Week ending March 22*)

"Antony and Cleopatra," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who is Sylvia?" Vasa.

GLASGOW

(*Week ending April 12*)

"Cupid and Psyche," King's, Glasgow.
"Flowers of Edinburgh," Citizens, Glas.
"Importance Earnest," Alhambra, Glas.

BUENOS AIRES

(*Week ending March 22*)

"Darling Burglar," Grand Splendid.
"Don Guzman the Good," Liceo.
"Eyes Full of Love," Versailles.
"Lost Face," Buenos Aires.
"Men in My Life," Smart.
"Tears Also Dry," Ateneo.
"3 Cries Over Sea," Politeama.

First Pix Canned by 'Group Three' Fail to Get Top British Playdates

London, April 1.

First pictures completed by Group Three, the production unit sponsored by the National Film Finance Corp., and financed with government coin from the film bank, it is understood are running into booking difficulties. Trio of film finished some weeks back and trade shown more than a month ago so far have failed to get circuit releases.

Associated British was reported prepared to take the films but was only willing to offer second feature billing. This was rejected by Associated British Film Distributors, which is handling the Group Three output. It insisted on top billing, although it may be ready to compromise on a co-feature basis.

The two circuits controlled by the J. Arthur Rank organization, the Odeon and Gaumont British, are reported to have given a direct thumbs down to the first films, and are unlikely to continue negotiations.

The Group Three product is strictly in the modest budget category. The company was founded mainly to give opportunities and encouragement to new technical talent. Average cost is between $80,000 to $130,000, and with that capital outlay, could not recoup negative costs on a second feature basis domestically.

The local industry is watching the situation with keen interest because of the government's stake in financing the program. If negotiations, which are still in progress, do not yield a more satisfactory outcome, it is likely the pix will be submitted to the Board of Trade Selection Panel which has statutory powers to order a circuit release.

German Ballet Set For 4 Weeks in Mex City

Mexico City, April 1.

The Haller German Ballet, now in Lisbon, has been inked by Felix Alarcon for a four-week date here with options. It will appear at the Teatro Margo, local vaude-revue theatre, doubling in at the El Patio nitery.

Opening date for the troupe of 14 femmes and six men has not been decided.

Arg. TV Makes Slow Progress

Buenos Aires, April 1.

Although TV programs were inaugurated officially here in October, '51, and for commercial purposes a few months later, backers of the new media are very disappointed with progress. Tele has failed to produce any advertising revenue, while costing a terrific amount of money to operate. The only break they have received is in getting talent for almost nothing, the government, which controls all entertainment matters, permitting the industry to get talent services cuffo thus far.

Trade is watching to see who will become leader in the TV-radio biz since the death of Jaime Yankelevich, operator of Radio Belgrano, which set up the first Argentine tele transmitter. Thus far, successor looks to be Pablo O. Valle, his nephew, who worked for nearly 30 years in Argentine radio.

Latest plan to make video pay, or at least distribute its heavy cost among all broadcasters, is to permit each big network to operate a TV transmitter a certain number of hours daily. This would force the various nets to break the cost of putting on tele programs, insure greater variety of shows and permit all of them to learn something about TV production. The main objective, of course, would be to force advertisers to pay for video time, something they have held out against thus far. They fight against paying for TV shows by saying the tele programs are too poor in quality.

EDINBURGH '51 FEST HIT BIGGEST DEFICIT, 119G

Edinburgh, April 1.

Expenses incurred in bringing over the N. Y. Philharmonic Symphony and the Yugoslav Ballet to last year's International Festival here caused the Edinburgh Festival Society to have its biggest deficit, $119,000, since this cultural arts junket was launched.

Loss would have been greater but for a contribution of $45,000 from the Arts Council of Great Britain and increased financial support from private donors. Festival exchequer now stands at $150,000. Engagement of the Philharmonic Symphony Orch cost over $150,000.

At the last Festival both drama and ballet were run at a loss, total deficit here being $18,000. But soldiers, sailors and airmen who took part in a spectacular military tattoo brought in no less than $45,000.

At the 1952 Festival opening here in August, nearly 30 ambassadors of nations throughout the world will be present for the opening. The Royal Philharmonic Orchestra, under Sir Thomas Beecham, will open the Festival.

New Novello Musical Planned for Next Year

Manchester, April 1.

Plans are going ahead for a new musical plan composed of music written by the late Ivor Novello. It is set to open here in 1953.

The play will feature stars associated with Novello productions, including Zena Dare, Olive Gilbert. It is being pieced together from unpublished scores and librettos of the late actor-composer. Tom Arnold will tour the musical prior to a London opening.

Gallic Hepsters

Continued from page 16

Featured will be Don Byas and Roy Eldridge in "Around A Trumpet," Count Basie, Sarah Vaughan and Bessie Smith in "The St. Louis Blues," "Salute To Duke Ellington," and the brilliant Gjon Mili pic jam session with Illinois Jacquet "Jammin' The Blues."

April 5th will see the finals of the amateur tournament to be held at the Cite Universitaire. Wind-up will be April 6th with two concerts to follow each other at the Salle Pleyel. First will be the New Orleans night featuring Sidney Bechet and his leading disciple, Claude Luter and orch. Second concert is the Norman Granz Jazz Concert starring Ella Fitzgerald, Roy Eldridge, Lester Young, Filp Philips, Hank Jones, Oscar Peterson, Irving Ashby and Roy Brown. Tickets are already at a premium for the windup.

Jazz, which was one of the babies of a select intellectual sect (Le Hot Club De France) before the war, has gotten a big popular impetus here. Record shops have mushroomed and 12 record companies here turn out from 30 to 500 jazz records a month. Specialized niteries featuring known jazz musicians get a big play here. Le Sieux Columbier featuring Sidney Bechet is usually packed. Don Byas and "Fats" Edwards get good crowds at L'Harlequin.

The younger set are actively interested in the music and personalities and the welcome mat is out for stateside names. Many American players have stayed on here and a look-see shows such long time stayees as instrumentalists Don Byas, Sidney Bechet, Bill Coleman, Art Simmons, Nelson Williams, Mezz Mezzrow (whose recent book is a best seller here), Ernie Royal; warblers Inez Cavanaugh with her own club, Quentin Foster, Jimmy "Lover Man" Davis, "Fats" Edwards, and the recently gone home Honey Johnson and Eartha Kitt.

Small Scot Town Votes Sun. Pix

Whithorn, Scotland, April 1.

By 240 votes to 158, residents in this small South Scotland town voted in favor of Sunday cinemas.

Whithorn is Scotland's oldest royal burgh and is known as the "cradle of Christianity in Scotland." Result of public plebiscite came as a surprise.

READ

this editorial telling why
the alert showman can
make this "the outstanding
engagement of his
movie season."

"My Son John"

Here is a picture with a top potential that must be realized by showmanship ability and ingenuity of the theatremen who book it. On its own, it will do a great business, benefiting from strong word-of-mouth praise. But, intelligently sold in the community, there is no telling how tremendous the box-office results may be.

Built around a theme that is constantly front page news and the topic of conversation wherever you go; enacted by one of the finest casts ever assembled, plus the direction of a master craftsman like Leo McCarey, the showman can pull out all the stops and make "My Son John" the outstanding engagement of his movie season.

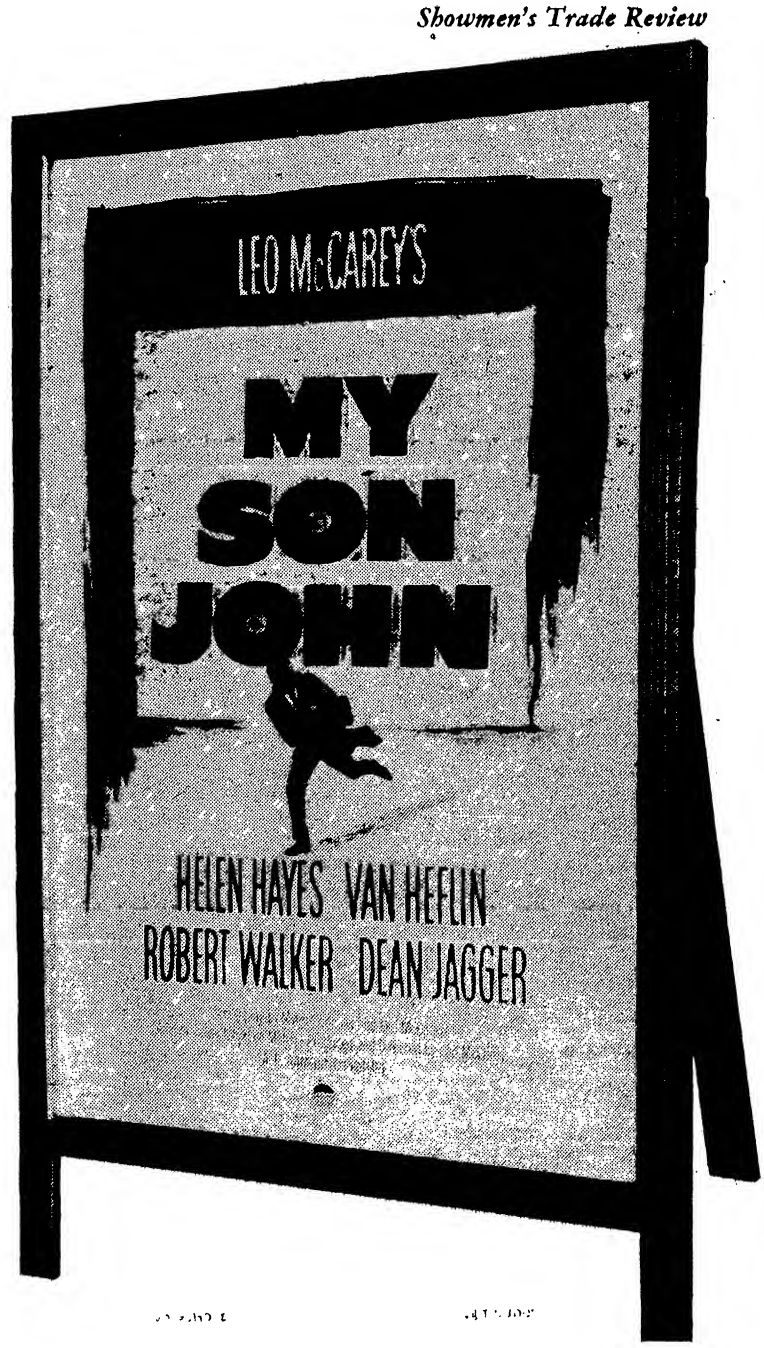
It is mighty rare that we develop the urge to look at a picture a second time, but since viewing this one we are eagerly awaiting the opportunity of seeing it again.

The theatreman need do no exaggerating when he builds a campaign around "My Son John." There is no advance praise that could be too enthusiastic in promising grand entertainment. It is a truly great picture and one in which the entire industry should take great pride.

—*CHICK LEWIS*
Showmen's Trade Review

WATCH

the boxoffice results of
the World Premiere
Engagement which
STARTS TODAY,
CAPITOL THEATRE,
NEW YORK CITY...



Exhib Groups Seeking New British Tax Formula to Lighten B.O. Load

London, April 1.

Since the rejection of the industry's new tax formula, which aimed at the introduction of the American percentage system in calculating admission tax, exhibitors throughout the country have been submitting alternative schemes to the Treasuary, all of which aimed at providing additional relief for small theatre operators.

The proposals so far submitted are similar in principle, but vary in detail. For example, theatre owners in one area advocated that the first $168 should be exempt from admission taxation and the duty should be calculated on receipts above this figure. In another district, exhibs felt that the first $280 should be free of tax.

The original industry plan advocated tax free admission up to and including 14c., while duty on admissions in higher brackets would be calculated by deducting 8c. from the gross and imposing a 50% tax on the balance. This was turned down in last month's budget because it would have left exhibitors with an additional $3,000 and would have involved higher earnings by American distribs, with a consequent drain on dollar reserves.

Although the Chancellor is prepared to consider a new basis of taxation, his budget statement made it clear that he could not contemplate any additional relief for the trade. The two-way affect on the treasury could not be contemplated under present circumstances.

Bulgaria Must Pattern Pix After Red Setup

Sofia, Bulgaria, March 25.

Bulgaria, trying to build up its film production industry, must take the Soviet industry as its model and see that a strong brand of Marxist philosophy is included in the product, declares an officially inspired editorial in "Rabotnichesko Delo" here. Editorial also discloses that there are now 1,045 film theatres in the country compared with 213 in 1944.

"Our film workers," editorial says in part, "have been assisted and inspired by the Soviet film masters whose films are the pattern for the Bulgarian movie workers. But much still has to be done to improve our methods of work. Film producers must depict the success achieved by the farmers, the heroic efforts of the Bulgarian people, and the heroic struggle of the workers against fascism. "One of the main problems concerns the writing of scenarios. The Scenario Committee is responsible because it does not properly assist the authors. It is evident that without a drastic change in the work of the Scenario Committee, the problem will not be solved properly."

Japanese Radio Revives Beaming Shows to U.S.

Tokyo, April 1.

Broadcasting Corp. of Japan, recently reorganized into a semi-governmental "public service" corporation, has resumed its international broadcasting service halted by the Occupation order immediately after the Nipponese surrender. Web, which had its 26-year monopoly of Japanese airwaves broken last year when the government authorized the nation's first commercial radio, has started broadcasts beamed to the U.S.

Other one-hour daily programs are beamed to North China, Central China, the Philippines and Indonesia. The net broadcasts 90 minutes daily to India.

Teddington to Plane Co.

London, April 8.

Negotiations extending over several months were concluded here last Friday (4) when a deal was signed for the leasing of Teddington Studios to Hawker Aircraft Company. The lot will now be used for storage purposes under a five-year deal.

Official confirmation was accompanied by an announcement from Warner Bros. that in future it will use Associated British Elstree studios for all British production. WB likely will lens "The Master of Ballantrae" there in the summer.

Pascal Wants Bergman For Lead in 'Candida'

Rome, April 1.

Gabriel Pascal due here this week to discuss the production of George Bernard Shaw's "Candida," with Ingrid Bergman sought for the name role. Miss Bergman says that she is interested in resuming her career soon after the birth of her child probably this summer. Bergman and Pascal, who have been friends for many years, have discussed the possibility of making "Candida" for several years.

Robert Donat, Robert Newton and Paul Scofield are possibilities for the other main roles, but no deals have been set. Pascal would direct as well as produce. Robert Goelet, Jr., has been signed as Pascal's assistant.

Austrian Femme Played In Commie Pic, So She Has to Plug Soviet Gas

Vienna, April 1.

Marianne Schonauer, Austrian film player who recently played leads in several Soviet-made productions at local Russ-operated Rosenhugel studios, came in for raps from the western press when she helped in the promotion of a new gas station operated by Russian oil monopoly. It is on the property of the studio in Vienna's Soviet sector.

The situation reflects the dilemma some players find themselves in here when they choose to take roles with Soviet-operated pic or radio outfits. Once they are in the act, although parts they play may be entirely harmless politically, they are gradually pressured into more and more pro-Red activities on both cultural and commercial side. In this case resentment was especially marked because of the Austrian feeling over the fact that the Kremlin operated "Orop" oil monopoly has seized this country's oil wells and denies the Austrian state any income from the properties.

Miss Schonauer posed for pix at the gas station preem and pumped gas into the first customer's cars. Ads said: "If you want to talk with Marianne Schonauer buy your gas from Orop-Rosenhugel."

Old Vic Sets 'Athens' For Season Windup

London, April 1.

Current Old Vic season will wind with the presentation of "Timon of Athens" which opens May 28. Name role will be played by Andre Morell and the production will be directed by Tyrone Guthrie.

Succeeding the current presentation of "King Lear" will be a revival of "Othello." This will run for one week only and will be followed by James Forsyth's new play about Francois Villon and Katherine de Vausselles entitled "The Other Heart." This preems April 15 and is set for a five-week run.

'In Paris' Day-Dating In 7 Aussie 1st-Runs

Sydney, April 8.

Metro's Oscar prize-winner, "An American in Paris," preemed simultaneously in four Metro houses April 25, Liberty, St. James, Minerva and Manly here. It also opened day-date in three key Melbourne houses April 4, giving this musical terrific Aussie coverage.

"American" is expected to play longruns here, as it did in the U.S.

Harlequin Prods. Launched

London, April 1.

Harlequin Productions formed here as a new lensing outfit to concentrate on supporting feature product made on modest budgets. Company has a schedule of a minimum of three-a-year at a total cost of $170,000.

The new venture will be launched with "Appointment in Amsterdam," which is set for early filming. Max Anderson has been inked as director.

Sperling Scouting Site

London, April 1.

Milton Sperling, production chief of United States Pictures, has been touring the main European film producing centers to decide the most suitable location for a production with a marked European accent. After extended stays in Rome and Paris, the producer checked in here Monday (31), and is staying long enough to visit principal studios.

If the deal matures, the picture will be distributed on both sides of the Atlantic by Warner, and will have Associated British release in Britain. The film is budgeted at around $850,000. He will decide on the production setup before the end of April.

Eros Films Using U.S. Stars for Series of 4 Pix Being Done in Brit.

London, April 8.

Julian Lesser has returned here from Hollywood to finalize arrangements for a group of joint productions to be made in association with Eros Films. First picture in deal is completed and three others are scheduled to follow.

Initialer of series is to be known in America as "Suicide Smith," British title being "The Lost Hours." Mark Stevens came from Hollywood last year to star in this, playing opposite British actress Jean Kent.

Stevens is due to return here soon to play the lead in the next two productions based on the "Detective X" series.

John Rawlins, Lesser's business associate, who is on the board of Royal Productions, arrived last Saturday (5) and will stay to work on the entire group. The Lesser investment is mainly a dollar contribution for stars, story and other U. S. personnel. Although there is a division of territory, each partner shares in the other's profits. This deal does not follow the more conventional formula of a co-production pact.

London Legit Bits

London, April 8.

Joe Pole, publicity chief for U. A. pictures, whose play, "The Hungry God," was recently tried out by **Jack de Leon** at his "Q" Theatre, with option to produce it in the West End, has had the option picked up by de Leon.

Edward Dryhurst's show, "The Moonracker," by the British film censor, **A. L. Watkyn**, which has been touring the provinces to healthy takes, is being held up because **Jean Kent**, femme lead, quit to take up film commitments. Her place will be taken by **Yvonne Mitchell**, with **Griffith Jones**, the male lead, staying. After a couple of weeks' rehearsals, show resumes tour.

Charles Killick has acquired the touring rights of the current Piccadilly Theatre hit, "The White Sheep of the Family," and wants **Carl Bernard** to play the **Jack Hulbert** role in the provinces . . . **Lee Shubert** has taken option of **Lee Ephraim's** new play, "Night of the Fourth," for Broadway . . . **Agatha Christie's** "The Hollow" folds at the Ambassador May 3, being replaced by new play by **Diana Morgan** May 8, with **Margaret Rawlings** and **Marie Ney** as stars.

Constance Cox's dramatization of Ivan Turgenev's "Fathers and Sons," which has been retitled "Spring At Marino," has been acquired for production in Copenhagen, Madrid, Amsterdam and Vienna . . . Actor-playwright **Anthony Verney** has completed new play, titled "Where the Mistral Blows" . . . **Alfred Esdaile**, who just completed repairs of the Court Theatre, Sloane Square, which are badly damaged by last war's air raids, and renamed it the London Theatre Guild, reopens with his new policy, with **John Rusgin's** old classic "Bride of Denmark Hill," sometime in June.

"The Mortimer Touch," new **Eric Linklater** comedy, starring **Roger Livesey**, with **Pamela Brown**, was originally known as "The Atom Doctor" and had its world preem at Lyceum Theatre, Edinburgh, at International Festival of 1950. Play is now touring Britain, by-passing Edinburgh and playing to Glasgow audiences. Livesey has role created by Scot actor **Duncan Macrae**. Others in cast are **Mervyn Johns**, **George Relph** and **Mollie Urquhart** and **George Devine** directed . . . Citizens' Theatre of Glasgow will stage "The Highland Fair" at the Edinburgh Festival this fall.

Adult Rating of Films by British Viewed as Okay by Distribs, Exhibs

London, March 25.

In the 15 months since the introduction of the new "X" censorship category, which forbids the admission of persons under 16, eight Hollywood pix out of a total of 31 have been placed in this class. The remainder were continental films. It was mainly to facilitate the importation of these films that the new certificate was introduced at the beginning of last year.

The industry first reacted cautiously to the introduction of the "X" category. Exhibitors who offered product with this classification feared that it might result in sacrificing the normal family trade, but the view now current is that this new grouping has played an important part in elevating films to the adult class.

Of the Hollywood films that have been classed as "X," the most notable are "Quo Vadis," "Streetcar Named Desire," "Detective Story," "Murder, Inc." and "The Well." Two of these were seen in London as legit productions, both catering to mature audiences, and their transition to the screen is seen as an indication that the U. S. film industry is not shrinking from making controversial subjects.

The original exhibitor reaction of fighting shy of "X" films has now relaxed. Several recent films given circuit bookings have done substantial business, and both distributors and exhibitors believe there is a substantial market for "X" pix.

Prior to the introduction of the "X" category, the only method of barring juves from films was to impose an "H" (for horrific) certificate, but it was felt that many productions unsuitable for children could not fairly be classified as horrific.

During the past year, the British Board of Film Censors rejected five films and ordered cuts in 353 others. Altogether they passed 354 as "U" (Universal) and 257 as "A" (Adults).

London Exhibs Squawk On 'Don't See' Reviews

London, April 1.

Representations are to be made by London exhibitors to national press critics urging them not to use such direct phrases as "don't waste your time by seeing this film." The London branch of the Cinematograph Exhibitors Assn. took the initial step on this at its executive meeting last week. It now will be submitted by its two representatives on the joint industry committee to the Critics' Circle.

Arthur Taylor, secretary of the London CEA, said that several branch members had objected to the use of such phrases which didn't help the trade or the public. They were all in favor of film criticism, but felt it would be advisable to bring this up before the film scribes.

Buenos Aires Niteries Ready to Quit Business If Rules Get Tougher

Buenos Aires, April 1.

Niteries here are operating under handicaps which are enough to make some operators agree it would be better to become farmers. Apart from having to share out 65% of their receipts with their waiters and kitchen staffs and having to serve liquor off the cuff for union bosses and their friends as well as government tycoons, the operators are now faced with having to keep candles and paraffin lamps ready in case the city power supply fails. This already has happened several times as the power supply company cuts off electric power alternately in different sections of the city to relieve the tremendous overload on the antique turbines.

About five years ago the government nixed an import permit for new power generators, and now the people are suffering.

Because the authorities enforce severe regulations about nightclubs being fully illuminated to insure "prevention of immorality," the operators fear that the power shortage could hand them further penalties.

The regulation calling for over 60% music by national composers being played is rigidly enforced by the police, which has shuttered Goyescas for 30 days for not living up to the rule. This is one of the more popular cafe-concert type of nitery, which specializes in presenting Hispano acts which find it difficult to use the Argentine rhythms.

London Film Notes

London, April 1.

Film producer **Mario Zampi** undergoing minor eye operation . . . ABPC's "The Yellow Balloon," directed by **Jay Lee Thompson**, goes on the floor at Elstree early in May, with **Andrew Ray**, son of radio comic **Ted Ray**, signed for stellar role . . . **Michael Anderson**, who directed "Water Front" for **Paul Soskin** (J. Arthur Rank release) and "Hell's Sold Out" for Eros Films, given longtermer by ABPC.

Victor Saville due here from Hollywood to direct "The Director" by **L.A.G. Strong**, with entire location of pic in Ireland . . . **Mario Zampi's** "Top Secret" film for ABPC skedded for shooting April 21, with **Oscar Homolka** and **George Cole** costarring . . . **Naunton Wayne**, skedded to feature in Group Three's production of "Miss Robin Hood," being made by **John Grierson** and **Donald Wilson**, has had to give up the part due to previous commitment to star in touring revue. Richard Hearne has replaced him.

U.S. Films Dominate Burma

Washington, April 1.

While Hollywood pix represented about 75% of those shown in Burma during 1950 and 1951, there has been a steady increase in Indian and Chinese films shown, reports the U. S. Department of Commerce.

Last year, Burmese censors looked over 197 Indian pictures and 101 from China, as well as 99 produced in Burma. The combined U. S.-British total was 1,041.

Toronto Melody Fair Sets 2d Season Sked

Toronto, April 8.

Leighton K. Brill and Ben Kamsler have completed details for a second season of their Melody Fair theatre-in-the-round setup, which was a financial success here last summer at a $3.40 top with tax. Gold and blue tent in midtown Dufferin Park again has a 1,640 armchair-seat capacity.

With stage and front-office personnel set, plus 18 dancers and chorus of 12, musicomedy guestars schedule is: Week of June 23, "Merry Widow," with Irra Petina, Robert Shafer, Lois Hunt; June 30, "Kiss Me, Kate," Martha Errole and Ted Scott; July 7, "Great Waltz," Irra Petina, Lawrence Brooks, Lois Hunt; July 14, "Red Mill," Buster West, Lucille Page, Pat Rooney, Jr.; July 21, "Carousel," Dorothy MacNeil, Jack Kilty; July 28, "Finian's Rainbow," Kaye Connor, Fred Thomas; Aug. 4, "Where's Charley?," Gil Lamb; Aug. 11, "Naughty Marietta," Maria D'Attili, Iggie Wolfington; Aug. 18, "Wizard of Oz," Jean Rogers; Aug. 25, "New Moon," Ann Ayars, Clifford Horvuot; Sept. 1 (two weeks), "Annie Get Your Gun," Marylin Day, Earl Covert.

Arthur Lief has been inked as orchestral and choral conductor; Bert Yarborough as director; Bettina Rosay as ballerina and choreographer. Season resident players include Harold Brown, tenor; Carolyn Adair, soprano; Andrew Gainey, baritone; Gean Greanwell, basso-baritone; and Cynthia Latham, character woman.

1st Italo Tinter Delayed

Rome, April 1.

"The Golden Carriage," first Italian Technicolor picture, currently in production at the Cine-Citta Studios here, is running behind schedule. Anna Magnani, the film's star, was ill for two weeks.

More recently, the male lead, Michael Tor, was replaced by British thespian, Duncan Lamont. After seeing the first rushes, the producers had decided Tor was not suited for the part. This means that all the scenes with the former must be shot again.

DANGEROUS PARADISE!

A man from nowhere . . .
a woman with nowhere to go
. . . try to forget their pasts in
exotic, exciting MACAO, port
of sin and shady dealings!

ROBERT MITCHUM
JANE RUSSELL
WILLIAM BENDIX

IN

MACAO

JANE SINGS:
"One for My Baby"
"Ocean Breeze"
"You Kill Me"

RKO RADIO PICTURES

with

THOMAS GOMEZ • GLORIA GRAHAME

Directed by
JOSEF von STERNBERG • BERNARD C. SCHOENFELD & STANLEY RUBIN

Screenplay by

FULL-PAGE NATIONAL ADS to 28,696,603 CIRCULATION
...In Life, Look, S. E. P., Collier's, Time, Newsweek, and This Week Supplement in 31 Sunday newspapers in 31 cities.

Film Reviews

Continued from page 6

Oklahoma Annie

plotting make for spotty pacing in R. G. Springsteen's direction. Russell appears slightly embarrassed by the cornfest he is put through but is likeable. Withers, Roy Barcroft and Ferguson supply adequate skullduggery, while additional chuckles come from the old prospector characters of Emmett "Pappy" Lynn and Houseley Stevenson. Others are adequate to script and directorial demands.

Sidney Picker's production steering furnishes an acceptable outdoor western dressing, and Jack Marta's cameras do a good tint job. *Brog.*

Strange World

Moderately entertaining semi-documentary. Okay for the art house in search of product.

Hollywood, March 31.

United Artists release of Al O'Camp (O. A. Bayer) productions. Features Angelica Hauff and Alexander Carlos. Directed by Franz Eichhorn. Story and screenplay, Al O'Camp, F. E. Eichhorn and O. A. Bayer; camera, Edgar Eichhorn; editors, Rudolph Brent and Jose Canizares; music, W. Schultz-Porto Alegro and Emil Velasco. Previewed March 31, '52. Running time, 81 MINS.

Elisa	Angelica Hauff
Edgar	Alexander Carlos
Father	America Cabral
Dancer	Carmen Brown
Indian Chief	Kumatznikuma
Ary	Ary Jarful
Inn Keeper	Griyo Sobrinho
Publisher	W. Hardt

Only mediocre response is indicated for "Strange World." A semi-documentary, pic contains several good action sequences but overall shapes up uninterestingly.

Lensed for the most part in the wilds of Brazil, Bolivia and Peru, film details efforts of Alexander Carlos, a youthful clerk-turned-adventurer, to locate statue of an Inca goddess which he last saw as a 10-year-old when he and his father accompanied an American scientist, latter's wife and 10-year-old daughter through the South American jungle in search of a gold image. Statue had been found, but a raft accident separated Carlos from the group. He was rescued but presumably other party members had been captured by angry natives in pursuit.

Now, having spotted pic of the idol while scanning recently-taken aerial photographs of the region, he's off to the locale believing his father is still alive. After the appropriate dangers, he discovers the idol, finds his father now only a strunken head and the young girl a semi-primitive woman. Idol is sacrified to save his life, and fade-out finds the femme serving as love interest.

Original story and sceenplay were handled by Al O'Camp, O. A. Bayer and Franz Eichhorn—who, respectively, also presented the pic, produced and directed. Unfortunately, trio played up the thin tale instead of concentrating on the jungle material. There's enough inherent action throughout, however, so that with judicious editing a better pic could result.

Alexander Carlos, in lead role, is a young blonde whose good looks are bound to impress more than his acting ability. Angelica Hauff is only fair as the femme.

Technically, film is at its best with Edgar Eichhorn's photography. *Neal.*

Laramie Mountains

Durango Kid sagebrush saga for program western market.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Jack Mahoney, Fred Scars, Marshall Reed, Rory Mallinson, Zon Murray. Directed by Ray Nazarro. Screenplay, Barry Shipman; camera, Fayte Brown; editor, Paul Borofsky. Tradeshown in N. Y., March 26, '52. Running time, 54 MINS.

Steve Holden The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Swift Eagle	Jack Mahoney
Major Markham	Fred Sears
Lieutenant Pierce	Marshall Reed
Paul Drake	Rory Mallinson
Carson	Zon Murray
Chief Lone Tree	John War Eagle
Mandel	Bob Wilke

"Lamarie Mountains" is a below-par entry in the Durango Kid series. Slim plot and routine thesping make it only so-so for the western trade.

Story revolves around a series of raids against U. S. Army personnel believed to be instigated by a neighboring Indian tribe. Washington officials, anxious to avert an Indian war, send a man to effect a peace treaty between the tribe and the U. S. troops. Army brass, influenced by a pair of Indian scouts, who are really outlaws anxious to get the Indians out of the territory so that they can claim the gold they've discovered on the Indian land, hinder the peacemaking efforts. The intervention of the Durango Kid, however, prevents the planned massacre of the Indians and brings the outlaw gang to justice. There's also a subplot built around discovering the true identity of one of the Indian tribe's leaders, who is a white man raised by the tribe since childhood.

Charles Starrett doubles in the roles of Steve Holden, the Washington peacemaker, and the Durango Kid in his familiar tight-lipped style. Jack Mahoney is okay as the white man adopted by the Indians but the other cast members fail to do much with their lesser assignments. Smiley Burnette offers his cactus humor for fair results.

Direction was unimaginative while other technical credits reflect pic's modest coin outlay. *Gros.*

Bellissima

(ITALIAN)

Genoa, April 1.

Cei-Incom release of Bellissima production. Stars Anna Magnani and Walter Chiari. Directed by Luchino Visconti. Screenplay, Visconti, Suso Cecchi D'Amico, Francesco Rosi; from story by Cesare Zavattini; camera, Piero Portalupi; editor, Mario Serandel; music, Franco Mannino. Previewed in Genoa. Running time, 130 MINS.

Maddalena Cecconi	Anna Magnani
Alberto Annovazzi	Walter Chiari
Maria Cecconi	Tina Apicella
Spartaco Cecconi	Gastone Renzelli
Photographer	Arturo Bragaglia
Alessandro Blasetti	Himself

A good entry for the sureseater trade, with the Anna Magnani name and film's behind-the-scenes look at Italian film-making as drawing cards. Although having a slight plot, film gets top-drawer handling in production, thesping and direction. Miss Magnani has rarely been better. Word-of-mouth should help this but some pruning would help.

Story was suggested to writer Cesare Zavattini (Miracle in Milan) during the casting of recent Italian films. In telling about the attempts by a Rome worker's wife to get her little girl a film role, it launches some sharp barbs at the Roman film milieu. A screen test is finally engineered via bribes, after the unknowing child has been coached, primped, and "beautified."

In one of the cruelest scenes ever filmed, mother and child secretly watch a screening of the test, in which all present double with laughter at the girl's ugliness and ineptitude. The mother interrupts the show and tells them off, leaves with her dream shattered, dragging the girl along. Though the studio later decides to hire the child for another role, the mother refuses to sign and returns to a normal life with her husband.

Magnani runs the thespian gamut in this one, in her colorful portrayal of the mother's role, with splendid support from comedian Walter Chiari. Latter here plays a straight part as a likeable studio profiteer. The scene in which he tries and fails to seduce her on an excursion is one of pic's highlights. Remainder of colorful cast of professionals and no pros is given a perfect blending under Luchino Visconti's sensitive direction.

The lighter-veined first half, more diffuse in embroidering on the simple story outline, gets film off to slowish start. Photography is superb throughout, with other credits measuring up. Production was shot in direct sound takes, an Italian rarity and resulting realism and depth are outstanding. *Hawk.*

Es Geschehen Noch Wunder

(Miracles Still Happen)

(GERMAN)

Vienna, April 1.

Styria Film Verleih release of Junge-Film-Union Rolf Meyer production. Stars Willi Forst and Hildegarde Neff; features Werner Futterer, Hans Leibelt, Marianne Wischmann, Lotte Klein, Ilse Bally, Sepp Nigg; Hugo Gottschlich, Theo Danegger. Screenplay, Forst and Johannes Mario Simmel; music, Theo Mackeben; lyrics, Hans Fritz Beckmann; editor, Rudolf Schaad; camera, Vaclav Vich; directed by Willi Forst. At Forum Theatre, Vienna. Running time, 125 MINS.

Underlying gimmick in the story with which Willi Forst anti-climaxes his sensationally erotic "Sinner," of last year is a cute trick, which might have amounted to something in more capable hands. This gag is that the young lovers (with an obvious 25-year age gap between them) are the only ones who can hear a haunting love melody that breaks out whenever they are near each other. One trouble is that the melody, moaned endlessly on an electric organ, does not amount to much. Another is that the surrounding screenplay and acting do nothing to make this believable. Not any hope for the U. S. market.

As usual with Forst starrers directed by himself, the camera spends so much time on his own face that many in audience wonder how much longer it can last. The film runs almost 90 minutes of slow-moving, jerky development of a story that succeeds in selling neither whimsy nor reality to the onlooker. And there isn't a chuckle in the whole thing.

Forst's own performance is of the slow, dreamy type that he outgrew soon after his prewar triumphs in the operetta style of which his large public believes him still to be tops. Hildegarde Neff supplies an unbelievable portrait of a synthetic girl with bedroom eyes. Supporting cast merely supports. Music drags like the action. Segments where an all-kraut jazz orchestra moans and blows in the best 1925 style will be painful even to 1952 ickies. Camera work is okay as are other technical credits. *Isra.*

Andre Gide

(FRENCH—DOCUMENTARY)

Paris, April 1.

Pantheon production and release. Directed by Marc Allegret. Commentary, Andre Gide; narrated by Gide, Jean Desailly. At Vendome, Paris. Running time, 98 MINS.

This offbeat documentary is the evocation of the work, time and personality of the recently deceased author, Andre Gide. Completed shortly before his death last year, the film is being released here on the first anni of his demise. A fine example of the recording power, the film will have an appeal here because of the cultism that has sprung up about his work since his death. For the U. S., the pic will be limited to a few small arty houses and some literary groups.

The first part traces his early life through photos, his books, and Gide's own readings of portions of his early works. It traces his growth from ascetic puritan to the budding author and his early sickness and realization of his senses and responsibilities. Early footage, on a trip to Africa, made by Gide and director Marc Allegret, is an interesting adjunct to the early passages.

Later Gide discusses his work with the new French literary movement in the 1900s with his friend Jean Schlumberger, the jury and justice with a magistrate friend, reads from his work and in general gives a full-bodied picture of his humanity and intellect. The socially active side of Gide is seen in his speeches to the German youth, his conversion to and final break with Communism. *Mosk.*

Press Favors

Continued from page 3

The paper said it agrees with Johnston and Screen Actors' Guild prexy Ronald Reagan that the House unit's report was "unfair." In a subsequent followup editorial, Citizen-News declared: "The Congressional committee is warranted in continuing its studies but is not warranted in failing to recognize the great improvement the industry has achieved."

The House probers took it further on the chin via comments in the Washington Post, which indited: "If any industry has been on guard against possible Communist efforts to use it, it has been the motion picture industry. Indeed, Hollywood went completely overboard in its zeal to prove itself anti-Communist after the 1947 investigation. It should have realized that even its excess of zeal would have no merit in the eyes of investigators seeking only more scapegoats." The 1947 "zeal" referred to was the dismissal of the 10 persons who refused to divulge their political beliefs before the House group.

Grand Rapids (Mich.) Press was diametrically opposed to the House observation that the film studios hadn't taken "positive and determined" steps to rid themselves of Communist influence. "Nothing could be farther from the truth," blasted the daily.

Scores of other papers joined the pro-industry camp. All, in one way or another, criticized the "unfairness" of the House report.

Related to the House committee's attack was a column by George Sokolsky of the Hearst syndicate. He said, in effect, that the elimination of Communists is handicapped in Hollywood. Some industryites countered this with letters quoting from the COMPO statement, which appeared in "letters to the editor" columns of their respective cities' dailies.

Canada on Upbeat

Continued from page 7

trict Theatres, which has 27 houses in D. C. and Virginia, also shut down one in Virginia last year.

One of the two Warner houses now dark could be leased to an indie exhibitor who would try it again as a "white" theatre, it is understood. However, Warners is seeking a package deal for the pair and has rejected feelers for just the one house.

New Haven's Upbeat

New Haven, April 8.

Survey of film house openings and closings in Connecticut over the past five years brings to light the following facts.

In the open category are a total of 10 houses in Black Roc, Burnside, East Hartford, Elmwood, Meriden, Niantic, Rockville, Stamford, Stratford and Waterville, having a total seating capacity of 8,609. Added to this list is a string of 18 drive-ins in Burrville, Canaan, Danbury, East Haven, East Windsor, Farmington, Montville, Newington (2), North Haven, Norwalk, Plainfield, Pleasant Valley, Stamford, Torrington, Waterbury, Waterford and Wolcott, with a total car capacity of 10,217.

On the negative side of the ledger are 18 closings in Ansonia, Bridgeport (2), Danbury, Meriden, Naugatuck, New Haven (2), New London, North Grosvenordale, Norwalk, South Norwalk, Stamford (2) and Waterbury (2), with a total capacity of 15,600.

Above figures include one house closed by federal authorities, one burned to the ground, one dismantled and two switched to legit operation. However, figures do not include a total of six houses in Devon, Hartford, Bridgeport, Middletown and New Haven (2), with a total capacity of 4,451, operating on an umbrella policy, open one month, closed the next, and repeat.

In estimating for rental purposes, exchanges figure 2.2 passengers per car for drive-in, which makes the statewide total of 10,217 cars a potential of 22,477 individual seats. Added to the standard house total of 8,609, gross increase in past five years has been 31,086. Deducting the 15,600 figure involved in the 18 shutterings, net increase shows a figure of 15,486 seats.

Omaha O. O.

Omaha, April 8.

Film houses in the Omaha territory now dark because of accident, fire or business include those at Weeping Water, Gretna, Ashland, Springfield and Shelby, all in Nebraska, and Macedonia, Emerson and Marcus, in Iowa. Situation in Omaha looks stabilized, Ralph Goldberg, who closed the 40th Street months ago, announced that he will now dispose of the house. The Tivoli, in South Omaha, is now remade into a store, while the Roseland fate is being mulled by store and real estate men. The Uptown appears definitely out.

Some of the closed situations will reopen.

Twin Cities Houses Falling Out

Minneapolis, April 8.

More Twin Cities neighborhood and suburban theatres are falling by the wayside. Latest to succumb is the comparatively new de luxe 800-seat Golden Valley, which is destined to be converted for commercial purposes. Still another local neighborhood house ready to cry quits, closing notice having been given, is the de luxe Alhambra, also a large seater.

Previously four Minneapolis and St. Paul neighborhood houses had tossed in the sponge and three of them are being dismantled so that the properties can be used as stores. Several others are also reported to be ready to shutter because of rising operating costs and shrinking grosses due to TV inroads on patronage and other reasons.

Independent leaders here, like Bennie Berger, national Allied States director, feel that as many as 20 Minneapolis theatres, the vast bulk of them in the neighborhoods and suburbs, may have to quit permanently. Many of these always have been considered marginal operations, it's pointed out. General feeling among exhibitors is that a considerable reduction in the number of theatres would make for a healthier condition for the survivors. In all this connection, there's lots of talk about "survival of the fittest" and it's recognized that all will hang on as long as possible, eating up their capital.

In downtown Minneapolis and St. Paul three firstrun houses are dark, with nothing to indicate they'll be re-lighted. The St. Paul theatres were "A" first-runs, and there's now a dispute about their ownership, with a court suit started to determine it. The ostensible owners have disowned this pair of houses and have started legal action to make the seller take them back. Trade opinion is that, unless the recent boxoffice trend is reversed, more downtown Minneapolis and St. Paul theatres will have to toss in the sponge.

At the same time, however, there's trade circle optimism regarding the drive-in theatres' outlook. Several of the ozoner circuits, including the Karatz chain, will raise their admissions from 60-75c. for the forthcoming season. Also, in the face of the impending spread of TV and the fact that the season for the outdoor houses is short in this territory and favorable weather is comparatively rare, it's known that there's plenty of capital available to build more of them as soon as the Government freeze is lifted on materials. In fact, five new ones, which received the green light, are now in the course of construction.

Cheerful Canada Scene

Toronto, April 8.

Despite the current defeatist reports of newspapers and magazines that film house attendance is slipping, it can be definitely reported that the Canadian segment of the North American film scene saw an 8% increase in boxoffice revenue in 1951 over the previous year, and that 1952 returns to date show a promising 10% tilt. Though there are military defense bans placed on structural steel supplies, there is continuing building of new theatres across Canada where a town can prove to the Federal Steel Controller the need of a community theatre.

The three big Canadian chains — Famous Players, with 402 houses across the Dominion; Odeon (Arthur Rank), with 143 coast-to-coast situations; and Nat Taylor, with some 70 theatres in Ontario — have closed no houses in the past year, unless to replace these in the same situations with more modern theatres with greater seating capacity. The Odeon trans-Canada building program has been completed to date on their blueprint plan; Famous Players and 20th Century (Taylor) have immediate plans on the architectural drawing-boards for further theatres, with pessimism non-evident.

For this VARIETY survey, Claire Appel, executive director of the Canadian Motion Picture Distributors Assn., reports a cheerful picture. Though the bans placed on the use of steel for theatre construction necessarily impeded new theatre building, community pressure saw 79 new theatres opened in Canada in 1951, as compared with 118 in 1950. This included 18 new drive-ins in 1951, as compared with 32 drive-ins the previous year. Eleven new drive-ins are under construction and will be open for business this spring.

In this gain in Canadian film attendance, Appel points out that part of it is due to a heavy immigration influx to Canada in recent postwar years. In 1941, there were 1,241 licensed 35m theatres in Canada; in 1951, these totalled 1,934. In 1941, there were 161,677,731 paid admissions in Canada for total receipts of $41,368,259; the figure for 1951 is estimated at $86,400,000; and it is believed that the 1952 figures will exceed this substantially, based on current b.o. receipts. Appel predicts a 10% gain over the 1950 figure, which would bring film theatre net recepits for Canada to close to $95,000,000.

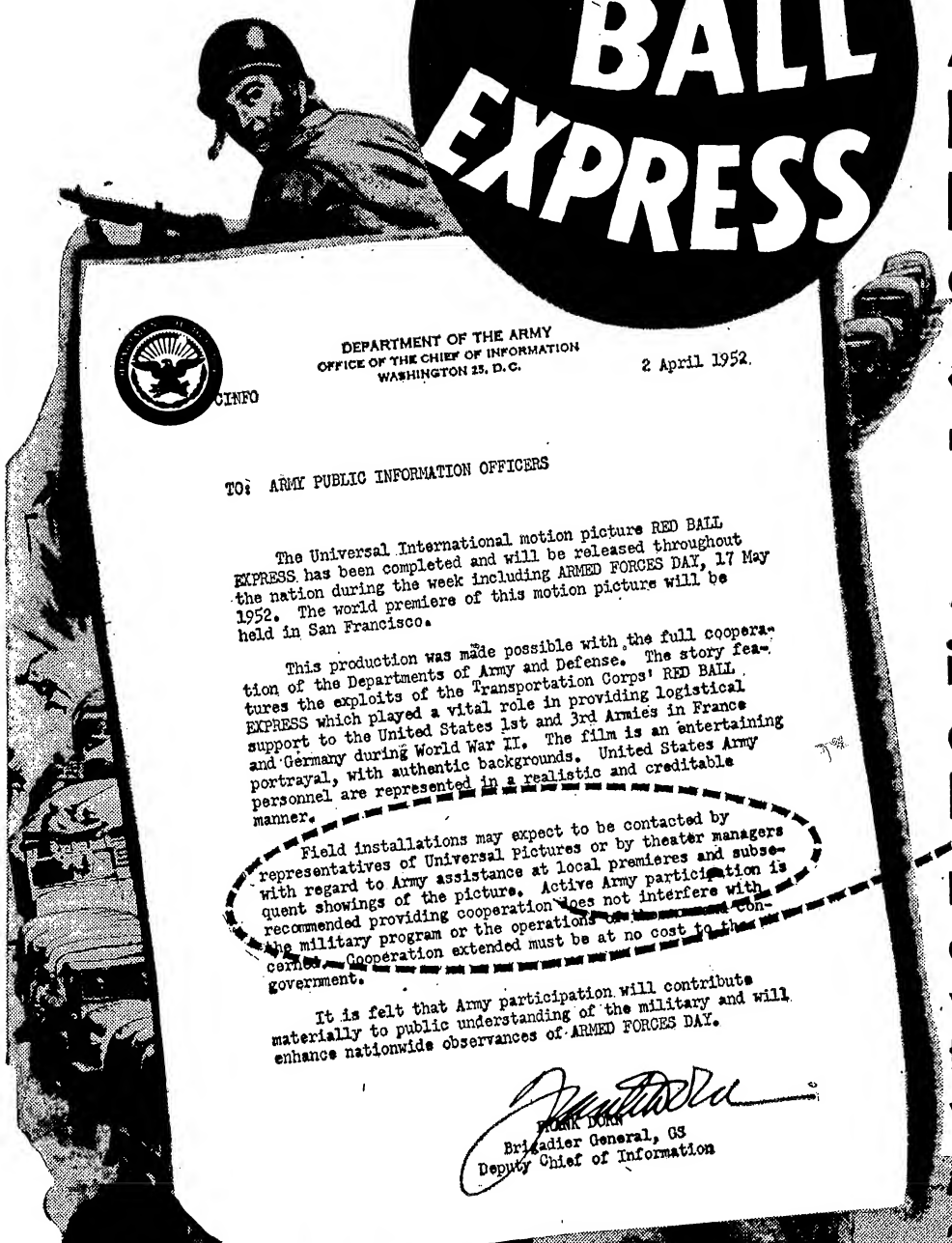
On the outlook for 1952, correlative with this VARIETY survey roundup, J. J. Fitsgibbons, president of Famous Players (Canadian), reported that his company has opened several new theatres and drive-ins in Canada. "Television in itself will not only lift the quality of motion picture theatre entertainment," he said, "but is proving a great medium for the development of new motion picture personalities, just as many of the motion picture stars of today came up through radio.

DATE. RED BALL EXPRESS

for **ARMED FORCES DAY** (MAY 17) and **JOIN THE ARMY**

in setting up a rousing local premiere!

If you play the picture after Armed Forces Day you can still expect full cooperation from your local Army Post



DEPARTMENT OF THE ARMY
OFFICE OF THE CHIEF OF INFORMATION
WASHINGTON 25, D.C.

2 April 1952.

CINFO

TO: ARMY PUBLIC INFORMATION OFFICERS

The Universal International motion picture RED BALL EXPRESS has been completed and will be released throughout the nation during the week including ARMED FORCES DAY, 17 May 1952. The world premiere of this motion picture will be held in San Francisco.

This production was made possible with the full cooperation of the Departments of Army and Defense. The story features the exploits of the Transportation Corps' RED BALL EXPRESS which played a vital role in providing logistical support to the United States 1st and 3rd Armies in France and Germany during World War II. The film is an entertaining portrayal, with authentic backgrounds. United States Army personnel are represented in a realistic and creditable manner.

Field installations may expect to be contacted by representatives of Universal Pictures or by theater managers with regard to Army assistance at local premieres and subsequent showings of the picture. Active Army participation is recommended providing cooperation does not interfere with the military program or the operations of the command concerned. Cooperation extended must be at no cost to the government.

It is felt that Army participation will contribute materially to public understanding of the military and will enhance nationwide observances of ARMED FORCES DAY.

FRANK DORN
Brigadier General, GS
Deputy Chief of Information

BOOK **RED BALL EXPRESS** AND START THE BALL ROLLING NOW!!!

THE RED BALL EXPRESS

Starring
JEFF CHANDLER
ALEX NICOL
JUDITH BRAUN
CHARLES DRAKE

with **JACQUELINE DUVAL** • **SIDNEY POITIER** • **HUGH O'BRIAN**

Directed by **BUDD BOETTICHER** • Screenplay by **JOHN MICHAEL HAYES** • Produced by **AARON ROSENBERG** • A Universal-International Picture

U 40th Anniversary

Literati

Pete Martin's New Post

Ben Hibbs, editor of Satevepost, has appointed Pete Martin entertainment editor of the mag. In the newly-created position, Martin will continue writing, in addition to devoting time to encouraging and developing article writers in this specialized field, which includes television.

Martin came to the Post as a manuscript reader in March, 1925. He was in charge of the humor department for a time, then served 12 years as art editor. Meanwhile, he also wrote fiction, contributing two serials and numerous short stories. Ten years ago, he became a full-time feature writer.

Martin's article production rose to 15 and 18 per year during World War II. His annual output now averages around 12, a figure which includes his Hollywood stories. Some of the latter were incorporated into his book, "Hollywood Without Make-Up."

N. Y. Post Lait-Mortimer Series

On the heels of the recent verbal set-to between N. Y. Post editor James Wechsler and Lee Mortimer, co-author of "U.S.A. Confidential" with N. Y. Mirror editor Jack Lait, on the "Author Meets The Critic" video show, it's understood that the Post is planning a series of articles on the Lait-Mortimer team, similar to the paper's recent series on Winchell.

Fern Marja, a Post report, is currently amassing material for the series.

Nitery Vs. Ft. Worth Press,

A $20,000 damage suit has been filed against the Fort Worth Press by W. D. Satterwhite, owner-operator of the Skyliner nitery there.

In his petition, Satterwhite pointed out that the Press news columns devoted much space to his club during last year's special grand jury investigations, making it necessary for him to close the spot for one year due to the "disastrous effect" of stories that "brought the club into disrepute as a gambling house."

'Have Book, Will Travel'

Joe Laurie, Jr. is hitting the road again directly after Easter Sunday for a literati pitch on behalf of "Show Biz," the Holt best-seller which he co-authored. Historian-comedian is on a ballyhoo trek to plug the book in Boston, Washington, Baltimore, Philadelphia, Cleveland and Pittsburgh, via TV and radio guest-shots and interviews.

"Show Biz" is in its seventh edition and Holt trade veep Bill Buckley finds that every time Laurie takes to the mikes, press and literary interviews the sales reaction booms.

Cincy Enquirer Pledges

Employes of Cincinnati Enquirer, attempting to head off sale of paper to Cincy Times-Star for $7,500,000, reported that a quota of $800,000 had been pledged among its 845 workers and outsiders would be approached for pledges to total $700,000 as initial payment in employe-ownership proposal.

American Security & Trust Co., Washington, D. C., is trustee for the holding in estate of the late John R. McLean. Two of his grandsons, John R. McLean II and Edward B. Jr., last week filed suit in U. S. District Court in Washington to refuse approval of Enquirer sale to Times-Star. Other heirs previously petitioned for the sale.

Hearing is set for April 28.

B.A.'s Cue Ban Puzzler

Ban last week of 14 more U. S. magazines in Argentina caused some speculation here. Buenos Aires newsdealers reported that municipal inspectors warned them not to sell the Satevepost, Collier's, Cosmopolitan, Life, Look, Vision, Business Week, United Nations World, Editor & Publisher, Cue, Quick, Harper's, New Republic and United States News & World Report. (Time mag was banned from newsstands in 1947).

Angle of Cue banning is puzzling, since while the other 13 are national magazines, Cue is strictly local (New York City) as well as non-political. Nearest explanation seems to be that Peron, on behalf of Buenos Aires, is jealous of a sister-city, New York, as bigger, livelier, more independent. Cue had 26 subscribers in B.A. before Peron, but these dwindled until there were none two years ago.

Dance Mag Shifts

Cover article on "Charles Chaplin and the Dance," by Arthur Knight, is set for the upcoming May issue of Dance magazine. Mag, which has undergone several metamorphoses since it was founded 26 years ago by Bernarr MacFadden as Dance Lovers, has a new editor in Lydia Joel, just upped to the post after five years as associate ed. Rudolf Orthwine is present publisher.

Miss Joel plans format changes, such as fewer academic pieces and more controversial news articles; pieces on niteries, copyright and legislation as they affect dancers, etc. Mag will aim to hold on to its teacher readership, while trying to popularize its scope as well.

Preserving Scully For 2052 A.D.

Frank Scully's "Blessed Mother Goose," published by House-Warven, is one of the cultural works to be placed in the special time capsule and buried Thursday (10) in Pershing Square in downtown Los Angeles. Capsule, weighing 225 pounds, will be buried under five tons of concrete serving as the base of the World War monument.

It will be reopened for the edification of future generations in the year 2052 A.D.

New Labor Deal

Rockford, Ill., printers who are on a work stoppage at the Star and Register-Republican newspapers, both owned by the Rockford Consolidated Newspapers, Inc., are offering what is considered a first hereabouts in labor relations.

Union, which has been picketing since Monday, March 24, has stated that it will pay full strike benefits to the other union, including the Newspaper Guild, if they will not cross the picket line.

ANPA Banshees' Guests

Guests of the Banshees luncheon April 22 in the Waldorf's (N.Y.) grand ballroom will be editors and publishers attending the American Newspaper Publishers Assn. convention.

Program will include Sid Caesar, Imogene Coca and James Barton, and excerpts from "Paint Your Wagon," Chief Banshee Arthur "Bugs" Baer will emcee.

Joey Adams' 3d

One thing is certain, "Joey Adams' Joke Book" is gonna please his vast army of friends, acquaintances, agents and sponsors—they all get billing. There may be some discussion over the relative merits of this or that joke, gag, quip, pun or bon mot ascribed to one or the other, but Adams is a thoughtful gent—he made sure nobody was overlooked. Some he made sure of in spades, like Al Kelly, Lee Mortimer, Maxie Rosenbloom, Al Kelly, Eddie Davis, Lee Mortimer, Morey Amsterdam, Al Kelly, Nick Kenny, Lee Mortimer, Jack E. Leonard, et al. Oh yes, Cindy Heller (now Mrs. Adams) also is not overlooked.

"Joey Adams' Joke Book" (Fell; $2.50) is by the author and via the publisher of "From Gags to Riches" and "The Curtain Never Falls." In actuality, it is a professional enough job. The gags are topical, many of them good, and not a few durable and above par. Adams has even subdivided them into categories and prefaced each classification with a semi-philosophic intro.

Arthur Godfrey is another pro who recently turned author with "Stories I Like To Tell" (Simon & Schuster; $1 and $2.50 editions), reprising 306 of the best jokes and anecdotes "I have heard in 20 years of radio and TV." Humor being the perishable commodity that it is, obviously the comedian-turned-anthologist is careful to (1), concede it's not original, and (2), spread the credits around. After all, be it Godfrey's 306 gags and Adams' you-count-'em-for-yourself, there's plenty of room for names and name-dropping. PS.—now if each name buys one, one dozen or 100 copies—you can't go wrong with a Feist song. *Abel.*

Heinsheimer's 'Pigeons'

"Fanfare For 2 Pigeons," by H. W. Heinsheimer (Doubleday, $2.75), is a lively, unusually interesting personal memoir on longhair subjects, and a highly entertaining, informal account of music in the U. S. today. Author is an exec of the G. Schirmer music publishing firm, with an unusual European-U. S. musical background. Of special trade interest are his chapters on the vagaries of copyright, here and abroad; royalty problems; growth of LP recording outfits; the two giant U. S. concert bureaus, and Hollywood's brushoff of serious U. S. composers for film scores.

All this is related in a charmingly urbane, witty and informed style. A sometimes lyric, almost poetic approach is mixed in with hard fact and shrewd comment, as Heinsheimer discusses the growth of longhair in America (attaining maturity in only one generation); and gives anecdotes or personal reminiscences of the great and near-great. There are lengthy tributes to Kurt Weill and Alban Berg, an amusing section on Sir Thomas Beecham, and a very touching chapter on Bela Bartok. Where the radio age made America symphony-conscious, Heinsheimer thinks that TV will make it opera-conscious. There's plenty meat as well as mirth here. *Bron.*

Eire Ban off Lewis' 'Gantry'

The Irish Censorship of Publications Board has raised its ban on Sinclair Lewis's "Elmer Gantry."

Similar greenlights has been given to two previously-banned books—"Antic Hay," by Aldous Huxley, and "Away From It All," by Cedric Belfrage.

CHATTER

Allen Churchill profiling Julie Harris for Cosmopolitan.

Indiana U. Press plans publication of first book of poetry by Samuel Yellen.

"The World of George Jean Nathan" set for publication by Alfred A. Knopf May 5.

Mary Pickford's Biography, "This—My Life," will be published in the autumn by Doubleday.

Sam Marx is editing the new Screen Producers Guild Journal, a monthly, which goes to press with its maiden issue this week.

Ted Patrick, editor of Holiday, flying to Europe today (Wed.) for a three-week trip in connection with mag's planned all-Paris issue.

Seventeen mag for April lists photos of 43 comparative newcomers in TV, films, legit, music and concert stage, for whom it predicts stardom.

Camille Pelletier, formerly managing editor of U. S. Camera Annual and associate ed of U. S. Camera, is now picture ed of Ziff-Davis' Photography mag.

Ed Reid, Pulitzer Prize-winning staffer for the Brooklyn Eagle, writing a book on the Mafia for Random House with publication slated for next September.

Article on Betty Hutton, "How To Be Unhappy on $300,000 a Year," and a feature on Gloria DeHaven, "One Flew East," due in the May issue of Esquire.

Kenneth Krippene's "The Lost Emeralds of Illa Tica" will be published by Doubleday next fall, simultaneously with the release of Sol Lesser's film production.

Eleven stories by Metro trade press contact Bill Ornstein are being cited by Martha Foley in her "Best American Short Stories" due in June from Houghton, Mifflin.

"Encore," containing three stories by Somerset Maugham, plus the screen plays based on them for the J. Arthur Rank film of the same title, coming from Doubleday June 12.

Hermitage House published Robert Payne's "The Great God Pan" Monday (7). Book traces the career of Charlie Chaplin from the 1914 film, "Kid Auto Races at Venice," to "Monsieur Verdoux."

Helen Ferris, editor-in-chief of the Junior Literary Guild, has collated over 200 pieces from the club's monthly magazine, "Young Wings," and has called her anthology "Writing Books for Boys and Girls" which Doubleday will publish in June.

Edward Loeb, business manager of Cue Magazine, has been elected treasurer and member of the board of directors. In becoming treasurer, Loeb relieves Wallace Winslow, who has been secretary-treasurer of the magazine, of one of his burdens. Loeb will continue to function also as business manager.

Chet Shaw, executive editor of Newsweek mag, is being honored by the U. of Kansas, his alma mater. A distinguished service citation voted to him last spring by the K.U. Alumni Assn. will be presented May 9 at Lawrence, Kans. Shaw was voted the award last year, but was unable to accept at commencement time because of illness.

"Is Anybody Listening?", series of Fortune mag pieces analyzing the public relations job American business is doing, was published by Simon & Shuster Monday (7). Book was prepared by William H. Whyte, Jr., Fortune assistant managing editor, and other staffers. It includes the controversial article, "Company Wives," which Life mag already reprinted.

Happy Benway, VARIETY's longtime mugg in Saranac, writes his annual Easter Greeting: "Every time about now they tell me that I have one more year to live. This has been going on for the past 23 years. About this time every year I go to the cemetery and laugh at my grave. After that I call my dearest undertaker and cancel my yearly allowance of formaldehyde." Signed, "The Old Minstrelman."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

The Gallus Poll Of The Scully Suspender Set has been canvassing voters on an issue far more important than "I Like Shrike." That is, are we men or are we mice? The early returns show a landslide in favor of the rodents.

Here and there comes proof of small protest against this overwhelming verdict. Dore Schary has stepped up his suit against some paid pickets (they call themselves Wage Earners, so somebody must be paying them) from a million to $2,304,531. Sen. Benton (D) has yanked some of the props from under Sen. McCarthy (R) by saying outside the Senate the sort of thing that McCarthy would say only under its protective canopy, thereby calling McCarthy's bluff and forcing a showdown in the courts.

But in the main people are getting slugged more and more into a state of the sort of submission one associates with concentration camps, not a free republic. Why, you can't even get your best friends to sign a petition for nominating papers for dogcatcher without a lot of pleading and coaxing. Nobody wants to sign anything. I just went through that. It was for a non-paying job in the lowest legislative body in the world. I've been in there for 14 years. Every four years one is required to get the signatures of 20 voters on a nominating petition.

One of my confreres said he had to give up canvassing signatures for his post this year because his accent made him suspect, and though he has been an active member of one of the two major parties for 20 years he was afraid he couldn't control himself when the next person asked him on hearing his accent, "Are you a Communist?" Only the other day on a TV show in Los Angeles George McLain had that thrown at him and promptly threw a glass of water in the questioner's face to cool him off.

Now, this at least was some proof against the general indictment that all men had become mice. But it is only the beginning and until all men fight for their rights under the same rules, with all congressional immunity holds barred, the decision still remains as a TKO against us.

Mickey The Mouse Strikes Back

It's amazing how few people are willing to step up to authority and tell it to stay over where it belongs. The whole mess we are in stems from these encroachments. We have a legislative, executive and judicial division of power. Somewhere along the line the legislative arm began taking over the judicial process. And so more and more we have committees setting themselves up with power to subpoena witnesses, throw unilateral charges around like drunk drivers and, protected by this unilateral congressional immunity, they get away with murder.

We don't hire them to then dragoon us to Washington to do their work. If they passed laws which are against our best interests, that would be a reason for firing them. But we don't give them a position as our representatives so that henceforth they can call us all sorts of vile names and clink us if we don't tell them why we voted for somebody else.

So if we are *not* mice, our job as men is to yank these powers away from those who have abused public trust and in any case make them amenable in every degree to the same laws we subscribe to.

Take this case of Rep. Richard B. Vail (R) of Illinois. He's the gent who recently sounded off against Judge Leon Yankwich of the Federal Court of L.A. He got double-bank eight-column streamers for demanding that the jurist be heaved out of office. He poured into the hopper every drop of scuttlebutt, gossip and hearsay, stuff that wouldn't even stand up in a kangaroo court in a hobo's jungle. Yet there it is all, protected by Vail's congressional immunity, and it will stand forever in the public record.

'Stop Quoting Me!'

Into the bucket of bilge that Rep. Vail poured into the Congressional Record I note reference to an affidavit which took words out of my highly volatile mouth and put them in Judge Yankwich's. More, they violated the first ethic of a free world—the right to sound off in your own home.

It was at a dinner in a private home in Beverly Hills four years ago that Judge Yankwich and I got into a hammer-and-tongs argument about the very issues expressed here. He had been a professor of law preceding his 25 years on the bench and, in fact, had once been an attorney for newspapers. Out of these experiences he wrote "It's Libel Or Contempt If You Print It."

He was trying to point out to me that if you took these investigating powers away from Congress and also took away Congressional immunity, you would more than likely bring down the whole house of cards of the American form of government. As a Jeffersonian I didn't think you'd do anything of the sort.

Another guest listening in thought he could make some capital for himself apparently by passing on to the friends of litigants a cockeyed version of this controversy. He gave all my lines to Yankwich, thereby permitting the party to the litigation to file an affidavit that on information and belief Yankwich was a pretty subversive character and likely to rule on a case before his court in favor of the plaintiff!

Had the eavesdropper himself filed such an affidavit he would have been clinked for perjury, but the guy who filed it and had got it second-hand obviously couldn't be so charged. Altogether it was a nice dodge to beat a rap.

As such it was nothing much as things go in litigations involving money, but when years afterwards these things get yanked out of bilge barrels and become a matter of permanent public record in the halls of Congress it's time for anybody with a grain of manhood and a sense of fair play to slug back.

Among the things Vail repeats is that "exhaustive preliminary investigations have disclosed that writers and directors have employed their highly compensated occupation to carry the Communist line into film representation, subtly inserted."

Millions For Scandal, Not One Cent For Correction

How often does this scandal-mongering have to be exposed as untrue in every detail? Not one picture has been shown to contain anything of the sort. It shows it about as much as plaster on the wall shows the political bias of the plasterer who put it on. And if there's anything more ludicrous than weaving bias into a pic so subtly that nobody but a megalomaniac can see it, I can't imagine what it could be.

That producers have accepted this kind of abuse with bowed heads is a disgrace to their high posts. They should have, from the very beginning of such headline-hunting Congressional committees, told them to get lost, and that one more peep from them and their campaign oratory would be clipped from newsreels for keeps.

The most outrageous angle on all this baiting of show biz is that not one piece of legislation has been passed to correct the evils these snipers insist are ruining the country.

All that was before Judges Yankwich and Harrison was a matter of contracts. Everybody knows that contracts are entered into after great deliberation, and where both parties are of sound mind and subject to no duress the courts almost invariably uphold the covenants.

More unscrupulous forms of a government may repudiate contracts at will, but our form of government does not permit unilateral cancellations and it may be news to people like Rep. Vail to learn at this late date that the demand that picture producers take such actions is not only un-American but likely to prove when tested in the court to be mighty expensive. The only change I would suggest is that the whole cost be passed on to such Congressional committees as cause the expense to be incurred in the first place.

Clips From Film Row

NEW YORK

Special screening of the Italian import, "Tomorrow Is Too Late," at American Museum of Natural History last night (Tues.) helped tee off Greater N. Y. Fund's 1952 campaign.

Jack Cohn, president of Motion Picture Pioneers and Foundation of Motion Picture Pioneers, has announced the appointment of David A. Bader, industry publicist, to the post of national publicity director of both organizations.

First returns from theatres in entertainment industry's participation in 1952 fund-raising campaign of the National Conference of Christians and Jews shows $1,000 turned in by Montague Salmon, managing director of the Rivoli Theatre. Expanded industry goal for 1952 is $150,000.

Si Lipson, former Detroit theatre operator and associated with Realart Pictures since the firm's inception, now headquartering in New York as assistant to company veepee Budd Rogers.

PITTSBURGH

Joel Golden resigned booker's berth with WB Theatres to join Monogram as salesman; replaces John Zomnir, who quit Mono to go with UA.

Bill Brooks, general manager of Bert Stearn's Cooperative Theatre Service, elected exalted ruler of BPOE Lodge No. 1090 in Coraopolis.

Ted Grance has added another drive-in, the Penn-Lincoln, to his string, giving him seven ozoners and one indoor house, in Everett, Pa.

WB moved Paul Williams, manager of the Enright, to the Etna, sending Jack Kiefer, Etna pilot, over to the Enright.

Jack Bartholic resigned as manager of WB Liberty in New Kensington to join staff of the Daily Dispatch there.

James C. Sanders quit as manager of the Manos in Tarentum and returned to Norfolk, Va., for a job with the Levine circuit.

Laskey Brothers Enterprises acquired the Rainbow Drive-In on Route 51 north of Uniontown.

D. F. Moore, Jr., son of district sales chief for WB here, now operating a nabe film house.

Columbia Pix stunt in Pittsburgh area of dualing two first-runs in 20 nabe houses was so successful that the exchange has set up three other bookings for next few months. Col decided on this to get its backlog in release since company has been finding it tough around Pittsburgh to line up downtown dates.

MINNEAPOLIS

In its large Minneapolis newspaper ads for "Battle at Apache Pass," playing at State here, Minnesota Amus. Co. is listing 12 other circuit towns where it will subsequently be shown, along with the theatres where it will play and the dates.

The 400-seater independent World here, which grabbed off "American in Paris" on competitive bids with United Paramount circuit for its first loop run, also has landed another big Metro musical, "Singin' in Rain" in similar manner.

Ivan Fuldauer, one of five appointees to newly created Metro press relations department, here to aid exploiteer Louis Orlove by taking over direct contacts with territory's newspapers.

Ralph Maw, Metro district manager, back after a week in Beloxi, Miss., for his health, with W. H. Workman, branch manager, going on month's Florida vacation.

Head booker Gertrude Guimont named Warner acting office manager and is expected to retain post permanently in addition to her other duties; succeeds Earl Perkins who resigned to enter other business.

RKO branch here has reissued "Snow White" spotted into 18 of the territory's key situations this month.

Republic's "Hoodlum Empire" into State here, one of the United Paramount circuit's ace houses.

Verne Skorey, former 20th-Fox Calgary, Can., branch manager, assigned temporarily to sales staff here.

Independent circuit owners Ben Freedman and Don Buckley back from Florida and California vacations.

Gilbert Nathanson, circuit owner, back from Mexico vacation.

Attesting to its confidence in "Song in My Heart," United Paramount circuit is giving it an entire circuit "saturation campaign," third time it has done this for any picture.

With a series comprising entirely documentary, "highbrow" and arty films, instead of the usual preponderance of name pictures, the U. of Minnesota Film Society is going into the red for the first time, according to Tremaine McDowell, chairman of the Program in American Studies, which presents the "seasons." The series is open to the general public as well as the student body.

Several local independent neighborhood and suburban exhibitors are contemplating a variable admission scale, basing the price on the film's boxoffice value, instead of adhering to a fixed schedule as at present.

Reducing admissions at Alhambra, local deluxe nabe, from 40c to 25c, and underselling the competition, increased patronage but not sufficiently to bring the theatre out of the red. So says Charles Rubenstein, co-owner of this theatre, who is being assailed by some fellow independent exhibitors for upsetting the Minneapolis clearance-admission applecart.

BOSTON

House Bill No. 961, which would prohibit issuance of original license for ozoners located within 2,000 feet of a recognized school, hospital or church, was defeated at rehearing in the Massachussetts Senate by a rollcall of 17-10 last week. Bill, previously defeated in the Senate, was forced into a rehearing when Senator Keenan moved for reconsideration. This action, however, kills its chances as far as this legislative session is concerned.

Martin J. Mullin, prez of New England Theatres and Children Cancer Research Foundation and trustee of Variety Club of New England, appointed Arthur Lockwood (Lockwood & Gordon) and Louis R. Perini, (Boston Braves topper) as co-chairmen of the 1952 Jimmy Fund Drive. Drive, conducted annually in the fall, is the pet charity of the Variety Club and Boston Braves.

Ed O'Neil, formerly assistant manager of Loew's Orpheum and more recently in same post at Loew's State, Providence, appointed manager of Guild and Norwood theatres. Located in nearby Norwood, the houses are operated by Smith Management Co.

Ray Feeley, executive secretary of Independent Exhibitors of New England, was featured speaker at last week's luncheon meeting of the Malden Rotary Club. Feeley's topic was "The Motion Picture Industry Today."

Annual Cinema Club dinner dance slated for May 17 at Hotel Bradford's Circus Room.

The Latchis Theatre, which was swept by fire at Milford, N. H., March 21, with a loss of $25,000, will be rebuilt as soon as possible, the owner Peter Latchis revealed. The Latchis was the only pic house in town. Blaze is believed to have started by a cigarette discarded by a patron.

CHICAGO

George Weinberg rejoined Warner Bros. sales staff.

March amusement tax receipts for theatres showed less than the usual decline with $93,900 reported against the $94,212 last year.

Judge Michael Igoe, Chi federal district court, last week gave the Government until April 18 to answer the motion for the release of Paul Ricca, now free on bond, who was paroled in 1947 after serving a sentence on charges of extortion from the film industry.

Lee Theatre in Three Oaks, Mich., reopened last week after being closed since last fall.

RKO Palace here has been redubbed Eitel Palace. Theatre reopens April 12 and will play only single features. It also will try to run Technicolor product only. Lucille Ballentine was named public relations director of the house.

DALLAS

E. B. Coleman promoted to Metro divisional press rep with St. Louis, Kansas City, Denver and Phoenix added to his old territory which includes Dallas, Oklahoma City and New Orleans. Raymond Willie, Jr., named his assistant.

Louis Novy, Harold C. Novy and Earl Podolnick granted a state charter to operate as Trans-Texas Theatres, with headquarters in Austin.

J. T. Jackson purchased the Eden Drive-In at Eldorado from Buster McKee. The ozoner is currently operating Friday through Monday.

The Strand at Frankston, formerly operated by Buddie and E. L. Harris of Dallas, bought by Tom Terrell.

Twin Palm Drive-In opened at Corpus Christi, being the only twin-screen ozoner there. Film is projected from a central booth onto two screens. John C. Blocker is manager.

A. M. Whitcher, former office manager at Columbia exchange, Dallas, promoted to salesman handling circuits in Fort Worth and Dallas. E. H. Smithson, former head booker, upped to office manager.

A. Benavides, house manager of National and Zaragoza theatres, San Antonio, recalled to active Army duty.

KANSAS CITY

Commonwealth Amus. Corp. reopened its Uptown Theatre in Carrolton, Mo., with some of the brass from the homeoffice here.

For the third straight weekend, Commonwealth also had a special sports event on its big TV screen at the Granada, Lawrence, Kans., University of Kansas hometown. Theatre has been a sellout each Saturday for the last two as the K.U. game was picked up via WDAF-TV from the Municipal Auditorium here. Ashland Theatre here carried the first two games, but dropped out last Saturday because big screen tele and basketball seemed to mean little to grosses.

Fox Midwest begins its art-film policy at the Warwick April 10 with "Navajo."

Personals are scheduled for Joanne Dru, John Ireland and Constance Smith at the Uptown and Tower here in connection with the opening of "Pride of St. Louis" April 17 in the Fox Midwest first-runs.

ALBANY

Paul Shiffrin made new booker and office manager for Columbia, succeeding Bill Hanley, resigned. Shiffrin was Metro booker in New Haven for 10 years.

George Seed, a Fabian manager in the Capital District for 15 years, promoted to supervisor of circuit's three drive-ins in this area. Seed succeeds Leo Rosen, who was given another assignment at home office, and will continue to direct Cohoes Theatre in Cohoes.

Max Friedman, chief buyer and booker for Warner in upstate territory since 1935, has resigned, with Lawrence Lapidus, his assistant moving up to his vacated spot. Helen Wisper, former 20th Century-Fox head booker and more recently a booker for Perlmutter Theatre Service, replaced Lapidus as short subject date-setter.

LOS ANGELES

Campbell Meiklejohn, formerly with Fox West Coast, moved to United Artists Theatre Corp. as manager of Four Star Theatre.

Fox West Coast reopened its 1,142-seat Costa Theatre in Richmond, Calif., after a $5,000 remodelling job, renamed Fox Theatre.

Realart will reissue "Canyon Passage" and "Frontier Passage," made by Universal about six years ago.

RKO is lining up ad-publicity material for reissue of "King Kong," produced in 1932. Other forthcoming reissues by the same company are "I Walk With a Zombie" and "Body Snatchers."

SALT LAKE CITY

Bud Austin, branch manager of United Artists here, transferred to Denver to head the office there, replacing Clarence Olson, who is switching to Paramount. W. W. McKendrick, former Utah salesman for UA, now in Los Angeles, will replace Austin here.

Sidney L. Cohen, associate general manager of Intermountain Theatres, Inc., resigned, and announced he would set himself up in biz as Film Service Corp.

Norma Palosky, who assisted Cohen at Intermountain, will move over to the new organization.

ST. LOUIS

Joe Sarafy, Columbia salesman, in a local hospital convelescing from injuries suffered in auto accident near Belleville, Ill., several weeks ago.

John Wilborn, Naylor, Mo., now sole owner of town's only film house, having purchased interest of his former partner, Marvin Kesterson.

A. H. Boemler, manager-lessee of the Norside, North Alton, Ill., resigned to take over an ozoner near Woodriver, Ill. Boemler replaced by H. F. Elfgen.

Jimmy Frisina, film buyer for Frisina Amus. Co., golfing in Florida.

Exploiteers in town cooking up bally for world preem of "Pride of St. Louis," Dizzy Dean film, at the Missouri, Saturday (12).

The Lyn, a midtown house built originally for grand opera, relights Saturday (12) with a skedded four-week run of UA's "The River." The house owned by Harold Koplar, operator of the Chase Club, hotels is later to become a TV theatre first in city. Current plans are for it to show art films with a 75-90c scale.

LOUISVILLE

George Settos, of Indianapolis, owner of an Indiana and Kentucky theatre chain, will build a $500,000 shopping center here as soon as steel and other critical materials become available. Settos holds a 29-year lease on a three-acre tract in Shively, Louisville suburb. Settos originally leased the land in 1946 as a theatre site, but changed his plans in favor of a shopping center.

Morton Weinberg, operator of Crescent and Shel-Mar, nabe houses, starting first-run policy at Crescent, with opening of "Lavender Hill Mob," scaling house at 54-70c. House has tried spot bookings of art films, revivals, and foreign releases. "Browning Version" and "Rashomon" are scheduled for future dates at the house.

INDIANAPOLIS

Norman Linz, formerly salesman, succeeds Embleton as Monogram branch manager here.

Allied Theatre Owners of Indiana will hold their spring convention at French Lick Springs Hotel May 6-7.

Guy Hancock, Plainfield exhib, named local Variety tent's delegate to Las Vegas convention.

Bill Reisinger, formerly with Loew's, now ad manager for Greater Indianapolis group here.

Charles Acton, film salesman, moved from Republic to Paramount.

TOLEDO

Village Council at Bluffton, O., has repealed the 3% municipal admissions tax following the lead set by Bucyrus, O., where a similar levy was recently repealed.

Robert L. White, projectionist at Far Hills Theatre, Oakwood, O., named manager of the Dale, Dayton, operated by Midstates Theatres, Cincinnati, succeeding Jacob T. Coffman, named business manager of the Dayton Art Institute.

Ohio Drive-In Theatre Owners Assn. will hold its annual meeting in Cleveland May 20.

NEW HAVEN

In an attempt to hypo film grosses, Warners' New England Theatres is conducting a contest for managers with an exploitation and showmanship theme.

Vincent E. Palmeri, former general manager in Mexico and Central America for Universal-International, joined the A. C. Gilbert Co., of New Haven, as export manager. Film makes toys and appliances. Prior to his association with U-I, Palmeri was in charge of the Ecuador, Peru and Bolivian territories for Warners.

COLUMBUS, O.

Mark C. Bowman, for two and a half years manager for Fox Theatres in San Bernadino, Calif., named manager of Uptown house.

The Dixie, oldest nabe film house here, closed after 45 years of operation. It is the 10th house shuttered here since end of the war.

OMAHA

West Dodge Drive-In, operated by Tristates Theatres Corp., opens for the season April 4 with Bernard Dudgeon, now manager of the Omaha Theatre, in charge.

Allied of Iowa, Nebraska & Midcentral holding its annual convention here April 15-16.

Johnston Meets

Continued from page 3

sue. There has been no indication whether the MPAA topper intends to meet with RKO chief Howard Hughes regarding the latter's recent statements on the Communist problem.

Johnston, in New York Monday (7) to attend a reception for Queen Juliana of Holland, will be in N. Y. April 22 to preside at the arbitration confab between exhibs and distribs. With the FCC hearing on theatre television indefinitely postponed, Johnston leaves for Europe in May to participate in negotiations with several governments on film import agreements.

MPAA Educ'l Unit Marks 15th Anni

Teaching Film Custodians, a nonprofit and little-known affiliate of the Motion Picture Assn. of America, marks its 15th anni this month. Although its activities have received scant publicity, TFC is the main tie between the motion picture industry and the nation's educational institutions. Purpose of TFC is to make available to schools commercial films which can be used as part of classroom instructional programs.

Bulk of the TFC library consists of shorts. However, since 1946 the companies connected with TFC have permitted the use of excerpts from feature pictures. Latter, for example, are used to show customs, manners and clothing of different historical periods or to present scenes from famous literary works.

A former Governor of Maine, Carl E. Milliken, is managing trustee of TFC. No footage is distributed by his organization until the films have been completely played off commercially. TFC product is selected by various committees that view the output of all the majors and determine which shorts or feature pic excerpts will be most useful for school audio-visual purposes.

Excerpts are cut to allow for their use within the usual 40-minute class period. Teacher guides have been prepared for some of the films, and are made available to school film libraries in quantity at a nominal charge. Individual teachers can obtain single copies at no cost.

TFC distributes its film through a licensing method to local, state and regional educational film libraries, which in turn rent the films to individual schools. Fees charged are inexpensive and aimed merely at maintaining the activities of TFC.

Officially Under Way 1939

The brainchild of Mark A. May, director, Institute of Human Relations of Yale, TFC officially got underway in 1939 although organizational activity had begun in 1937. May, now chairman of TFC board of directors, contacted the picture companies and suggested that many of the films lying idle in their vaults might be of educational value. Through the MPAA the organization was officially launched when Will Hays, former MPAA topper, appeared before the convention of the National Education Assn. in 1939.

Authorities connected with TFC read like a Who's Who of U. S. education. In addition to May, the board consists of Frederich H. Bair, education dept., State of New York; Karl T. Compton, former president of Mass. Institute of Technology; Stephen M. Corey, Teachers College, Columbia U.; Edmund E. Day, former president of Cornell; Royal B. Farnum, exec. v.p., Rhode Island School of Design; Willard E. Givens, National Education Assn.; Jay B. Nash, NYU; Francis T. Spaulding, commissioner of education, State of New York, and A. L. Threlkeld, superintendent of schools, Montclair, N. J.

TFC distribs the films of the following majors: Columbia, Metro, Paramount, RKO, 20th-Fox, Universal and Warner Bros. To mark its 15th anni and as a tribute to the cooperating majors, TFC is throwing a dinner on April 18 at the Hotel Biltmore. At that time TFC will present to the prexies of the cooperating companies and to MPAA's prexy, Eric Johnston, certificates of appreciation.

'WAC' Lenses at Disney, Studio's First Outsider

Hollywood, April 8.

For the first time in history an outside company will invade the Walt Disney studio to make a picture. This week Independent Artists Pictures, Inc., headed by Rosalind Russell and Frederick Brisson, will move in for pre-production work on "Never Wave at a WAC," starring Miss Russell.

Unit will occupy one entire wing of the Animation building. RKO will release the film, which starts June 16 with location shots at the WAC Induction Center, Fort Lee, Va.

THE FIRST TIME IN HISTORY

SUNDAY, APRIL 13 . . . CBS-TV brings the actual making of a great motion picture straight into the American home. America's leading TV reporter, Edward R. Murrow, will take you behind the scenes of the actual filming of **HANS CHRISTIAN ANDERSEN***, the latest picture produced by America's most distinguished producer, Samuel Goldwyn... chosen to show to America motion picture making at its greatest. From back stage Hollywood, motion pictures and television join to bring America the best up-to-the-minute coverage of history in the making.

"SEE IT NOW" on... CBS TELEVISION...

SUNDAY, APRIL 13
12:30-1:00 pm PST
KNXT, Hollywood, Calif.
KFMB-TV, San Diego, Calif.
KPIX, San Francisco, Calif.
1:30-2:00 pm MST
KSL-TV, Salt Lake City, U.
2:30-3:00 pm CST
WOI-TV, Ames, Iowa
WAFM-TV, Birmingham, Ala.
WTTV, Bloomington, Ind.
WBKB, Chicago, Ill.
WFBM-TV, Indianapolis, Ind.
WHAS-TV, Louisville, Ky.
WTCN-TV, Minneapolis, Minn.
KMTV, Omaha, Neb.
WHBF-TV, Rock Island, Ill.
3:30-4:00 pm EST
WAGA-TV, Atlanta, Ga.
WMAR-TV, Baltimore, Md.
WNAC-TV, Boston, Mass.
WBTV, Charlotte, N.C.
WKRC-TV, Cincinnati, O.
WEWS, Cleveland, O.
WBNS-TV, Columbus, O.
WHIO-TV, Dayton, O.
WJBK-TV, Detroit, Mich.
WFMY-TV, Greensboro, N.C.
WMBR-TV, Jacksonville, Fla.
WKZO-TV, Kalamazoo, Mich.
WJAC-TV, Johnstown, Pa.
WCBS-TV, New York, N.Y.
WCAU-TV, Philadelphia, Pa.
WDTV, Pittsburgh, Pa.
WHEN, Syracuse, N.Y.
WTOP-TV, Washington, D.C.
SATURDAY, APRIL 19
3:00-3:30 pm CST
KSD-TV, St. Louis, Mo.
SUNDAY, APRIL 20
12:00-12:30 pm PST
KING-TV, Seattle, Wash.
2:30-3:00 pm EST
WTVJ, Miami, Fla.

Hans Christian Andersen

*A SAMUEL GOLDWYN PRODUCTION

Picture Grosses

MINNEAPOLIS

(Continued from page 8)

"Ma, Pa Kettle at Fair" (U). Playing one of this popular series here represents an experiment, house having gone in previously for different type of picture. Looks as though no mistake was made. Big $12,000. Last week, "Bugles in Afternoon" (WB), $8,000.

RKO-Orpheum (RKO) (2,800; 50-76)—"Snow White" (RKO) (reissue). Great $17,000. Last week, "Rancho Notorious" (RKO), $7,000.

RKO-Pan (RKO) (1,600; 40-76)—"Frankenstein" (Indie) and "Dracula" (Indie) (reissues). Nice $7,500. Last week, "Okinawa" (Col) and "Whistle Eaton Falls" (Col), $4,500.

State (Par) (2,300; 50-76)—"Battle Apache Pass" (U). Sock $11,000. Last week, "Girl in Every Port" (RKO), $7,000.

'Point' Sharp $10,000, D.C.; 'Journey' Fast 5G

Washington, April 8.

This is one of dullest sessions in weeks, due mostly to predominance of holdovers and partly to competition from town's Cherry Blossom Festival. Sole newcomer to make much impression is "Royal Journey," at Lopert's Dupont.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Steel Town" (U), plus vaude. Fair $18,000. Last week, "Japanese War Bride" (20th) plus vaude topped by Johnnie Ray, wham $36,000 thanks to Ray.

Dupont (Lopert) (372; 50-85)—"Royal Journey" (UA). Fine $5,000 for this small house. Last week, "Rashomon" (RKO) (2d run), so-so $2,200 in 6 days, with Academy award not helping.

Keith's (RKO) (1,939; 50-85)—"Sword's Point" (RKO). Sharp $10,000. Last week, "Rancho Notorious" (RKO), so-so $9,500.

Metropolitan (Warner) (1,200; 50-80)—"Hong Kong" (Par). Okay $6,500. Last week, "Sea Hornet" (Rep), $3,000.

Ontario (K-B) (1,404; 44-74)—"Green Glove" (UA) (2d wk). Held at $5,000 after big $7,000 opener.

Palace (Loew's) (2,370; 50-80)—"Sailor Beware" (Par) (3d-final wk). Steady $12,000 after nice $15,000 last week.

Warner (WB) (2,174; 90-$1.25)—"Greatest Show" (Par) (4th wk). Good $12,000, especially considering day and date run with a Warner nabe. Last week, $18,000.

Trans-Lux (T-L) (654; 50-85)—"The Sniper" (Col) (4th wk). Okay $4,000 after $4,500 far third round.

SEATTLE

(Continued from page 9)

"Pace That Thrills" (RKO), slow $5,000.

Music Hall (Hamrick) (2,282; 65-90)—"Bugles in Afternoon" (WB) and "Stronghold" (Lip). Mild $7,000. Last week, "This Once" (M-G) and "Corporal Dolan" (Rep), $6,800.

Palomar (Sterling) (1,350; 40-70)—"Snow White" (RKO) (reissue). Big $6,000 or over. Last week, "First Time" (Col) (2d run), and Andrews Sisters onstage, sock $15,500 at $1.25 top.

Paramount (Evergreen) (3,039; 90-$1.25)—"Greatest Show" (Par) (4th wk-9 days). Great $13,000. Last week, $14,000.

'SNOW WHITE' SOLID 15G, ST. LOO; 'LADY' 9G

St. Louis, April 8.

Usual Holy Week observance in this heavily Catholic populated city is sloughing biz generally this round. "Snow White" is going against tide to land a big total at Loew's. "Greatest Show on Earth" still is big in second round at the Missouri. "Lady Possessed" shapes fine in two houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Streetcar" (WB) and "Woman Is Dangerous" (WB). Fair $11,500. Last week, "Aaron Slick" (Par) and "Flaming Feather" (Par), disappointing $10,000.

Fox (F&M) (5,000; 60-75)—"Jack and Beanstalk" (WB) and "Fort Osage" (Mono). Opened today (Tues.). Last week, "Hong Kong" (Par) and "Silver City" (Par), modest $13,000.

Loew's (Loew) (3,172; 50-75)—"Snow White" (RKO) (reissue). Solid $15,000. Last week, "Salesman" (Col) and "First Time" (Col), $10,500.

Missouri (F&M) (3,500; 75-$1)—"Greatest Show" (Par) (2d wk.) Held at big $17,000 after socko $21,000.

Pageant (St. L. Amus.) (800; 75-90)—"Lady Possessed" (Rep). Good $4,500 or close. Last week, "Rashomon" (RKO) (3d wk), fancy $3,000.

Shady Oak (St. L. Amus.) (1,000; 75-90)—"Lady Possessed" (Rep). Fine $4,500. Last week "Rashomon" (RKO) (3d wk), good $4,000.

'Belle' Rousing $17,500, Denver; 'Retreat' 15½G

Denver, April 8.

"Belle of New York" is turning in the top gross here this week, and holds at the Orpheum. Also holding is "Rashomon" at the bandbox Vogue. "Return of Texan" looms good in three houses.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"Return of Texan" (20th) and "Married a Witch" (Indie), day-date with Tabor, Webber. Good $7,500. Last week, "Streetcar" (WB) and "In Padded Cell" (Indie), fine $9,000 for second week.

Broadway (Wolfberg) (1,200; 40-85)—"Invitation" (M-G). Fine $10,000. Holding. Last week, "Salesman" (Col) (2d wk), $7,000.

Denham (Cockrill) (1,750; 40-85)—"Greatest Show" (Par) (6th wk). Good $12,000, and stays for a few days of seventh week. Last week, $13,000.

Denver (Fox) (2,525; 40-85)—"Retreat Hell!" (WB) and "Go West, Young Lady" (Col) (2d wk). Fair $13,000. Last week, big $23,000.

Esquire (Fox) (742; 40-85)—"Retreat Hell!" (WB) and "Go West, Young Lady" (Col) (2d wk), also Denver. Fair $2,500. Last week, big $4,500.

Orpheum (RKO) (2,600; 40-85)—"Belle of New York" (M-G) and "Talk About Stranger" (M-G). Fine $17,500. Stays. Last week, "Snow White" (RKO) (reissue) (2d wk), $11,000.

Tabor (Fox) (1,967; 40-85)—"Return of Texan" (20th) and "Married Witch" (Indie). Good $8,000. Last week, "Streetcar" (WB) and "In Padded Cell." (Indie) (2d wk), $8,500.

Vogue (Pike) (600; 40-85)—"Rashomon" (RKO), packing them in at this bandbox. Socko $3,500, and holds. Last week, "Browning Version" (U), $1,800.

Webber (Fox) (750; 40-85)—"Return of Texan" (20th) and "Married Witch" (Indie). Good $4,000. Last week, "Streetcar" (WB) and "In a Padded Cell" (Indie) (2d wk), $4,500.

MONTREAL

(Continued from page 9)

$17,000. Last week, "Decision Before Dawn" (20th) (2d wk), $11,000.

Princess (C.T.) (2,131; 34-60)—"Girl In Every Port" (RKO). Fancy $14,000. Last week, "Lone Star" (M-G) (2d wk), $9,000.

Loew's (C.T.) (2,855; 40-65)—"David" (20th). Good $14,000 on popscale run. Last week, "Greatest Show" (Par) (3d wk), great $28,000.

Imperial (C.T.) (2,839; 34-60)—"Cimarron Kid" (U) and "Dangerous Passage" (U). Big $12,000. Last week, "Scandal Sheet" (Col) and "West Young Lady" (Col), $10,000.

Orpheum (C.T.) (1,048; 34-60)—"Bannerline" (M-G) and "Inside Straight" (M-G). Mild $6,000. Last week, "Slaughter Trial" (RKO) and "Atlantic City Honeymoon" (RKO), $7,000.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SINGIN' IN THE RAIN"
GENE KELLY • DONALD O'CONNOR • DEBBIE REYNOLDS
Color by TECHNICOLOR • An M-G-M Picture
plus THE GLORIOUS EASTER STAGE SHOW

FRANK SINATRA
SHELLEY WINTERS
ALEX NICOL in
Meet DANNY WILSON
PARAMOUNT
In person FRANK SINATRA
FRANK FONTAINE
JUNE HUTTON
BUDDY RICH
And His Orchestra

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP.

A-Bomb Test

Continued from page 1

cepted yet, pending solution of the problems.

One of the major problems to be worked out is the elimination of all oscillating equipment in the cameras. It's feared that any oscillations may interfere with electronic devices in or near the bomb, and may cause a premature or a delayed blast.

It's still to be determined how close camera crews are to be near the explosion. It's virtually agreed that camera crews will be housed in a gigantic pit fairly near the site. This is to insure maximum protection for the crew. Lenses will be trained on a series of mirrors and televiewers will get a reflected image.

Further details are still to be worked out between the networks and the Government. It's expected that a few weeks will be necessary to work out security details, once the networks agree to take on the show. Another detail still to be ironed out is the time of the explosion.

The first atomic explosion to receive full press coverage was at Bikini. Event was covered by radio, but interference was so bad that most stations were forced to jettison the show.

Seven L. A. Stations In Pool

Hollywood, April 8.

With a greenlight from the Atomic Energy Commission, seven Los Angeles tele stations will pool a telecast of an atomic bomb explosion at Las Vegas in late April. Despite the AEC greenlight, its contingent on a national telecast is the Las Vegas-Los Angeles linkup. Phone company nixed the project which, it's estimated, will cost between $50,000-$75,000. Klaus Landsberg, KTLA topper, will direct.

Channels are also working out a pool on the arrival of Queen Juliana of the Netherlands April 19. Chief obstacle at the moment is the Nevada pool, which would be around the same time. It would tie up much equipment.

Rackmil Defines

Continued from page 5

TV producers want to utilize our facilities for video purposes, it doesn't cut any ice with the exhib who wants top product."

Rackmil accents that recording is still a solid business but that the Universal stock buy-in was part of the plan to "diversify" interests and "extend the scope of our horizons." The 78 rpm platter remains mostly in use, but Rackmil, like every diskery vet, roots for the day when "the industry will be back to one speed, be it 33 or 45 rpm. Fact that such major manufacturers like RCA continue to produce more and more machines to accommodate all three speeds, and also simplify the techniques for rapid interchange of all-speed platters to be played on the one instrument, is very healthy for the business all around, Rackmil feels. It will permit the 78 fans to retain their vast libraries and have them available for usage, at will and at the same time it expands the orbits for the newer speeds so that the swingover to the LPs (33) or 45s is gradual and painless on the ultimate consumer."

Unfair Competish

Continued from page 7

know of one engagement there that grossed almost $2,500."

In sifting the replies, ATOI feels that two possible approaches can be made. "First," says the exhib group, "can the theatre work with some of these local organizations in a plan that will in the final count give the sponsoring group a better return than they get from the trick deals they make with professional promoters and thus make local sponsorship difficult to obtain?

"Secondly," ATOI asks, "can a group of local taxpayers who, so to speak, own shares in the public building protest to the authorities the inadequate rental they are charging? Considering rent, light, heat and cleaning it would seem that the taxpayers should be entitled to at least 15 to 20% of the gross. A fair charge might make the deal less attractive to some of these outside promoters."

Swarm of Antitrust Suits Filed During Past Week in Chicago

Chicago, April 8.

Undoubtedly spurred by interpretations of the Paramount decree, which limits the action against some of its defendants to April 8 of this year, a swarm of lawsuits were filed here during the last week. Seymour Simon, film attorney, brought five into Chi Federal court which total $2,085,000. Three of the actions name the majors, Balaban & Katz chain and the Warner Theatres circuit as defendants.

Glen, Glen Ellwyn, Ill. claimed it was held back to first-week general release from 1937 to 1948 and is asking $600,000 treble damages. Second, Tivoli, Downers Grove, Ill., said it was hurt from August, 1944, to January, 1948, by being forced to play in "C" week. It's seeking $330,000 treble damages. Third, Harvard Theatre, Chicago, wants $390,000 triple reparations for being held to first-week general release from 1937 to 1948. Eastside Theatre, Chicago, in addition to the majors and theatre circuits, also names the Commercial Theatre as alleged co-conspirator and is suing for $630,000 triple injuries for being forced to play behind the Commercial, owned by Manta and Rose circuit, James C. Coston, then head of the WB Circuit, and H&E Balaban chain. Period covered is from September, 1937 to January, 1948. State Theatre, Sycamore, Ill., wants $135,000 treble damages from the majors on the grounds they sold the Anderson Theatre, DeKalb, Ill., prior runs over the State from August, 1944, to September, 1947.

Richard Orlikoff, lawyer, also is seeking an injunction and equitable relief for Charles and Abraham Auerbach, operators of the New Strand Theatre, Chicago. In case filed last week in Chi Federal court, attorney said that house was forced to compete with theatres really not competitive and that the booking system was designed to favor B&K and Essaness chains. Case has been assigned to Judge Michael Igoe's court.

Attorney Simon represented five more plaintiffs in trust suits filed yesterday (Mon.) against the majors. First, filed in Northern Indiana Federal Court, is on behalf of Jerome Schimbach and wife, Lucille, operators of the Granada Theatre, South Bend, from 1935 to 1940. Schimbach, now division manager of RKO Theatres, Chicago, claims that because his spot charged 25c, Warner Bros. and United Artists refused to sell him product before the Bucklin, Orpheum and Elko, all in Elkhart, Ind. All these houses charged 35c. Granada was forced to play in first week general release and after Elkhart locations. Also named in the action were the Illinois-Indiana chain and Manta-Rose Circuit. Treble damages of $75,000 are asked.

In an accompanying action, the same plaintiffs are asking $150,000 from Loew's, 20th-Fox, Columbia and Universal, charging that the majors conspired with Great States and Paramount circuits to prevent them from getting product before first and second-run, general-release dates from 1935 to 1940.

Milton D. Levey and Bess Hesser, co-partners of the Music Box Theatre, Chi, say that they were forced to play in first week, general release, due to "conspiracy" that existed since April 1, 1945, among the majors, Warner Bros. Theatres, and the Balaban & Katz chain. Partners, in suit filed in Chi Federal Court are asking for $150,000 treble injuries. In a related action, Southport Amus. Corp, which operated the same house from 1920 to April 1, 1945, is asking from the same defendants $510,000 for similar damages.

Simon also filed in Chi Federal Court an action for the Lindy Theatre, Chicago, against the majors, Warner Bros. circuit, and Balaban & Katz, alleging that it was forced to play in third week, general release, from 1930 to 1943. Operators Elmer and Beatrice Benesch are asking $330,000 treble damages.

Tom McConnell, film attorney, slapped the major film companies with another antitrust suit yesterday (Mon.). Filed in Chi Federal District Court, the suit asks $1,950,000 in treble damages for Viking Theatre Corp., Appleton, Wisc. Lawyer claims that the theatre was forced to play in second and third week release through restrictions under the Wisconsin zoning system since 1942. Besides the majors, Warner Theatres of Wisconsin, which operates the Rio and Appleton, Appleton, is also named. McConnell won the Towne case, Milwaukee, in April 1950, upon which the present action is patterned.

5 Indies Sued by Govt. As Trust in Terre Haute

Washington, April 8.

Five indie theatre corporations were on the receiving end of an antitrust suit filed in Terre Haute, Ind., last week by the Justice Department.

The companies are Alliance Theatre Corp., Chicago; Fourth Ave. Amus. Co., Louisville; and the Grand Theatre Corp., Terre Haute Amus. and Tri-Theatres, all Indiana corporations.

Complaint says they eliminated competition by their pooling for operating and sharing the profits of the houses.

Are you interested in movies—seriously?

If so, you are eligible for membership in the National Board of Review of Motion Pictures

Be part of this independent, non-profit organization founded in 1909 to promote the public understanding of movies as entertainment, as education, as art, as a factor in social progress.

Your dues entitle you to
FILMS IN REVIEW
the only U. S. monthly dealing authoritatively with every aspect of the motion picture.

Your dues also entitle you to
A WEEKLY GUIDE TO MOTION PICTURES
which each week brings you intelligent, incorruptible reviews of the better films.

FREE! Send coupon now and receive FREE the Garbo and Valentino issues of Films in Review, each containing 26 "stills" from all their pictures.

NATIONAL BOARD OF REVIEW
31 Union Square West, N. Y. 3

I want to be a member and enclose $5.00 for one year's dues.

Name ....
Address ....
City.......... Zone.... State......
V41

PROFIT

They all say:

THE HALL BARTLETT PRODUCTION

Navajo

is a GREAT...MOVIE!

"Excellent, ranks with, if not topping, best of foreign award winners." —VARIETY

"Great off-beat film... exquisite, pictorially beautiful, dramatically fascinating." —HOLLYWOOD REPORTER

"...Different from run-of-the-mine... rich in audience reward." —MOTION PICTURE DAILY

Written and Directed by NORMAN FOSTER • Produced by Hall Bartlett

The Inside Story of Today's Most Despised RACKET!

GEORGE RAFT

LOAN SHARK

DOROTHY HART

Spectacular Scenes NEVER BEFORE FILMED

GIANT EAGLES in screaming attack on savage wolves!

NEW YORK

LOS ANGELES

VALLEY OF THE EAGLES

Meet the gals who drove the West WILD... and the outlaws wilder!

J. Francis White and Joy N. Houck present

Outlaw Women

CINECOLOR

A RON ORMOND PRODUCTION starring

Marie WINDSOR • Richard ROBER

Carla BALENDA • Jackie COOGAN • Allan NIXON

Introducing Jacqueline FONTAINE

Produced by Ron Ormond • Directed by Samuel Newfield • Screenplay by Orville Hampton

Playing TOP Theatres Everywhere!

PAUL HENREID IN

FOR MEN ONLY

Produced and Directed by Paul Henreid • Screenplay by Lou Morheim from a story by Lou Morheim and Herbert Margolis

PAUL HENREID

LIZABETH SCOTT

in a story of screaming suspense

Stolen Face

Soon! Rod CAMERON • Cesar ROMERO • Marie WINDSOR "THE JUNGLE"

Soon! Sterling HAYDEN • Joan LESLIE • Ward BOND "HELLGATE"

Written and Directed by Charles Marquis Warren • Produced by John Champion

Hughes' Commie Blast

Continued from page 3

seen as further cueing the decision to relinquish the film operation.

Lurie, Ford, Keller

At this time last year, Lurie headed a syndicate which had a deal all but wrapped up for the purchase of Warner Bros. control from Harry, Jack and Albert Warner. Lurie's plans included the appointment of Mayer as studio boss as soon as he could sever his connections with M-G. Major part of the overall deal had been worked out when Harry M. Warner made an 11th hour decision scuttling the whole idea.

That Lurie is sufficiently well-heeled to buy out Hughes, in partnership with Mayer, is reflected in the fact that he and his associates apparently had little trouble in raising $25,000,000 for the projected WB acquisition. Hughes' 24% stock ownership has a market value of less than that sum. Mayer also has Henry Ford, 2d, and K. T. Keller (Chrysler) capital at his disposal.

N. Y. Reaction

Meanwhile, numerous N. Y. industry-ites let it be known in private conversations that they're plenty unhappy over Hughes' publicly-stated reasons for limiting production. He said he took the drastic step as a means of weeding out Communists. This, said observers, gives the impression that Hollywood is abounding with subversives.

Others take the more cynical view that Hughes, faced with a production dilemma, decided on the near shutdown in order to straighten out studio affairs. Another film exec said, "It looks like a move to make a virtue out of a necessity."

Mary McCall's Blast

"Howard Hughes has thrown a mantle of Americanism over his own ragged production record," Screen Writers Guild prexy Mary McCall, Jr., charged in commenting upon the RKO studio shutdown ordered by Hughes.

Miss McCall, whose Guild is engaged in a hassle with Hughes over screen credit for Paul Jarrico on "Las Vegas Story," said that "while what an employer does is his own business, if an employer can't screen his employees without suspending production and throwing 100 decent people out of work, the ineptitude he displays is his stockholders' concern, not mine.

"The American picture industry," Miss McCall emphasized, "can say to the American public that not one subversive syllable was ever uttered in a picture made in Hollywood. We are seeking an impartial arbitration of the labor dispute between the Guild and RKO.

"Arbitration is guaranteed us," Miss McCall said, "in a contract which came into being after an election conducted under the Taft-Hartley law, as the result of collective bargaining. We believe in the sanctity of contracts and intend to enforce ours with RKO."

Blast Hughes

Several other industry quarters blasted Hughes for attributing the studio layoff and production halt to a desire to weed out "Communist influence." It was felt that the RKO prexy placed too much emphasis upon Communism as the reason for the move.

Roy Brewer, Coast rep of the International Alliance of Theatrical Stage Employees, declared that the "action and statement by RKO infers that there are not enough real Americans in the industry to make pictures. This is not true and never was."

Long one of the stauchest anti-Red fighters in Hollywood, Brewer said he was well aware that Communism is a serious problem, "but in my judgment it can be dealt with rather simply if people in control of the industry face up to it, deal squarely with it and meet it head on. I don't think it's necessary to close down a studio."

Gunther R. Lessing, prez of the Motion Picture Industry Council, board chairman of the Society of Independent Motion Picture Producers and Walt Disney veepee-general counsel, called the Hughes statement a "distinct disservice" to the industry.

While Hughes had every right to exercise prerogative of management, said Lessing, "I do not agree with his implications that there are many more Communists and disloyal persons in the industry than my investigations and knowledge of the situation lead me to believe.

"I believe that Hughes is doing the industry a distinct disservice in spreading the impression that it is infiltrated with Communists. This is just the sort of thing we seek to combat in the MPIC—the fallacious impression that Communists influence our industry.

"While I do not minimize the need for ridding the industry of any Reds within it, I cannot agree with Hughes that Communist influence is so great that it could actually contribute to the closing of a studio."

Hughes' recent statement that there are still "substantial numbers" of Communists in Hollywood, declared Lessing, "confuses me. I don't know what this means. I do know no one has ever been able to show Communist propaganda in pictures, past or present.

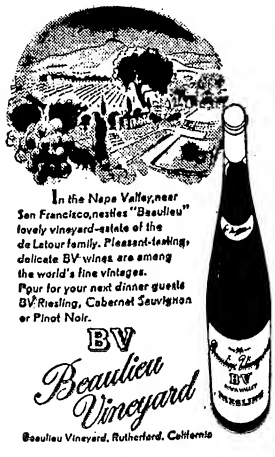
"I am sure there are Communists, whether a 'substantial number' or not, who are members of the American Legion or who are employed by our Government, but I don't venture to say that they have any influence on these groups.

Subversive's Under Control

"Are these subversive elements under control? The motion picture industry probably more than any other industry in the U. S. can affirmatively answer this question. I firmly believe also that Hollywood labor unions have successfully barred all subversive influence in our unions.

"I believe efforts of such men as Roy Brewer, Y. Frank Freeman, Cecil B. DeMille and many other fine Americans in our industry who have been fighting this battle for us under terrific obstacles should be commended by us all. They have done so despite a lack of appropriate legislation, despite quibbling by the courts, and irresponsible attacks by many persons outside our industry who wish only to gain momentary notoriety by their accusations.

"Apparently there are still many persons," Lessing said, "who still believe, or want the public to believe, that Hollywood is full of Communists, and that they are getting across their subversive ideas in our pictures and making their weight felt in various industry organizations. This is not true. Ours is a story of a fight against Communist infiltration, the winning of that battle, and continuous vigilance to expose and flush out Communism and Communists wherever they may be found."



In the Napa Valley, near San Francisco, nestles "Beaulieu" lovely vineyard-estate of the de Latour family. Pleasant-tasting, delicate BV wines are among the world's fine vintages. Pour for your next dinner guests BV Riesling, Cabernet Sauvignon or Pinot Noir.

BV Beaulieu Vineyard

Beaulieu Vineyard, Rutherford, California

COMPO Campaign

Continued from page 3

attackers, such as the widely publicized all-industry answer to the House Un-American Activities committee's report on Communism in Hollywood. Also, some "Movietime" participants had been briefed on dealing with the "Un-Americanism" charges. Under the new plan activities in this field will be stepped up considerably.

At the last COMPO board meeting, exhib leaders showed active concern with the subject, whereas earlier the general attitude was that the problem of dealing with detractors was one for Hollywood to handle, via the Motion Picture Industry Council and the Motion Picture Assn. of America.

Active RKO Trading

Announcement by Howard Hughes of RKO's suspended studio activities was immediately followed by the most active trading in the film company's shares on the N. Y. Stock Exchange in months. Total of 13,500 shares was exchanged on Monday (7), a volume exceeded by only seven other Big Board listings.

The stock closed the day at 3¾ points, for a ⅛ gain. At one point, it was down to 3½, lowest for the year.

Col Protests Probe's List of Red Scribes As Unfair Implication

Hollywood, April 8.

Columbia Pictures issued a protest against what it termed "wholly unwarranted implications" in reports of testimony which named 38 former writers for the studio as Communist members or sympathizers. Studio spokesman said:

"Many of the 38 were employed in 1945, 1946 and 1947, before the nation was alerted to the threat and danger of Communism. Columbia must emphasize that each and every story and script made into a film was carefully scrutinized, and that in not one single instance has any evidence been discovered of any Communist propaganda in its content."

Flynn as 'Sea Rogue'

Hollywood, April 8.

Errol Flynn goes to England this summer to play the title role in "The Sea Rogue," a Warner production. Large part of the film will be shot in the North Sea and the English Channel.

Picture will be based on the Robert Louis Stevenson novel, "The Master of Ballantrae."

Theatre Hearings

Continued from page 4

in order to give UHF a boost. Sen. Edwin C. Johnson (D-Colo.), chairman of Commerce Committee, urged the agency last week not to act on this question without full hearings.

Commission also has before it a petition by Zenith Radio Corp. to institute hearings on commercial use of Phonevision system of subscription TV. It's likely that agency will lump Phonevision with other systems of pay-TV but that theatre TV will get priority in hearing schedule.

Motion picture industry had planned all-out presentation, with 61 witnesses lined up, to back up exclusive channel bid at projected May 5 hearings. Those who had contemplated summer trips abroad will now be able to go ahead with plans.

If the agency is able to meet the new date it may require parties to the case to cut down number of witnesses to the minimum, submit much of the testimony by paper, and take other steps to save the Commission's time. As one official told VARIETY, the agency has no time for "a production" for theatre TV or any other channels.

Giving Awards

Continued from page 4

siderable disparity this year in naming the "bests," the choices in general centered around the films which gained the most attention in the Academy balloting. "An American in Paris" (M-G), "A Place in the Sun" (Par) and "A Streetcar Named Desire" (WB) received the most citations, although there were many other pix that received the top rating.

Foreign groups have also joined the award bandwagon, with press associations, magazines and festival groups taking special cognizance of pictures. Unusual aspect of some of the foreign awards is that films already played out in this country have been cited for awards abroad.

Among national magazines Red Book, Modern Screen, Holiday, Scholastic, Parents Magazine, Photoplay and Look are prominent sponsors of film awards.

Col Talks Deal

Continued from page 7

tooner on what it might consider more popular fare.

Meanwhile, in connection with the latter, Steve Bosustow, UPA prexy, met in N.Y. this week with Leo Jaffe, Col pursestring exec, concerning production of a full-length feature. Subject of talk, it was said, included possibility of converting the stage success, "Finian's Rainbow," to a full-length animated feature or a combination live-action-cartoon production. Under the deal, Col would contribute the major portion of the financing and supervise the releasing. Outcome of talks was not indicated. However, it's expected that subject will be more extensively discussed on Jaffe's arrival on the Coast this week for the annual palaver of Col h.o. and studio execs on forthcoming product and other company matters.

Tied up with UPA's contemplated entry into Col's official family are several other considerations involving Col's video subsid, Screen Gems. Latter, which has been reported entering TV production on a large scale, has been seeking increased office and studio facilities. SG is reportedly weighing the shift of all its production activities to the Coast and maintaining only a sales office in the east. Ralph Cohn, Gems' topper, is expected to take part in the studio confab, leading to the supposition that Gems and UPA biz will be on the agenda.

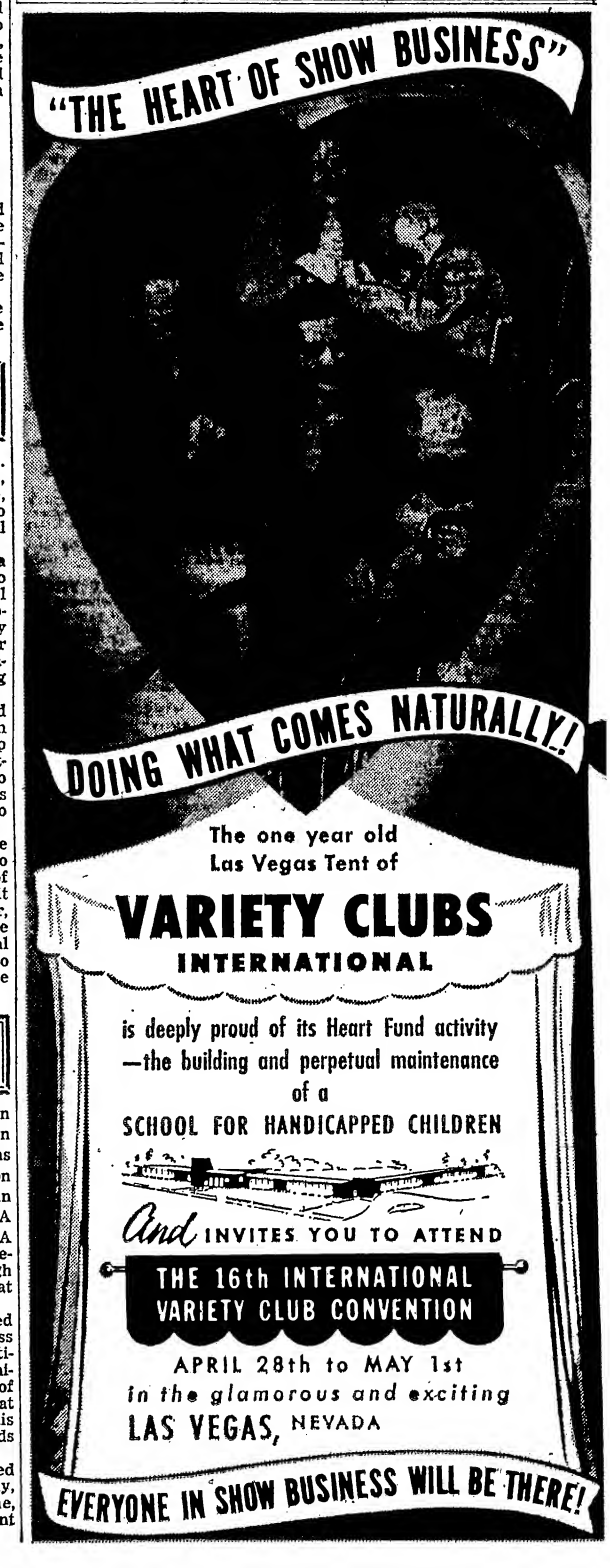
If SG decides to close down production in New York, it's expected that UPA will follow suit. Ed Cullen, UPA's sales chief, may become overall Screen Gems sales topper under the new arrangement.

Starrett Rides Away From Col and 'Durango'

Hollywood, April 8.

After 16 years with Columbia, Charles Starrett galloped thataway off the lot with the completion of "Kid From Broken Gun," in which he made his last ride as the Durango Kid.

New oater series, costarring Jack Mahoney and Smiley Burnette, starts next month with "Panhandle Territory."



NBC Mulls $2,500,000 Korda Deal for Exclusive Pix on TV

NBC-TV is mulling an offer by Sir Alexander Korda to put over $2,500,000 in financing of 26 feature films to be produced by Korda in England, in return for which the web would have exclusive video rights in the U. S. NBC execs this week confirmed that the deal has been presented to them, but said it has not yet reached the negotiation stage.

Plan, if it goes through, would mark the first time that a major TV network has combined with a name theatrical film producer to supply the net with good feature product. It's understood that some of the 26 films have been completed by Korda but that the remainder of his production schedule is contingent on NBC's signing.

Under deal being discussed, the web would put up $100,000 for each film, for which it would get the TV rights, while Korda would have the global theatrical distribution rights. It's reported the British producer figures to bring in the pix at around $300,000 each, and with the coin from NBC plus coin Korda would receive from the Eady plan, would be in healthy financial condition.

For NBC, on the other hand, it would mean a flow of quality first-

(Continued on page 59)

BRENT SETS OWN TV, PIC PRODUCTION FIRM

Hollywood, April 8.

George Brent has formed his own production company and, partnered with William B. White, will produce theatrical film and vidpix. Brent will star in some of the pix and vidpix, and direct others.

First telepix series on agenda of George Brent Productions is "Address Tangiers," by Robert Blees. Blees is now scribbling 26 scripts for the series, will turn in three by May 1. Brent is financing the company 50% himself, and plans to negotiate with Chemical Bank and Trust Co. of N. Y. for rest of the coin. He is negotiating with Jack Bachman for rights to the series, "Valerie Dean—Visiting Nurse," which he and White will produce for TV.

Brent plans to produce three low-budget exploitation pix within 18 months, will star in two and direct one. The indies will be made without a release, the company lining up distribution later.

Hour Glass Schedules Heavy Location Lensing

Hollywood, April 8.

Taking a leaf from the major film studios' books, Hour Glass Productions is planning four location trips during the next four months for vidfilms on its schedule. Project tees next month and will continue through August.

Hour Glass already has completed 13 13-minute vidpix lensed in 16m Kodachrome. Upcoming are "Huck Finn Day" to be made in Denver in May, "Ham Radio" in Nebraska in June, "Basque Sheep Boy" in Idaho in July and "Page Boy" in Washington in August. Pix are slanted at the teenage market by writer producer Wanda Tuchock and director George deNormand.

Already completed are "Road Runners," "Kid Rodeo," "Pet Show," "Hallowe'en," "Homing Pigeons," "Newsboy Story," "Camellia Parade," "Rock Hounds," "Soap Box Trio," "County Fair," "High Flyers," "Sailing Snowbirds" and 'Knuckles Down."

'Annie Oakley' Set For Vidfilm Series

Hollywood, April 8.

Gene Autry's Flying A Productions this week pacted Gail Davis, who's been the femme interest in a number of cowboy films, to star in a new half-hour vidfilm series, "Annie Oakley." With Miss Davis in the title role, the first in the series rolls next week and will be used as a pilot for pitching to agencies and clients.

Wallace Fox will direct, with Lou Gray producing. Initialer, "Bull's Eye," was scripted by Dorothy Yost. Series is the third to be produced by Flying A, with the Gene Autry show and the "Range Rider" series already on the air.

Transfilm's TV Readings

Transfilm, Inc., has completed the first in a projected new series of TV films in which name stars read well-known literary works, in line with the recent popularity of such readings. Initialer has Basil Rathbone reading Robert Louis Stevenson's "Sire de Maletroit's Door."

Coming up are Madeleine Carroll doing Guy de Maupassant's "Diamond Necklace"; Burgess Meredith in a selection from Melville's "Moby Dick," and Boris Karloff reading Edgar Allen Poe's "Tell-Tale Heart." Other actors inked for the series are Walter Hampden and Monty Woolley.

Jake Wilk Exits WB for TV Films

Jake Wilk, vet film story editor and longtime eastern studio rep for Warner Bros., has decided to exit the company and concentrate on story properties and story ideas having to do with vidpix. He already has network and ad agency interest in his consultative services on film series for television.

He will continue to work with the Warners. He grew up with all three Warner Bros. and was also an intimate of the late Sam Warner even during his (Wilk's) start with Lewis J. Selznick in the old World Film days dating back to 1914.

He was the first to visualize the value of TV rights, and about 15

(Continued on page 67)

Vidpix Chatter

New York

INS-Telenews has wrapped up two new sales on its TV newsreels, with WLW-TV, Cincinnati, buying the daily reel and WDTV, Pittsburgh, taking the weekly under Duquesne Beer sponsorship . . . **Fred Ferrazzano** has opened N. Y. offices as eastern rep for Studio Films, Cleveland outfit making musical TV shorts . . . **Noel Charles**, formerly British film attache in Rome, has joined Ted Baldwin, Inc., as coordinator and personal rep for the company in buying feature films and production of new vidpix in various European countries . . . **Ted Boisumeau** and **Tom McManus** have joined Telenews as sales reps.

Hollywood

Paul Keast set for role in "Counterfeit Coin," Murphy-Thomas "Frontier Detectives" vidpix series now shooting . . . **Fred Messenger** and **Jack Murton** organized Talent Associates to cast exclusively for TV producers . . . "Boston Blackie" series renewed for 13 weeks on KNBH by Milani Foods . . . **Hyman Marcus** is prexy, **Herman Webber** v.p. and **Max Fink** secretary-treasurer of newly-formed Television Varieties, Inc., vidpix company with initial capitalization in excess of $200,000 . . . **Ray Montgomery, James Fairfax** and **Jon Hall** set for leads in Arrow Productions' "Ramar of the Jungle," rolling May 6 at KTTV studios, with **Leon Fromkess** as exec producer . . . New Radian Productions on General Service lot, producer **Stanton Kramer** prepping series, including offbeat oater and musical, **Lawrence Raimond** scripting, **David Buntzman** also associated with Kramer . . . **Bob Stack** starrer, "The Phantom Pirate," rolls April 28 under aegis of William F. Broidy Productions . . . "Rebound" and "Crown Theatre" series of Bing Crosby Enterprises resume shooting at RKO Pathe April 25, and first of "Perry Mason" series

(Continued on page 55)

Film Syndication Outfits Alerted To Unfreezing of TV Channels

With new television stations coming on the air when the FCC freeze is lifted expected to be in desperate need of good programming, the TV film syndication outfits have already launched a heavy push to get their product into the upcoming new markets. Since most of the new stations will not be tied down to network affiliation pacts, the syndicators figure such outlets will give them their first big chance to coin the heavy dough and some of them have already sold their shows.

Chief problem facing the vidpix syndicators is how to price their product for the new, untapped markets. United TV programs, for one, has set up a pricing structure under which each new market will be able to buy UTP packages at a certain minimum price. UTP deal permits the stations to preem each series within 90 days after they take the air and to re-run the films at no additional cost anytime within a year after the first run. According to UTP sales chief Aaron Beckwith, the minimum price is an arbitrary figure based on the price under which his outfit would lose money on a sale.

Making the top vidfilm packages available to the new stations as soon as they launch operations, Beckwith said, will give them an immediate advantage in building their audiences and lining up spon-

(Continued on page 58)

WCBS-TV's British Pix

New package of 14 British-made features never before shown on television in the U. S. has been bought for exclusive N. Y. video showings by WCBS-TV, flagship station of the CBS-TV web. Pix were produced by British National Films, Ltd., which went out of business in 1948.

Deal was set by David Savage, manager of WCBS-TV's film department, with M.&A. Alexander Productions, which is handling TV syndication on the films. First in the series, titled "The Common Touch," is to be aired on WCBS-TV's "Late Show" Sunday (13).

DuM Suit Settled; 'Royal' Resumes

DuMont network this week settled out of court the breach of contract suit brought against it by Bing Crosby Enterprises, with the result that BCE's "Royal Playhouse" series of vidpix has resumed on the web.

DuMont originally signed for the series on a long-term basis but, after playing 26 of them, cancelled out on the remainder, claiming exemption under the war clause in its contract. Vidpix had been sponsored by DuMont Telesets, with the web citing the restriction of materials for receiver manufacturing as the basis for its claim. BCE, as a result, brought suit.

Under terms of the settlement, DuMont reportedly is paying the

(Continued on page 58)

VIDPIX GO BIGTIME; 2 SKED FOREIGN LENSING

Hollywood, April 8.

Two vidpix series will be shot out of the U. S., beginning next month, with one skedded for locationing in Mexico, the other in British East Africa.

George Breakston and John Stahl, leaving May 4 to film a theatrical picture, "Morassi," in Africa, will also shoot 13 half-hour telepix during their safari. Martha Hyer has the femme lead in the video series, tagged "Safari Bill." Irene Breakston is associate producer, John R. Carter technical exec. A United Artists TV release is set.

Les Mitchel will produce and direct "Guest Star Theatre," shooting skedded June 1 in Mexico City's Churubusco studios. Budd Lesser is working on scripts for the series. Mitchel is now contacting Andy and Della Russell, Lee Bowman, Ginger Rogers, Gloria Swanson, Bobby Driscoll and Constance Bennet for the series.

KTLA Gets 26 Rep Pix On 2 Year TV Deal

Hollywood, April 8.

KTLA has acquired 26 pix from Hollywood Television Service, Republic studio television subsidiary, shortly after leasing of 20 pix by the channel from Robert L. Lippert. Negotiations for the block of pix were finalized by Klaus Landsberg, KTLA v.p. and general manager; L. G. Muller, film director for the station, and HTS prexy Earl Collins.

Unlike the Lippert pix, which were releases of 1950-51 vintage, the new block of product, all Republic pix, and mostly whodunits, were released from 1938 through 1945.

While Landsberg did not disclose lease price, it's known the sum involved was not large, in keeping with the station's announced policy of buying modestly, not seeking pix which Landsberg feels won't pay off.

Will Cowan Into Telepix With 'Sgt. Nelson, USA'

Hollywood, April 8.

Will Cowan, Universal-International producer-director, who has handled the studio's series of musical shorts, has branched out into the Valley lot's television activity, directing tests of various unknowns. Studio is hunting a comparative newcomer for the title role in "Sergeant Nelson, U.S.A.," its first video project which rolls late this month.

Potential talent is first screened by George Bole, who heads U-I's TV department, and Phil Benjamin of the casting department.

TV Films in Production

as of Friday, April 4

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Lew Landers

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Derby Foods shooting.
Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studios
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix. Noah Beery, Jr. toplines. Casting for stunt men and women.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
"REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp. resumes April 25.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
"PERRY MASON" series of half hour mystery telepix will begin shooting April 25.
Producer: Richard Dorso
Half hour series of adult drama films for "CROWN THEATRE" resume shooting April 25.
Producer: Richard Dorso
Producer: Richard Dorso, Bernard Girard, John Nasht.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnez set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd., Hollywood
Now shooting "TERRY AND THE PIRATES" 26 half-hour adventure telepix. Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting mid-April.
Directors: Derwin Abbe, Arnold Wester

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producers: Wanda Tuchock
Director: George deNormand

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting April 25.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting April 25.
Producer-director: Bernard Girard
"TRAUMA" series begins shooting May 1. Half hour dramas.
Producers: Bernard Girard, Richard Dorso
Executive Producer: Basil Grillo

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of half-hour dramas featuring Irene Dunne as femcee resumes shooting mid-April.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Republic Studios, North Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

MARTED PRODUCTIONS
Swanstrom Studios: Hollywood
"THE HOT STOVE LEAGUE," Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week.
Producer: Marty Martyn, Ted Kneeland
Writer: Robert Todd

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting "BEULAH" series of half-hour comedy telepix.
Producer: Tom McKnight
Director: Abby Berlin.

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix resume shooting for Revue Prods.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix now shooting.
Producer: Gil Raiston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepix shooting.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week April 11.
Producer: Louis D. Snader

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas resume shooting mid-April.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
5255 Clinton St., Hollywood
Five in "UNEXPECTED" series of half-hour telepix shoot in April.
Two "CISCO KID" half-hour telepix scheduled for April shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

19th ANNUAL

VARIETY

SURVEY OF

SHOWMANAGEMENT

By GEORGE ROSEN

THE FOREST AND THE TREES

Radio in 1951 was a smooth running, highly tempered medium. America's broadcasters produced their shows, presented the news, took care of the nation's entertainment—just as though the TV Bikini had never exploded. Their know-how and technique, sharpened through the years, had permitted them to take '51 in their stride. Some, still zestful enough to get excited about radio, did more than this. And for their efforts, VARIETY has singled them out for acclaim and acknowledgement.

Television in 1951 could take its first breather, having set most of its patterns the year before. With the two coasts finally linked by microwave relay and major programming originating on both ends, TV began to ape its AM parent and settle for the status quo. Like radio, it was operated with a mechanical finesse which left no doubt that it had hurdled its operational problems. Program formulas were accepted, video practically became a round-the-clock operation, station profits soared to unbelievable heights, in most cases far surpassing radio. There was not too much imagination, very little experimentation. Certainly nothing startling. But then again, TV had been shelling it out for years, and if they were inclined to play it safe in '51, they were riding the crest and had no fears of the future.

Radio after 30 years is confronted with a dilemma. And it has taken television only five years to be faced with problems of equal magnitude. Both are at the same crossroads, and neither can see the forest for the trees.

Since TV came into view, radio has been steadily fashioning for herself a pair of blinkers to obliterate the monster. Instead of acknowledging the new competition and patterning its formula for the future, radio has been resorting to temporary palliatives. Throwing rate cards out the window by accepting deals was one way of pushing off the inevitable. Establishing lower rate structures was another. There were stations that kept faith and refused to concede a rate cut was justified. Some even went the other way and upped the ante, thereby demonstrating that in 1951 there was plenty of advertising coin around.

This same faith that won't sell radio short must plan for its future. Obviously radio, in the face of TV's emergence as a glittering, fabulously-priced medium, must inevitably embrace the low-cost kilocycle band. This doesn't mean bargain basement deals or leftovers; rather a medium that's provocative and exploits to the fullest extent its potentialities. The lush years of AM stopped its creative ventures. But the capacities of its operators are again challenged, and real faith in the continuance of radio's power will disclose new paths, methods of presentation and areas of concentration.

There was, for example, the small Hartford indie that made no attempt to ape a big station's methods but evolved its own TNT (time-news-temperature) formula and then wrapped it up with maximum showmanship. There was another Hartford station and a major league Chicago operation that assumed their responsibility to the community effectively, constructively and sensationally. Yet within the confines of a limited AM budget they established an important place for radio. There was the New York multi-lingual station, faced with the dual competition from radio and television in the world's largest market, that jumped the gun on all of them by making its own unique niche in establishing direct relationship with the homeland in serving its 2,000,000 listeners. Here was ample testimony that radio has its place, and the people with the know-how to maintain this place.

Despite its ascendancy into kingpin status, television is confronted with as important a decision. Stratospheric billings and profits in 1951 had hidden the portent of the future. Already TV was beginning to price itself out of the market for too many advertisers. Unprecedented fees for talent and shows began to frighten off even the big spenders. Programs were becoming too pat and stylized. Major personalities were startled to learn how quickly TV wore out their repertoire. The frenzied tempo of TV has brought the video enterpreneurs to the forest at a clip that's created an electronic puzzlement.

Yet, paradoxically, TV has just begun to scratch the surface. Education by television has limitless possibilities. New centres of program originations for local color and talent have just begun to pop up. The vast realm of news and special events has only been tapped. Television and its leaders must look over the top of the trees and plan and envision its future. Like radio, it must create its own pattern for this future, but it must have faith that its viewers will go along with the untried and the new, the unproven and the unfamiliar, and so broaden its scope and horizon.

Citations: '51-'52 Showmanagement Review

Responsibility To Community

WTIC, Hartford

WBBM, Chicago

To deal effectively and constructively with so sensational a problem as the narcotic trade and drug addiction, and to tackle these headline problems without melodramatics or hokum, calls for rare maturity and perception. This year two stations did just that, demonstrating thereby a sense of social responsibility that reflects considerable credit on themselves and American broadcasting.

WTIC, Hartford, led the way by initiating and carrying through to a successful conclusion a campaign to have the State of Connecticut put on its books a new law which imposes stiff penalties for the sale of narcotics to minors. The campaign was integrated into the WTIC-produced and originated network show, "Mind Your Manners." Arrangements were made for Allen Ludden, who conducts the series, to visit a Connecticut correctional institution, where he recorded a moving interview with a 16-year-old girl who had been convicted of drug addiction. At the end of the program, listeners were urged to do something about the problem of drug addiction, to expose the dope peddlers, and to work for more stringent narcotic laws. A repeat broadcast added to the impact of the original program.

But that was only the beginning. Next, Paul W. Morency, the aggressive manager of WTIC, ordered a study of both Federal and state narcotic laws, which revealed that most state narcotic laws were woefully inadequate—particularly Connecticut's. As a result, he decided that "Mind Your Manners" could not effectively continue its campaign for better legislation throughout the country—until his home state of Connecticut did something concrete in the way of leadership.

Accordingly, Morency enlisted the aid of Governor Lodge and the State Police Commissioner in preparing, with WTIC, a long-needed revision of the state's Drug Act. But there was a big hurdle in the way: the State Legislature was close to adjournment. Could a new drug bill be written and passed in the short time left? . . . If the bill did not pass at this session, it would be two years before it could be brought up again!

So Morency and his staff, like all veteran radiomen used to fighting against time, got to work fast to beat the deadline. Morency sent urgent special delivery letters to every radio station in Connecticut, urging their aid in the battle to get the new narcotics bill through the legislature. Not only that—but he sent hard-hitting radio copy along with the letters . . . spot announcements which called upon listeners throughout the state to "Act now! Wire or write your representative in the State Legislature. Tell him to support the NEW AMENDMENT to the NARCOTICS LAW!"

WBBM

Still another station, WBBM, turned its attention to the narcotic problem, and did so in a way that demonstrated the immense power of radio, when given a challenging subject, superb craftsmen, and the will to do a real job. In "The Untouchables," WBBM investigated the problem from a different angle, using the documentary essay technique which this station has used before to such good effect.

It was another winner for producer-writer Perry Wolff, who last year won a VARIETY award and other top honors for himself and WBBM with his writing-producing of "The Quiet Answer." Wolff certainly has earned a place in the lists of radio's outstanding producers of documentaries.

With tape recorders and other members of the WBBM research and reporting team, Wolff spent six months gathering material for the series of six documentaries. It was not a once-over-lightly treatment, because Wolff probed deeply and meaningfully into all phases of the narcotics problem, including desire and addiction, supply and demand, treatment, police enforcement—and even alleged police shakedowns of junkies by Chicago cops.

In addition to interviewing Chicago addicts, Wolff also recorded grimly realistic first-person stories by inmates of the Chicago House of Correction, the Women's Reformatory, the Illinois State Prison and the Federal Hospital for drug addicts, at Lexington, Ky.

Indicative of the mature approach taken by Wolff was the fact that his attitude was always constructive, within the limits of the problem, and he brought to his microphones psychiatrists, law enforcement and judicial officials and others who are professionally concerned with the narcotics problem. At the same time, listeners were warned not to expect easy or quick solutions.

"The Untouchables" produced results.

Small Station Showmanship

WCCC, Hartford

The problem of a small low-powered indie making a firm place for itself in a tough, competitive market in this era of AM and TV is increasingly difficult. In Hartford, Conn., this past year an imaginative young man who manages just such a station, developed a fresh and effective way of building audience and revenue for WCCC, a 500-watt postwar daytime operation. Essentially, what Paul Martin did was to take an old formula, give it new dimension, and dress it up in a showmanly package that combined listener and sales appeal.

The idea was to take the news, time and temperature service that is the basic ingredient of early morning programming at most stations, apply this wake-up format throughout the entire broadcast day, with the exception of Sunday. Martin built his entire schedule around the challenging tag of "T.N.T." . . . "Time-News-Temperature." Quarter of, on the hour, and quarter after, WCCC broadcasts time, temperature and weather, and a 40-second news summary. On the half hour, the same service plus five minutes of news. WCCC's slogan is "Everything you need to know, when you want to know it."

Behind this successful new format, was this reasoning by Martin: In large markets like New York, Chicago, Philadelphia, Los Angeles, the local independent usually can get enough for its air time to cover costs of comparatively high-priced talent. In the medium market and the small market, the chief advantage of the local indie is a $3, $4 and $5 spot. "Anything higher than that prices us out of the market," Martin claims. "Therefore, stations like ours in the medium and small markets must build station loyalty rather than 'program' loyalty accenting service rather than personalities."

In short, WCCC adapted the conventional music-and-news idea and gave it new vitality, new usefulness for small stations in small markets, by making a hard core of service as important as the music.

On the public service side, WCCC produced some outstanding programs, notably in an issue involving the state's civil service employees. As VARIETY reported at the time, "By seizing on an issue that has been footballed by both major political parties and pussyfooted by all the newspapers in the state, WCCC has added a new chapter to the treatise 'How to Win Friends and Influence People' and at the same time pointed out the extent to which radio stations can participate in affairs of public interest."

What WCCC did was to offer the members of the Connecticut State, County and Municipal Employees Union of the A.F. of L. an hour and three quarters of free time, provided all sides of the controversy were aired. For more than a year, these civil workers had been trying to get a cost of living wage increase, and were apparently getting a runaround from the State Legislature and administration. The newspapers, they claim, weren't even presenting their side of the issue.

Martin not only arranged for this special broadcast which brought the entire issue dramatically to public attention, but also lined up a statewide radio hookup for the event. To give the broadcast added impact, it was staged from the Hall of the House in the State Capitol itself. Largely as a result of WCCC's activity, the Connecticut state employees got their wage increase.

Showmanager Award

CARL HAVERLIN

In Carl Haverlin, president of Broadcast Music, Inc., the broadcasting industry has a leader of genuine stature. Haverlin has made a notable success of his assignment of building and strengthening BMI's importance in the music business. But more than that, he has used his position as BMI boss to advance the creative and cultural frontiers of American radio. He has done a unique public relations and public service job for broadcasters when they most needed it.

More and more, good programming has the answers to radio's problems. To spread the know-how of programming experts in all fields of radio, to share with broadcasters in every section of the nation the programming experience and ideas of the nation's best program men, from the networks, and from every type of smart station operation—Carl Haverlin conceived and initiated the famous BMI Program Clinics. He organized top men into traveling teams, which, during 1951, hit the road, and hit it hard, bringing BMI Program Clinics to 35 states, Puerto Rico, and Canada, covering all phases of programming as well as related subjects like news, sales, sports and station management.

At these clinics, radiomen got an invaluable chance to learn from each other, to swap ideas, to gain fresh inspiration, new drive for the even tougher competitive radio days ahead. For the first time little guys, the 250-watt operators, were able to get first-hand program info and guidance from some of the big network and major station experts—and not a few of the big-league programmers brought home with them from BMI Clinics some useful ideas picked up from their minor-league colleagues. The Clinics enriched radio, and gave long-overdue recognition to the importance of programming in station operations.

This was also a big business year for showman Haverlin—the year BMI-licensed tunes held first place in "Your Hit Parade" 26 times, with 24 times in second place.

Paradoxically, it was Haverlin, who likes a symphony as much as a hillbilly hit, who enlisted the force of BMI and its members behind a flock of important projects to advance the cause of longhair music in America. BMI started a "Young Composers Radio Awards" to encourage the original composition of concert music by students in high schools and colleges. To get more radio stations to use longhair music—or concert music, as BMI calls it—BMI began issuing a monthly "Pin Up Sheet" of new and outstanding symphonic record releases, a discount buying service for stations which wanted to increase their classical disk libraries, and a Concert Music Packet, containing scripts for 12 broadcast hours, plus other special scripts and service. Already these projects are paying off in increased broadcast of symphonic music by stations all over the nation.

Education By Television

WHAS-TV, Louisville

Where other television stations have attempted to teach home viewers via video, Vic Sholis and his WHAS-TV boys put their medium to a new purpose to raise the educational standards of their community. Tieing in with National Education Week last November, they took their cameras into classrooms throughout the city to televise teachers and pupils going through their daily study routines. Purpose was to punch home to parents and taxpayers, by bringing the schools to them, exactly how their school systems operate. That the idea was successful is proved by the fact that TV outlets in several other communities have since adopted it.

Idea stemmed from Life magazine, but WHAS-TV developed and staged the shows and bore the entire cost of the operation. For 14 hours that week, the station focused its lenses on the schools, pointing up teaching techniques, physical plants, school system officials, teachers, pupils and generally, the good and the bad in Louisville's educational sphere. Cameras roved from kindergarten to high schools, from white classrooms to Negro, from public schools to parochial. Pickups often showed the same subject being taught in two separate schools to point up the difference in teaching methods.

Letters from viewers, educators and civic dignitaries following the week's sessions indicated the series had accomplished its objectives in building a new sense of duty and alertness among both parents and non-parents on the conduct of their school system.

Advancing Industry

WELI, New Haven

When the story of UHF is finally inscribed, the role of Station WELI in New Haven toward making broadcasters UHF-conscious through persistent promotion and education, will occupy a prominent niche. Taking advantage of its close proximity to the RCA-NBC experimental station in Bridgeport, WELI decided to find out if all the theories against this new system were in effect true. It received a UHF converted receiver from RCA, installed this in a station wagon and went into the field to make tests. To its amazement WELI learned that UHF was in comparison to VHF on a par and in many respects superior to VHF; it learned that the original limitations were far too conservative. Even with the limited power of the experimental station it found that it was able to pick up the station with serviceable pictures at distances up to 40 miles. And it found that there were no man-made disturbances which would disturb the UHF transmission. Where shortwaves, diathermy, automobile ignition and neon signs deteriorated VHF transmission these same disturbances did not affect UHF. Furthermore, the station stayed on the air, it had no breakdowns of tubes and equipment as had been predicted.

All of this was too good for WELI to keep to itself. It decided to tell other broadcasters of what it had learned.

As a further service to the industry, WELI is conducting seminars around the country, sending its people to tell the story of UHF to broadcasters and prospective applicants anywhere in the country.

Television Originations

WCAU, Phila.

The graveyard reputation of a Philadelphia Sunday doesn't hold true for television. WCAU-TV's recent addition of its fifth and sixth network originations, both on the Sabbath, has virtually given the station exclusive property rights to CBS-TV's Sunday daytime schedule.

Activity from the staid Quaker City on the normally quiet First Day has the trade doing a double-take. Never much of a figure in network radio, Philly and WCAU-TV are now a serious challenge as a network telecasting centre.

Latest WCAU-TV additions to the CBS line-up are "Junior Hi-Jinx," a moppet show starring "Willie the Worm," and "Ranger Joe." "Hi-Jinx" came to the attention of CBS, when it constantly outpulled other network puppet standbys in the race to hold Philadelphia's juve audience. Program drew as much as 15,000 pieces of

(Continued on page 36)

Citations: '51-'52 Showmanagement Review

VARIETY

PLAQUE AWARDS FOR 1951-52

Responsibility to Community

WTIC, HARTFORD

WBBM, CHICAGO

Small Station Showmanship

WCCC, HARTFORD

Education by Television

WHAS-TV, LOUISVILLE

Advancing the Industry

WELI, NEW HAVEN

Television Originations

WCAU-TV, PHILADELPHIA

Outstanding News Coverage

KSTP, KSTP-TV, MINNEAPOLIS

Cementing International Relations

WOV, NEW YORK

Outstanding Non-Commercial Station

WNYC, NEW YORK

Highlights: '51-'52 Showmanagement Review

WSB, Atlanta—In a campaign designed to regenerate listener and sponsor interest in radio in the face of TV competition, this station launched a bold, aggressive approach to the problem by re-emphasizing local programming at a "point-of-home" level. Under the hep supervision of J. Leonard Reinsch and John Outler. WSB during the year introduced new station breaks, 18 new local shows tailored to the needs and wishes of its audience, special advertising to promote radio as "your best entertainment medium," realignment of network sustainers to develop block programming, etc.

With the emphasis on "people"—getting them into the programs, into the studios, into the entire campaign to build a new audience for radio, WSB topped its drive with a series of newspaper ads, for which cameramen went into listeners' homes to get shots of them listening to their radio for station endorsements. Final results aren't in yet, but early indications point to the campaign as a socko job of hep showmanagement.

WAAM, Baltimore — WAAM needn't ever take a back seat when it comes to enterprising public service-minded programming, for the record speaks for itself: the continuing impact of the Johns Hopkins Science Review, which has played a unique role in advancing such program projects as cancer, polio, heart, cerebral palsy and blood donations, and which so effectively illustrates the research being done to eradicate these diseases: station's creation of a $10,000 grant to Johns Hopkins University to be used during 1952 for further extension of television activities at the university and further development of the "Science Review." A new type of fellowship for a new industry, it was created in order that one mature person of high standing, and currently active in television work, may have nine months free from professional duties to pursue special studies of his own choosing.

KCBS, San Francisco—When Art Hayes pulled the big switch on its 10-fold power increase to 50,000 watts, it was not only an occasion for considerable Frisco hoopla as the station came within range of 4,000,000 Northern Californians, but it was the signal for an effective promotional job designed to woo customers for advertisers and higher ratings for shows that had already climbed. The results were more than gratifying, for KCBS is the most listened to station, leading nearest competitor by 11.1%, plus fact that KCBS has seven out of Top 10 daily shows.

WHDH, Boston—In a unique system of pitching a specific show to a specific bankroller, WHDH, the wide-awake Boston indie, lined up an entire year's promotion of the RCA Victor 45-rpm records to lure RCA into sponsoring its recorded "Vaughn Monroe Show"—which, naturally, relied also on 45-rpm disks. Station turned over 45 minutes of its four most popular disk jockey shows three days a week to the exclusive playing of 45's.

Idea was given fullscale on-the-air promotion via the deejays themselves, was pushed to radio and record dealers via mailing pieces and window-streamers and, for an added fillip, was suggested to other stations and their managers and disk jocks via direct letters to each. In addition, considerable paid space was taken in Boston newspapers and the trade press to promote the 45's.

Result: WHDH got the job, with RCA picking up the $35,000 tab for its "Vaughn Monroe Show."

WBAL-TV, Baltimore—Total of 12 universities in the Baltimore area have joined in the station's Sunday night "TV Campus" series. On Tuesday nights, in cooperation with the Univ. of Maryland, station presents "Live and Let Live" as the answer to WAAM's "Johns Hopkins Science Review." Radio adjunct's "Operations Chain Action" explored the merchandising field and the combined AM and TV adjuncts did a notable job on emergency service.

WAVZ, New Haven—This winner of a VARIETY Showmanagement Award last year continued its leadership in radio journalism, prompting queries from dozens of other radio stations on what is being done at the Newspaper of the Air. WAVZ operates on the assumption that a radio station can and should be a potent editorial force in attacking the problems of its community, particularly in a community where a monopoly newspaper ownership curtailed effective competition. Thus the station distinguished itself with a documentary, "The Story of a Boy, a Neighborhood and a Dream," which sparked a movement to rehabilitate a blighted area; it waged a campaign to eradicate an antiquated city charter; it squawked over gambling and vice conditions, and it stirred community action to remedy a serious shortage of off-street parking facilities.

WTRF, Wheeling, W. Va.—Management aimed to make station an even greater news force in the Ohio Valley region, and did so by adding new recorders, assigning additional men to local news and increasing special events coverage. Station was among few to do a real job of programming its FM affiliate, and emphasized local sports coverage on FM, plus symphony.

KMBC, Kansas City, Mo.—1951 was a big year in the life of Arthur Church, one of radio's real pioneers and top station operators. His station celebrated its 30th anniversary, and at the same time opened its new building and studios, which give it one of the best equipped setups in the region. Big-league promotion drive boomed both the new headquarters and the station's 30th birthday.

WMCA, New York—Provocative Barry Gray was a double-barreled asset to this N.Y. indie—an audience builder for the late hours, and a commercial attraction, which put the SRO sign on the usually-unprofitable midnight to 3 a.m. time slot. Station this year set up special mail-order division with special telephones and operators to attract additional revenue from sponsors who want direct selling and low-cost saturation advertising. Nathan Straus-owned indie also maintained its long-standing public service tradition with new series like "Inside New York" and revival of its famous "New World A'Comin'" program.

WCPO-TV-Cincinnati — Increasing success of station's TV deejay Paul Dixon is impressive evidence of manager Mort Watters' conviction that effective techniques for inexpensive daytime video can be developed. Dixon's pantomime platter-spinning techniques are now being copied by TV jocks all over the country, and the original himself is getting a good ride on ABC network.

KVOO, Tulsa—In an era when many stations even in the rural areas are brushing off service to their farmer listeners, this 50,000-watt clear-channel operation has paced the great southwestern agriculture territory with a farm service department which has become an institution in that part of the country. Department, under the direction of Sam B. Schneider, chalked up its 10th anni last year. Because of its standout work as liaison between the farmer, the aggie colleges in its area and its advertisers, the station has scripted a new definition for the word "service" among its listeners and advertisers.

WLIB, New York—How can a small daytime station compete successfully in the tough, crowded New York market with its dozens of radio stations? WLIB, managed by Harry Novik (with co-owner brother Morris doing some master-minding behind the scenes) was starting to find one of the answers—building a station designed primarily to serve a large Negro community. Station developed new commercial personalities in Nipsey Russell, Ruth Ellington James, Poppy Cannon, and won additional audience with special events and public service features also aimed at Negro listeners. Station prepared "City Within a City," outstanding job of sales promotion-research in a largely unexplored field.

WMGM, New York—Two major alliances solidified this Loew's-owned 50,000 Gotham watter—namely, the contract negotiated with Mutual Broadcasting System to provide the network with eight half-hour and two full-hour radio shows a week (MGM Radio Attractions), and the station's affiliation with Liberty Broadcasting System. Station can take a bow for its "American-Jewish Caravan of Stars," which recently celebrated its first anniversary. Sunday program has climbed high in the Gotham listener ratings and has done an effective job, aside from its entertainment quotient, in promoting greater interracial and Jewish cultural understanding.

WHLI, Hempstead, L. I.—"Community Service, A La Mode WHLI" is what Public Affairs Director Arthur E. Paterson, Jr., called his entry to VARIETY, and, indeed, the station's public interest programming during the past year represents community service a la mode. It shows the extent to which radio can be a monumental public servant in the strictest sense. The community service programs ran the full gamut from free-time religious broadcasts to representatives of all faiths, to roundtable discussions on matters of local public interest, interviews with Long Islanders in the news of the day and on-the-spot coverage of local events.

WXYZ-TV, Detroit—Always alert for new programming techniques and new ideas in entertainment, this ABC o.&o'er preceded NBC-TV's "Today" operation by instituting its own news-time-weather show from 7 to 9 a.m. cross-the-board last May. Titled "Flying Start," the strip was all the more imposing, since it originated via remote pickup from the Willow Run airport, 35 miles from WXYZ-TV's studios.

KNXT, Los Angeles — When CBS-TV bought KTSL from the Don Lee network last year, the station was last among Los Angeles video outlets in both audience and sales. Problem: How not only to retain the current audience but build a new audience, while changing the call letters to KNXT and the transmitter site from Mount Lee to Mount Wilson in order to provide a stronger signal. Station promptly launched a fullscale ballyhoo campaign, utilizing on-the-air plugs, newspaper ads, widespread publicity, billboards and point-of-sale merchandising, plus trade ads and direct mail, pegged to the theme, "Now Look at the New Channel 2." Entire pitch pointed to Oct. 28, the day of the changeover, when the station aired special programming all day, topped by a 45-minute all-star variety show, featuring a number of CBS Hollywood personalities. Result: The KNXT audience has more than doubled and the volume of national spot advertising increased 342%. It was an effective showmanship campaign.

KNBC, San Francisco — This NBC o.&o.'er is basing its claim to fame this year on the highly successful launching during 1951 of the "Judy Deane Show." Through a standout local promotion job, highlighted by its tie-in with the Frisco and Oakland Shopping News, the station has made Miss Deane almost a household word in the area and, more important, is dusting off its SRO sign for the hour-long cross-the-board music and chatter airer.

WNOE, New Orleans — Beverly Brown, station's program director, has excited considerable local attention with her "Ideal Girl Friend, Boy Friend" contest, now in its fifth year, and has garnered for the station reams of publicity. Briefly, a panel of four girls, chosen from four separate high schools, determine the 10 qualifications of the Ideal Boy Friend. In similar manner, a panel of four boys determine the 10 qualifications of the Ideal Girl Friend. They are sent to all participating high schools who nominate candidates. Over a period of weeks the candidates meet for interviews on the air, are featured at a dance, and then the candidates themselves vote for opposite sex. The winners are acclaimed and feted in various ways.

WLDY, Ladysmith, Wisc.—In a town of under 5,000, this 250-watt independent annually creates lots of local noise with its "March of Dimes Auction of the Air," using items donated by local businessmen for auctioning, with proceeds going into the polio fund bank. Staff announcer Jeff Evans talks for 10 hours, selling items to the highest bidders, and a crew of 20 works to handle hundreds of calls.

WQUA, Moline, Ill.—In an ambitious undertaking for a local operation, WQUA airs a 15-minute "Quad City Newsreel" each Sunday, presenting a week's roundup of the local news spotlighting the actual voices of the people who made the news. Show, produced via transcription, is a good example of a local station's public service programming with an emphasis on local events.

KLX, Oakland, Calif. — Station devoted a total of 22 hours, 48 minutes of air time to coverage of the Japanese Peace Treaty Conference. From Sept. 1 to 4, '51, the four days preceding the conference, a

CBS' 'Nation's Nightmare'

The Kefauver crime show on TV was a tough act to follow. But not long after the Kefauver, Costello, Halley troupe had left the stage, CBS Radio had the courage and inspiration to tackle the national crime problem through the medium of sound. Although the techniques employed were different and the format the radio documentary rather than a video pickup of a special event, the results in many ways were equally impressive, the impact as stunning. "The Nation's Nightmare," a series of six reportorial-editorial programs on syndicated crime and its political alliances, was radio journalism at its creative, crusading best.

It was public service of high order. For while the Kefauver hearings were still shocking the American public, CBS Radio saw an opportunity to keep up the momentum of this nation-wide battle against bigtime crime. CBS realized that there would likely be the usual "cooling off" period after the end of the hearings, during which crime conditions would return to a business-as-usual basis. So, in order to keep public interest aroused, and to uncover new evidence of organized crime, CBS assigned a team of radio researchers, investigators and reporters to produce "The Nation's Nightmare."

The series was in the great tradition of the radio documentary; what's more, it carried the documentary form to new levels of achievement. Here was a shocking, exciting, disturbing true crime story whose authentic drama far outdid the manufactured melodrama of radio and video crime shows. The recorded truth of the tape machines was stranger than the fiction of the script writers.

Here was the raw drama of the real underworld—the actual voices of hoodlums, gamblers, goons, racketeers, dope peddlers, and assorted other underworld characters and their stooges etched with unforgettable realism on the sound tracks of CBS. What made the voices of crime even more compelling was the fact that the CBS staff, headed by writer-producer Irving Gitlin, and chief reporter Dave Moore, did not use the microphone merely as interviewer, but as eavesdropper: recorder and mikes hidden in cars and under tables made it possible for radio audiences all over the country to listen in on the actual buying and selling of dope, payments for police protection, and even threats of murder.

This was sensational stuff. But it was never sensation—for sensation's sake. The impact of the programs was tremendous—so much so that CBS rebroadcast three of the programs several months after the original series. "Nation's Nightmare" fully rates the nod.

Year of the Merchandising

It's a cinch that 1951 will go down as the year in which radio saw the merchandising light; the year in which the stations throughout the country, groping for new formulas and patterns to meet the TV inroads and combat the growing situation where video-happy advertisers were siphoning off more and more coin into the new glamor medium, began keeping steady company with the local retailer.

Credit WNBC, the Ted Cott-piloted Gotham key of NBC, with setting the pace on the new merchandising concepts, parlaying a terrific job into $600,000 in additional billings and, more importantly, sparking carbon copies in more than 50 stations around the country. "Chain Lightning" was what WNBC called it, with the station tying up more than 1,400 supermarkets representing the cream of the crop (A & P, Bohack, Grand Union, Kings, Food Fair, Diamond K, Safeway, etc.). What WNBC got for its advertisers was guaranteed position promotion, end positions, basket displays, window displays, store posters, space in the chain newspaper ad. WNBC horse-traded for these positions with station break announcements, supermarket opening entertainment, and general promotion of the chains. Twelve advertisers paid $1,500 a week to qualify for Chain Lightning.

No Tennessee Waltz

In the forefront in the battle against AM rate cutting, was aggressive WNOX, the Scripps - Howard outlet in Knoxville, which took up the cudgels against the rate-slashers with a vigorous ad campaign which sounded out:

"WNOX—an outstanding CBS station announces Rate Increases!"

Station reaped considerable praise from other broadcasters, from reps, and even from agencies and advertisers—and helped swell the tide against selling radio short.

And WNOX's own sponsors? Not one complaint about the increases, not one went off the air because of upped rates. In fact, today the Tennessee station has more advertisers than before.

FM: Cantonese Style

Taking a cue from his successful New York City foreign language AM station, WHOM, Fortune Pope, who acquired the frequency modulation channel last spring, allocates about 50% of his FM time to language shows which have either no representation or very little on the AM band, thereby attracting listeners who can hear this language only on WHOM-FM.

A Chinese disk-jockey scheduled for an hour a week last June proved so popular with New York's Cantonese set that he is now heard five nights a week for an hour and a half. Not only has the show boosted FM set sales in Chinatown, but has paid off handsomely both promotion and sponsor-wise. Major advertising agencies with accounts seeking an Oriental market are regular clients.

Highlights: '51-'52 Showmanagement Review

five to 15-minute "Man on the Street" program was aired giving the public's views and ideas on the event. From Sept. 4 to 8, the entire news-gathering facilities of station were turned over to the Conference meetings.

WSRY-TV, Syracuse—When you get 15,000 pieces of mail in a one-week contest on a local show, that's news . . . on either AM or TV. And that's just what happened in Syracuse on WRSY-TV, in connection with its "Canyon Jack" contest run there recently. The object of the contest was to choose a name for a Welsh pony which would be the prize for the contest-winner. Station's promotion manager, Caley Augustine, exploited it to the hilt and it paid off handsomely for this basic NBC affiliate.

Pacific Northwest Broadcasters—Group of Coast stations, which includes KXL and seven other "XL" stations in Washington and Montana, is among most enterprising in developing and encouraging new sales tools for its staffs, and in using marketing and merchandising research as aids to programming and selling, particularly in convincing local retailers of selling power of radio. Under alert managership of Ed Craney, the "XL" group also came up with novel "American Radio Awards" gimmick to recognize long-term sponsors and generally promote U. S. system of commercial broadcasting. Another effective Craney project was continuing school in all facets of stations operation for personnel at all "XL" stations. Although group is not yet in TV, a camera chain and touring truck was purchased, and put on the road, touring the area, demonstrating video through closed circuits. Tours had potent triple purpose: to train personnel in video operations, to promote TV among its potential audience, and partly to pay cost of equipment by selling experimental commercials on closed circuit to local advertisers.

WQXR, New York—The nation's pioneer longhair music station, racked up its 15th year of operation, with its position stronger than ever before, since video can make no dent in the ranks of listeners who want serious music and plenty of it. In fact, more stations are beginning to pattern themselves after the WQXR format. The N. Y. Times outlet this year also advanced the cause of classical music programming by organizing and leading "Good Music Broadcasters," organization composed of more than a dozen AM and FM stations allied to sell advertisers who want to reach the symphonic music enthusiasts in key areas around the country.

WNAX, Yankton, S. D. — This Cowles station (one of the few left) was especially promotion-minded in '51. WNAX promoted itself and its programs with a variety of techniques, including a very effective five-state bowling contest, and hitting the road to cover all the country fairs in its listening area. Station also went in for plenty whoop-de-doo to publicize the big switch when it became a CBS affiliate last summer. Keeping in step with the merchandising parade, WNAX developed a standout project of its own in a "Sell With The Stars" that resulted in hundreds of groceries and drug stores in its area getting behind the station's merchandising campaign.

Mutual Network—Last year Mutual copped a VARIETY Showmanagement Award for its outstanding Mister Plus promotion. The animated trademark, apparently, is busier than ever today along Advertising Row, embarking on a full-scale project of audience promotion, in sight and sound at the local level. That it's paid off thus far is reflected in the fact that MBS closed '51 with a 12% gain in billings for the year—and in a year which saw network radio business tobogganing alarmingly. There's no doubt that Mutual's Mister Plus adds up to forceful, consistent promotion and the promotion boys at the network can take a deep bow.

WEW, St. Louis—Although it's the second oldest station in the nation, this university-operated outlet was a second-rater until this year, when it completely revamped its program format. Station bravely gave up its hillbilly shows, etc.—and lost lots of revenue thereby—and then built a completely new personality for itself as a music and news station, with emphasis on symphony music. This advisable venture is starting to pay off—for new format is winning new listeners, and sales are starting to climb. And St. Louis has a long-needed "Good Music" station.

KPQ, Wenatchee, Wash.—Good example of building promotion project out of local conditions and needs was this station's "Ski School." In a region where there's good skiing and flock of ski enthusiasts, this idea was a natural. Useful guide for other small stations might well be philosophy outlined in sales manager Pat O'Halloran's memo to VARIETY: ". . . Promotion is a staff enterprise for KPQ. We have no promotion department as such, and promotion ideas are developed by all of us on the staff."

WNEB, Worcester, Mass. — A music-news-sports block programming format has helped this postwar baby—only five years old—compete successfully as an indie against bigger and older stations. Ratings and billings are going up, even in face of TV competition, with Boston video stations putting strong signals into Worcester area.

KFH, Wichita—This station took a national campaign of National Conference of Christians and Jews and translated it into particularly effective local terms by cutting special spots in which 30 typical Wichita mothers of all races and creeds voiced pleas for elimination of prejudice. Spots were used on a daily schedule throughout the year.

WGAR, Cleveland — Westward rolled the course of radio merchandising this year, as techniques and gimmicks originated largely in East spread throughout the nation. WGAR was no exception, and cooked up a "MerCHAINdising" plan which tied up nearly 200 chain stores in integrated merchandising campaign.

KLZ, Denver—One of best radio news staffs in West, kept the Hugh Terry-managed station on top of every major newsbreak in its area. KLZ is only Colorado station ever to win four awards from Denver Press Club for radio news coverage, with staffmen Sheldon Peterson and Jim Bennett among major award winners in 1951. Although station has no TV—there are no video outlets yet in Denver—Terry conducted unique educational campaign designed to inform public, appliance dealers and local advertisers and agencies about TV problems, techniques, and spread latest info on when Denver might get video. Station booked program series answering listeners queries on TV, conducted closed circuit TV demonstrations and even published "Television News Letter" for listeners and trade.

WHK, Cleveland—Boosted, and boasted of its brand-new ultra-modern studios and building. Most stations promote through call-letter identification, but WHK also used campaign around its self-dubbed tag of "Radio Cleveland," name which was also given to its new headquarters. Station also went in for heavy promotion of its new deejay, Bill Gordon.

WQUA, Moline, Ill.—Setting-up full-time news bureau staff by two veteran newsmen and five correspondents, paid off with bigger audiences for station's newscasts. Tape machines and recorded telephone device were utilized to add plenty of voices of locals who made news to all news programs.

KGVO, Missoula, Mont.—Novel project to build good will and increase revenue was development of annual KGVO Better Homes Show, centering around new models of various home appliances.

CKOC, Hamilton, Ontario—One of most promotion-minded of Canadian stations, CKOC won station promotion contest sponsored

(Continued on page 36)

Special Citations

SEE IT NOW

There can be no question about the most original, informative and entertaining type of journalism now riding the video airwaves—that award goes hands down to Edward R. Murrow's "See It Now" on CBS-TV. At a time when not only viewers but most industry toppers had started to believe that video had exhausted all possible facets of programming, Murrow and his co-producer, Fred W. Friendly, jolted them into discarding that cliche with this entirely new approach to news reporting—an approach which uncovered a power in TV's ability to report the news which most of them had never even suspected.

Where it had been generally accepted that video could never equal radio's job of reporting, Murrow and Friendly exploited to the full TV's sight impact, projecting with unique showmanship the drama and excitement inherent in the news. Instead of attempting a spot reporting job, they ferret out the interesting feature stories, with Murrow's perceptive commentary tying the features into a lucid and penetrating whole. The subject range is a wide one, from the peacetime uses of atomic energy to the Brooklyn Dodgers' training camp and the problems of the West Virginia mine workers. Result has been an unbiased and enlightening type of editorial coverage, which delivers for viewers a new perception of the world in which we live and the general tenor of our times.

I LOVE LUCY

The Lucille Ball-Dezi Arnaz situation comedy on CBS-TV is more than good entertainment. It's no freak of circumstance that the series has, in the span of a few months, climbed to the top of the Nielsen heap. It merits that distinction, for week in and week out it has achieved a comedic quality all its own, with Miss Ball in particular bringing to the show some clownish attributes that are thoroughly refreshing and delightful.

But of equal importance, from a long-range viewpoint, is the fact that "Lucy" is already establishing a wholesome pattern for TV. To CBS goes the credit for patterning its video programming designed to achieve a warmth and intimacy, without losing grasp of comedy values. Thus in the network's "My Friend Irma," "Mama," "Burns and Allen," "Amos 'n' Andy," in the projected "My Favorite Husband," "Life With Luigi" and "Our Miss Brooks," CBS has hit on a formula that, given the same qualitative production that pertains to "Lucy," cannot but help enrich video's entertainment roster.

RED SKELTON

To Red Skelton goes the salute for ripping the lid off a whole new barrel of yocks to inject a much-needed new note of comedy into a medium almost satiated with comedians. Eschewing the "stand-up-and-belt-'em" patter technique and the lushly-produced sketches spotted on other TV comedy shows, Skelton parlayed his own socko ability to make like a clown (in the literal sense of the word) and his slapsticking facility into a half-hour of unadulterated hilarity. Fact that he bowed into TV a year or two after most of the other top-name comics didn't deter him from zooming into the upper brackets and cementing his hold there on NBC.

On the basis of his previous success in radio and films, Skelton preemed in TV under almost a handicap—that of living up to advance expectations. But the addition of sight values to his string of zany AM caricatures, such as Willy Lump-Lump and Cauliflower McPugg, made 'em even funnier. His ability to bring the human equation into comedy by spotlighting with telling satire its foibles and human characteristics, embellishing these with his own brand of pratfalls and mugging, also registered solidly week after week.

CELANESE THEATRE

In a season which saw television's hour-long dramatic shows come into their own, pushing aside the big-budgeted comedy shows as the best in qualitative TV programming, ABC-TV's "Celanese Theatre" quickly established itself as tops. Much of its success, of course, was due to its tie-in with The Playwrights Co., which made available the oustanding works of Maxwell Anderson, Eugene O'Neill, Elmer Rice and others. But it takes more than just a good script to stage a top video show. It takes imagination, plus production and direction know-how, and these qualities were handed "Celanese" in spades by producer-director Alex Segal and exec producer A. Burke Crotty.

Besides eliciting some top-drawer performances from film and legit stars to sparkplug his productions, Segal also embellished for "Celanese" the comparatively new concept of camera technique—that of shooting from all four sides of a set. The smooth and easy flow of his camera movements often compensated for static qualities in a script. Even more important, it traced a new pattern for TV drama, removing the last inhibitions of legit and motion picture technique to provide a type of staging unique to video. To Segal and his "Celanese Theatre," consequently, goes this salvo for turning out the best in a super-crop of TV dramatic presentations.

NBC TELEVISION OPERA

One of the more lofty attainments of television during the past year was the presentation last Christmas Eve of the Menotti one-act opera, "Amahl and the Night Visitors." Commissioned by NBC especially for TV, it brought a grandeur and a new accomplishment to a medium that had yet to achieve it culturally and artistically. It rated Page One critical appraisal in the daily press and brought to TV, and more specifically to the NBC Television Opera Dept., an acclaim which elevated video in the realm of the arts. That the Menotti work merits a place in the standard operatic repertoire is a tribute to NBC's faith and courage in commissioning a contemporary composer to create specifically for TV.

In all its ventures this year, the NBC Television Opera Dept., under the expert guidance of producer Samuel Chotzinoff and his associates, has proven that opera belongs on TV, when superior artistry is utilized to restyle and adapt for the more intimate medium. The imaginative productions, the flawless casting, the artistic settings, the overall technical perfection—all bespeak the serious intent of the NBC entrepreneurs to create for the connoisseur as well as the TV novitiate.

Citations: '51-'52 Showmanagement Review

(Continued from page 32)

mail for one advertiser in response to a one-time announcement.

The two shows join three other WCAU-TV originations already on net's Sunday roster: "In the Park," another puppet offering with adult as well as kid appeal; "Candy Carnival," now in its 14th week on the web, and "What in the World," much publicized combination of education and entertainment aired in conjunction with the University of Pennsylvania.

Coupled with the fact that WCAU-TV is originating five web programs, four of them back-to-back in the 11:30 a.m. to 1 p.m. time slot, is the local simulcast of the city's largest live studio show at the same time, the Horn & Hardart "Children's Hour," which goes on here while three of the web shows are being fed to the country-at-large. Two of the live net shows are repeated later in the day for local consumption.

Man credited with this eye-opening Philly activity on its alleged day of rest is Charles Vanda, v.p. in charge of TV operations at WCAU. Vanda has no doubts about Philadelphia's future as production centre. With WCAU-TV's limited facilities, he has already proved station can match, or better, New York and Hollywood in the production of low-budgeted, top-rated TV shows. He is also convinced the day is not far off when stage and screen personalities will be glad to beam their talents from the Philly environs.

Cementing International Relations

WOV, N. Y.

The Ralph Weil-Arnold Hartley management - programming team clicked on all fours again in 1951 via their specialization in Italian-language broadcasting, which has put it in the forefront among multi-tongued U. S. stations. Truly WOV projected itself commendably in the realm of "International Public Service" with a three-ply thrust. This included: (1) "A regularly scheduled six-days-a-week broadcast of "La Grande Famigia" ("One Big Family"). This is transcribed "on location" in Italian towns and villages from which the principal emigration to the United States has come, with WOV tape recorder equipment spread throughout the length and breadth of Italy and Sicily; (2) WOV's instantaneous action in emergency fund raising during the disastrous Italian floods in the fall of '51; (3) WOV's bang-up job on collecting Christmas clothing for the maimed war orphans of Italy.

What, however, distinguished WOV's public service as distinct from other station programming was the manner in which the Weil-Hartley enterprise accomplished the penetration of American goodwill into areas in Italy and Sicily where the average person has never even spoken on the telephone. Handling production on the WOV transcribed series is Giuliano Gerbi, formerly of the Voice of America as the famous wartime shortwave commentator "Mario Verdi." The basic theme of the program is that of human interest. A preponderant portion is devoted to interviews with persons having relatives or acquaintances in the U.S.

Between March, 1950, and October, 1951 (to isolate a period for examination) Gerbi covered 944 centres in Italy and Sicily. For the most part the work has been carried on in small villages and in all cases he comes as a welcome visitor from America, one who revivifies ties of friendship, of kinship, or simply of interest, between persons and places in Italy and Italian-speaking radio audiences in America. Thus "One Big Family" has successfully developed a direct and intimate relationship between the two countries. This is not a "message" show, but a program featuring people whose lives, by their human sameness and difference, are of interest to other people. It is an emotional experience drawn from life, reflecting Gerbi's day-to-day rapport with grassroots attitudes and emotions. As such it is a show rare in radio experience.

CBS' TV City: 'Housing an Orphan'

Any reference to television's growth during the past year must of necessity include the precedent-making TV City now under construction by CBS in Los Angeles. Behind the venture, with its initial $12,000,000 investment—with an ultimate expenditure of $35,000,000—lies a basic understanding and realization of the fact that while TV is still a makeshift industry in its infancy and an orphan without a home of its own, new and greater standards for good programming within the framework of a sane economy can only be achieved by producing the best in entertainment at low operation costs.

Thus CBS envisions in its TV City (which officially preems on Oct. 1) a healthy development of the television industry whereby efficiency of the medium may constantly increase while costs steadily decrease.

Outstanding News Coverage

KSTP, KSTP-TV, Minneapolis

These twin stations in the twin cities of Minneapolis-St. Paul aptly defined with their news coverage during the last year what the FCC means by programming "in the public interest, convenience and necessity." With a king-sized crew of hep, imaginative newsmen who are armed with the best equipment and facilities available, the stations not only beat their competing broadcasters but scored several major news beats on daily newspapers in the area.

Under the alert guidance of Stan Hubbard, prexy of the two outlets, and radio-TV news chief Dick Hance, KSTP has built its news coverage system to the point where it can compete favorably with the networks. Staff operates much the same as a daily newspaper, covering local politics, civic organizations and the U. of Minnesota, etc. Each newsman, who spends his full time on the job of news coverage only, is a graduate of some university journalism school and is also required to attend Minnesota's "refresher courses in radio news" each year.

From this staff has come such spectacular news breaks as the St. Cloud reformatory scandal, in which the stations' spotlighting of the peddling of dope to prisoners brought on a fullscale investigation by the governor; the Bistrom brothers manhunt, in which reporters of KSTP and KSTP-TV were instrumental in tracking down a quartet of criminals, etc. Stations received nationwide publicity for their parts in such stories and enconiums from top government officials, the FBI and their competitors.

Newsmen are also almost always first on the scene to cover fires and other local disasters. And the long lineup of daily news shows pinpoints local interest by devoting a full 50% of each show daily to local events.

Outstanding Non-Commercial Station

WNYC, N. Y.

In 1951 WNYC maintained its reputation for being America's No. 1 non-commercial radio station. Operating with a limited budget, the municipally-owned station, under the guidance of its hep director, Seymour N. Siegel, parlayed its day-to-day, week-to-week operational pattern, its dramatic one-time presentations, into one of the unique broadcasting services in America—all for the benefit of its owners, the 8,000,000 inhabitants of New York City.

That's a tough assignment for a station bereft of any sponsorship spoils. But it's not a new role for WNYC. For years it's been the incubating ground for some of broadcasting's major operating brains today, and there is hardly a radio station in New York City today that does not have an alumnus of WNYC working in high level positions.

To solidify that standing, Director Siegel was on the ball in 1951, as witness the following accomplishments: With its 13th edition the American Music Festival, as one of WNYC's major showcases, crystallized itself as an American institution, rendering a distinguished service to American composers and contemporary music in general, an accomplishment for which it received the first annual Koussevitzky Award. In 1951 WNYC projected itself as a key station in furthering the cause of the National Assn. of Educational Broadcasters, sparked by the energies of its own Director Siegel, who is spearheading the NAEB movement. In 1951 WNYC became the showcase for British drama in America, picking up series of dramatic programs with England's foremost actors, writers and directors; it dittoed as Gotham's showcase for the Canadian Broadcasting Corp., with full-length operas originating in Montreal and Toronto carried exclusively in New York by the station. As a companion series to the American Music Festival, WNYC went into a second edition of its American Art Festival, with 100 special programs originating from all the N. Y. museums, art galleries and art schools. With its own TV film unit, WNYC produced 12 half-hour programs on commercial television stations and turned out almost a dozen films on city government.

Highlights: '51-'52 Showmanagement Review

(Continued from page 35)

by Colgate with its hep use of on-the-air plugging, display space, printed media and other facilities. On the public service side, this alert Canadian operation utilized tape recording most effectively in the cause not only of local civic problems but of issues affecting Dominion as a whole.

WHAM - WHAM-TV, Rochester, N. Y.—Another station that really knew the score in knowing how to promote itself, its programs and its clients. Station did a first-rate job of program promotion, and integrated this with intensive promotion to the wholesale and retail trade, designed to give extra point-of-sale potency to air advertising.

KOTA-KOZY, Rapid City, S. D.—Fortunately for AM there are still stations, far from the big production centres, that don't rely solely on records or a network line for the core of their programming, and KOTA and its FM affiliate, are among them. They did more live shows in a month than some broadcasters do in a year, making good use of a mobile unit to cover such events as the annual West River Music Festival.

WSNY, Schenectady—Concept of the five-minute program as an effective and economical vehicle for local advertisers was developed here to new degree. Station built stable of more than 50 five-minute show formats of all types, and backed them up with hard-hitting sales campaign that boosted billings.

KFMB, San Diego—The "KFMB Editorial Page" series racked up an impressive success in local campaigns, under the scripting-editing aegis of Paul White, the ex-CBS news director. Station sticks in its oar whenever it feels it can serve the public interest, and such items as restoration of rent controls in San Diego; saving of a home for a Chinese-American war hero; participation in a professional golf tourney by Joe Louis; prevention of enactment of special legislation aimed at a State College professor, played a major role in contributing to San Diego's public maturity.

KEEN, San Jose, Cal.—Reflecting a sound and showmanly sense of public responsibility, this station rolled up a good list of public service

WBKB, Chicago—This pioneer video operation made its pitch to VARIETY primarily on the basis of its series called "Assembly," an across-the-board daytime sustaining feature in the interests of national defense and Armed Forces.

WFIL, Philadelphia—In one of largest single-station trade paper ad campaigns in the history of broadcasting, this Philly outfit spent plenty dollars to demonstrate its conviction that "radio is the most effective, most economical of all of advertising's mass circulation media." Campaign, which will run for at least two years, is intended to sell radio, and also the Philadelphia market and, of course, WFIL.

WLW, Cincinnati—To catalog the endless stream of talent that has emerged from Cincy's WLW would be a man-size job. Many of the greats of the medium were incubated at the "Vital Voice of the Big Midwest". WLW never knows when to call quits. It's still on the job, as hep as ever, and its "programmed" panorama of the Middle West," as reviewed for VARIETY Showmanagement, reflects a healthy awareness of the ever-changing, ever-growing needs and interests of its WLW-land audience.

KNX, Hollywood—A four-part programming plan was successfully launched by KNX during the past year to meet the changes in radio programming patterns and tastes. Specifically, KNX (1) made a bid to more strongly identify itself with the life of its community through more specialized use of News Bureau and Public Affairs programs; (2) developed KNX personalities as community entertainers as replacement for more costly variety-type program fare; (3) integrated recordings into programs that utilized KNX production experience; (4) developed such proven forms of radio entertainment as audience participation and mystery-drama into forms that would fit local station production budgets.

WWRL, Woodside, L. I.—Winner of a VARIETY Showmanagement Award last year, Long Island metropolitan area station continued to do a bangup job in selling the sponsor by helping to merchandise products, with accent again on the Negro market. WWRL disk jockeys were effectively tied in to promotional projects on behalf of advertisers.

WTMJ-TV, Milwaukee — The Walter Damm-operated station made a lot of noise in the public prints this year, getting the Fortune magazine treatment with a full-length exposition on how to successfully operate a video station. WTMJ-TV turned in a pretty financial statement, reflecting the managerial capacities of Damm and his associates.

KTFI, Twin Falls, Idaho — Through its "Let's Talk City Business," station did a fine job on advising the public of what is happening in the city administration.

KMOX, St. Louis—At a time when pessimists in the industry were worrying about the future of radio, KMOX last spring set out to see what could be done about bolstering its billings during the relatively weak summer quarter. Station found not only that its average daytime summer audience was as high as during the rest of the year, but also that retail sales in its area ran as high during June, July and August as in the other months. With these facts to work from, KMOX sent its salesmen out to blanket the territory with a series of bulletins and a well-produced presentation titled "The Good Ol' Summertime is a Good Time to Sell on KMOX."

'Richest Station in the World'

WNBT, the NBC New York owned-and-operated video showcase, grossed $10,000,000 in 1951, thus earning for itself the distinction of being the biggest and richest TV operation in the world. The figure represents a 130% increase over 1950 in a stepped-up competitive market with a full quota of seven TV stations.

The $10,000,000 gross for '51 points up anew the fact so well established in the industry—that as network operations become more and more of an economic problem, the gold lies in the o & o possessions. Thus NBC is in the enviable position of knocking the ball over the financial fence to the sweet tune of $40,000,000 through its strategically-spotted AM-TV owned-and-operated setups, with '51 profits for the o & o's totalling in the vicinity of $8,000,000. If the network, as such, took a beating in AM and just managed to hurdle the red ink stage in TV, the o & o bonanzas more than compensated for the network headaches.

Not So Amateur

Both the radio and TV versions of Ted Mack's "Original Amateur Hour" continued to pace the broadcasting industry in 1951, not only in providing showcase opportunities for tyro talent, but also in offering fund-raising and public relations opportunities to leading local and national organizations in behalf of charity and public welfare projects. In both fields, of course, Old Gold, which sponsors the two shows, receives a tremendous payoff in local, point-of-sale ballyhoo.

Program's weekly selection of an "Honor City," from which the radio show originates as often as possible, has led to the best in local exploitation. Such other stunts, as the annual VIP amateur show from Washington's Constitution Hall and the national amateur talent championship shows at Madison Square Garden, N.Y., have drawn tremendously for their respective charities. And the initial spotlighting of new talent under Mack's guiding hand, from which several currently standout show biz personalities have emanated, continues as a valuable service not only to the entire entertainment industry but to the public as well.

SPONSORS EXAMINE THEMSELVES

TV Code Just a 'Station Break'

Chicago, April 8.

The tightly-programmed National Assn. of Radio-Television Broadcasters convention, which rang up a record attendance of over 2,000 delegates during its three-day stand here last week, was generally conceded to have been one of the best organized get-togethers in the trade group's 30-year history. The various panels and workshops covered most every major facet of broadcasting and, in the main, sent the conscientious conventioneer home feeling the expense account was justified.

But the TV code wound up as a serious casualty on the crowded agenda. The report from the review board was squeezed into practically a "station break" spot on the final day between the luncheon and the debate on the televising of congressional and courtroom proceedings. Final day's jampacked schedule left only 12 minutes for a discussion of the code, causing some daily press comment that the industry has already buried its highly-touted guardianship over program standards.

But, all in all, delegates agreed that convention chairman James D. Shouse and his committee, C. E. (Bee) Arney, Jr., and Bob Richards and crew of NARTB staffers, had put together a fruitful production.

NARTB Meet, While Not Cure-All, Helped Clear Air on Major Issues

Chicago, April 8.

Not all of the myriad number of problems confronting broadcasters in this transitional period, with television on the threshold of becoming a truly national medium and radio fighting to hold its own, were solved at the 30th annual National Assn. of Radio-Television Broadcasters convention here last week. But a majority of the record number of 2,000 delegates checked out with the feeling that the three-day meet served to clear the air on several important issues.

Running perhaps one-two in the minds of the industryites when the parley kicked off were questions about the FCC's timetable for the lifting of the TV freeze and how to bulwark the AM side against further attacks on its rate structure.

Initial appearance of recently appointed FCC chairman Paul A. Walker before a trade gathering with his assurance that, baring last-minute snags, the channel thaw would start next week, served to kindle hopes that the video day will soon be dawning for the eager applicants. And the ringing "Declaration of Faith" for the future of AM broadcasting that came out of Paul W. Morency's affiliates group sparked a reaffirmation of radio's vitality that's figured to answer those who have been attempting to downgrade the medium.

The FCC chairman sounded a warning to the tele aspirants that the actual processing of the applications for the 2,000 stations incorporated in the final blueprint may be a long, drawn-out affair. Although Walker didn't say so in

(Continued on page 52)

Camera Finish

Because it's impossible, under existing TV relay facilities, for Louisville to feed the network, viewers in N. Y. will actually see the Kentucky Derby before viewers in Louisville see the race. Difference in time, of course, will be only a fraction of a second.

TV pickup of the Derby, to be aired by CBS-TV, May 3 under Gillette Safety Razor sponsorship, will be fed from Louisville to Indianapolis, then to Dayton and from Dayton to N. Y. Show will then be piped from N. Y. out to the network, which includes Louisville.

'Mr. D. A.' to Take His First Vacation

"Mr. District Attorney," backed by Bristol-Myers on ABC radio, plans taking a hiatus this summer for the first time in its long history.

Reason is that in past years the sponsor was unable to take a summer layoff due to a policy of NBC, on which the program was berthed until last fall. NBC some years back had adopted the policy that no new laxative accounts would be accepted on the chain, although those then on the air would be allowed to remain. Since B-M was plugging Sal Hepatica on "Mr. D. A.," bankroller didn't take a hiatus on that series to permit the product's franchise on the web to continue in force.

Ironically, after B-M moved from NBC to ABC, the former relaxed its stand on laxatives, and Ex-Lax has bought a late afternoon soaper strip.

Televersion of "Mr. D. A." on ABC-TV may also take a hiatus. Sponsor and Young & Rubicam, the agency, are currently mulling the status of both shows.

Y&R Axe Falls On 12 in Wake Of TV Cutbacks

Young & Rubicam has notified about a dozen of its radio and tele staffers to start looking for other jobs. They are being dismissed as of June 1, although some have been given earlier and others later terminal dates. They're also getting hefty severance pay settlements.

Behind the moves is the fact that Y&R has lost several tele shows and the $6,000,000 Schlitz billings. Some new biz it was angling for (such as Blatz business) hasn't materialized.

Y&R personnel affected include several names with important radio-tele credits. Among these are Ed Duerr, who had been program supervisor on ABC-TV's Paul Whiteman show; Paul Franklin, in a similar spot on the same web's Herb Shriner show; James Sheldon, staff producer-director who most recently had been a troubleshooter for Nat Wolff; Bob Schuler, who had been working on the Schlitz "Playhouse of Stars"; commercial writers Bill Scudder, Dave Pollard and Dirk Van Slyk; and Felix Jackson. Latter, who had been exec producer on "Schlitz Playhouse," it's understood, may continue at the agency, but in a lesser position.

Bannister a Veepee

As originally anticipated, Harry Bannister, new chief of NBC's station relations department, was elected a veepee at the regular monthly meet of the NBC board Friday (4). Bannister, former chief of the three WWJ stations in Detroit, assumes his new NBC post Monday (14), succeeding Carleton D. Smith.

Smith, meanwhile, has been named director of operations for NBC's o.&o. department, under veepee Jim Gaines.

TV COMM'LS TO GET GOING OVER

There's a growing concern among the sponsors and agencies that TV commercials are still in embryonic stage and that the medium has much to learn toward achieving maximum efficiency in selling the clients' wares.

This concern, in turn, is already being translated into some exhaustive analysis and study which may have a far-reaching effect in bringing about the "TV commercial of tomorrow."

Kenyon & Eckhardt, for one, has made it one of the major orders of the day, having launched full-time researching on a continuing basis in an effort to determine the most satisfactory types of commercials and how best to incorporate them into a program. Every aspect of TV advertising is being carefully sifted and studied, with an eye toward analyzing cross-patterns of viewer likes and dislikes, in the agency's bid to find the right answers.

Similarly, Colgate, which has one of the major sponsor stakes in television, is undertaking one of the most intensive researching jobs to determine the impact of live vs. filmed vs. animated commercials, their length, manner in integration, etc.

Among all the major agencies and bankrollers, research staffs are being augmented at a fast clip with one motive—to ferret out qualitative analysis on what type of commercial sells a product.

The whole movement toward bigger and better research of commercials stems from the clients' growing apprehensions over mounting program-production-time costs on television. Now that they're committed to the medium with multi-million dollar budgets annually, such bigtime spenders as Colgate, Procter & Gamble, etc., are still unconvinced that such fabulous coin expenditure is paying off. Colgate, with a $6,000,000 annual investment alone in the Sunday night NBC-TV "Comedy Hour," wants additional evidence that one single hour per week is worth that kind of coin. P & G, the biggest spender of them all, radio and TV alike, has been engaged for some time in researching "the video picture" in its quest for answers and to determine just how far it wants to move into the newer medium next season.

Ed Chester's CBS Exit for Cuba Job

Edmund A. Chester, CBS Radio's news and special events chief, is ankling the web within the next two weeks to take over as general manager of Cuba's RHC-Cadena Azul (Blue Network). Web, which is the biggest competitor to Cuban radio magnate Gore Mestre's operation, was recently purchased by a syndicate of North American and Cuban financiers. Chester, in addition to serving as g.m., will also represent the North American capital.

Chester's replacement has not been set, but it's expected that T. Wells (Ted) Church, now editor-in-chief of the department, will take over. Chester, who will headquarter in Havana, was news director for the Latin American network conducted by the major U. S. webs during the war in conjunction with the Government. When that was abandoned at the war's end, he became CBS news chief. Prior to CBS' split-down-the-middle, he served as TV news and special events director, taking over the AM job when latter division was separated from TV.

Merle Miller's Chapter & Verse Appraisal of Radio-TV Blacklist

Godfrey Gets Earful

Columbus, April 8.

Arthur Godfrey fell afoul of a zookeeper here (and maybe the SPCA) after telling three little girls to whom he gave live Easter rabbits on his Wednesday night CBS-TV show that they should be picked up by the ears.

Earl Davis, superintendent of the Columbus Zoo, called Godfrey, and talked to Barbara Scott, his secretary.

"Rabbits," said Davis, "should be picked up by the nape of their necks. Picking them up by the ears will break the cartilege and will leave them with broken-down, floppy ears." (Davis didn't remark that Fletcher Rabbit on "Kukla, Fran and Ollie" has been having this trouble for years.)

Reason for trying to correct Godfrey's wrongie is that, in view of the number of his viewers, it could have a ruinous effect on hundreds of rabbits this Easter.

There has been a great deal of attempted private blacklisting, both organized and unorganized, in radio and television, it's reported in "The Judges and the Judged," a study by novelist-correspondent Merle Miller made for the American Civil Liberties Union and published today (Wed.) by Doubleday ($2.50).

Introduction by Ernest Angell, prexy, and Patrick Malin, executive director of the ACLU, declares:

1—Those publishing the lists have done a "woefully inadequate job of establishing the accuracy, fairness, relevancy and significance of their findings."

2—National security in AM and TV should be protected "by decision of government security agencies as to when the industry is 'sensitive' and who is a security risk."

3—"Loyalty" oaths or "clearance" plans are "ineffective," because a subversive will "perjure without hesitation," and are "unwise because the conscientious person will be outraged and the ordinary person will be intimidated."

4—"Best safeguard" for AM-TV is the "determination to hew to the line of honestly offering the best available talent."

5—Those who regard a performer as "obnoxious because of his real or alleged" pro-Communist associations should do "exactly what a Communist would not do—act in accordance with democracy and civil liberties."

Work on the tome was started by Miller in fall of '50 when the ACLU hired him to investigate Counterattack, the weekly anti-Communist newsletter put out by three former FBI agents, and "Red Channels," 213-page book published by Counterattack listing 151 AM-TV performers, writers and execs with the alleged pro-Communist organizations and causes they were reported as supporting or having

(Continued on page 44)

CBS Returns Sun. Aft. TV to Stations In Economy Move

In a move apparently dictated by economy motives, CBS-TV has decided to abandon temporarily network programming for its 2 to 5 hours Sunday afternoons. Local stations will assume their own programming through the summer, until the netork picks up the time again next fall.

Move means that "Quiz Kids" and "CBS Television Workshop," both sustainers, will be axed, at least until next fall, after next Sunday's (13) broadcasts. With Goodyear having pacted to air its "Greatest Story Ever Told" in the "Workshop" time slot for one Sunday a month during April, May and June, however, the web will recapture that time from its affiliates on those Sundays. Program veepee Hubbell Robinson, Jr., stated definitely this week that "Workshop" would return in the fall, and it's expected that "Quiz Kids," which CBS recently took over on a long-term deal from Louis G. Cowan, will also return.

In line with the move, the net is also reshuffling its early Sunday evening shows. "What in the World," "Man of the Week" and "Lamp Unto My Feet" will hold down the time from 5 to 6:30 p.m. "Mr. I. Magination," now aired Sundays at 6, moves back to the Saturday afternoon 1 to 1:30 slot. WCBS-TV, the web's N. Y. flagship, has not yet decided how to fill the Sunday afternoon hours.

CBS' 7½% PAY HIKE IF OKAY WITH WSB

CBS has decided to grant all employees a 7½% cross-the-board wage hike, retroactive to March 31 but subject to approval by the Wage Stabilization Board. Decision followed a special session of the web's employee-management committee, with the employee members having originally petitioned for a 10% boost.

If the WSB nixes the proposed pay hike, CBS will revive its merit plan, under which employees will receive the difference between the 7½% proposal and the amount of merit increase allowed by the WSB. Some 22% of the web's employees, however, are currently above the maximum wage in their classification and so would not be eligible for merit increases.

McCormick Exits WTAM in Cleve.

Cleveland, April 8.

Hamilton Shay, assistant to NBC Vice President James Gaines, has been named general manager of WTAM-WNBK, succeeding John R. McCormick, who resigned effective May 1. In announcing his resignation (4) McCormick said he is "resigning in order to make a change." He did not state his future plans, but he is severing his connection with NBC.

Shay, who had been with the advertising department of Emerson Drug Co., joined NBC three years ago, succeeding Charles Bevis, who now heads the NBC o.&o. station in Denver. Shay also has been controller of the o.&o. stations.

McCormick had been with NBC for 12 years, joining the network in Chicago, where he served with sales except for a brief stint as director of radio during the Republican convention in 1944.

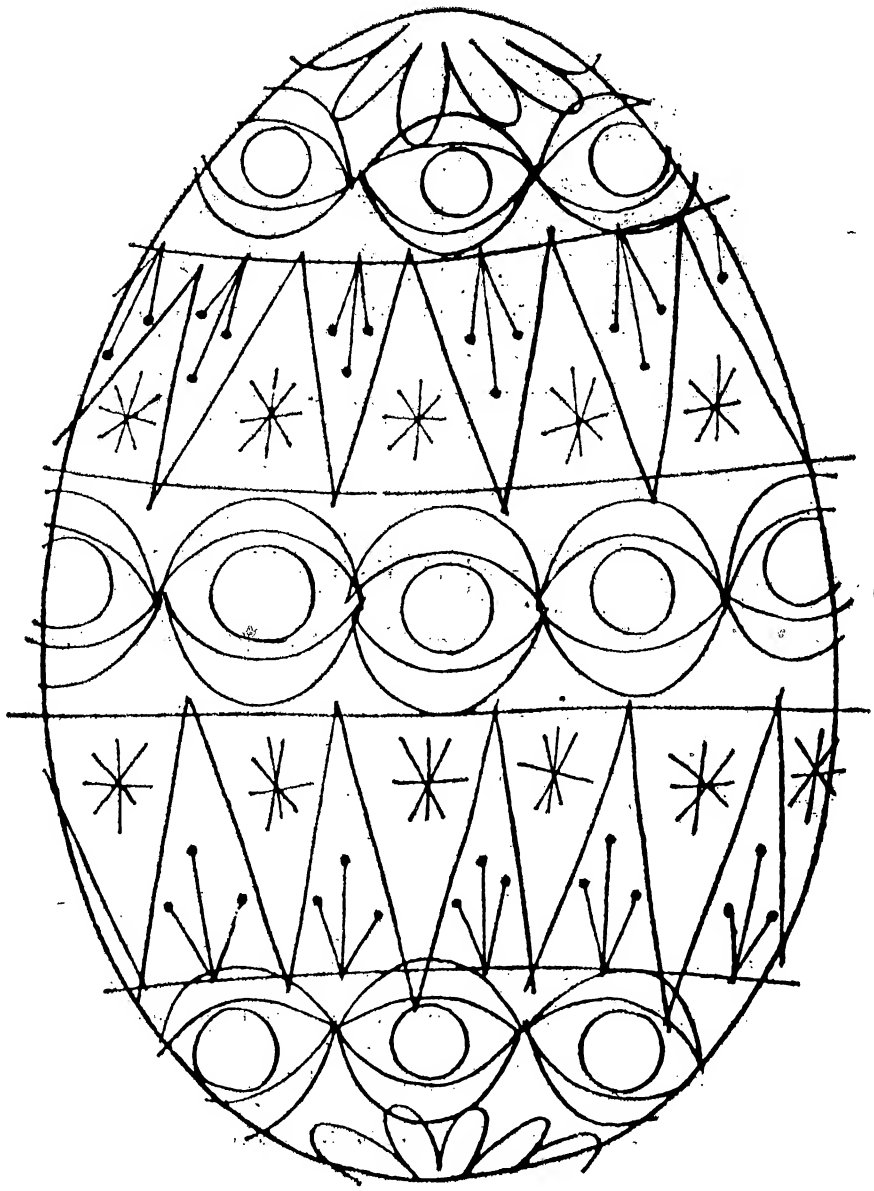
McCormick was named general manager in Cleveland about four years ago, replacing Vernon H. Pribble.

JOS. KATZ CO. NAMED AS AGENCY FOR DEMS

Washington, April 8.

Joseph Katz Co., of New York and Baltimore, has been appointed advertising agency for the Democratic National Committee in the 1952 campaign. It will buy radio and television time and handle other media problems.

Robert Swan, Katz Co. radio-TV director, will work directly with the national committee.



...and

the ratings are just as fancy

"The Egg and I" is now daytime television's fourth most popular program, with a 16.7 Nielsen, and a 78.8% share of audience. Procter & Gamble, who know a good egg when they meet one, sponsor the show twice a week... but you can buy it for Monday, Wednesday, and Friday. This might be a very good way for you to guarantee yourself a Happy Easter right straight through the year...

CBS TELEVISION

CBS' 'NO SOAP' TO P & G ON RATE CUT BRINGS MAJOR VICTORY FOR WEB RADIO

Network radio won its most heartening victory of the season last week with the decision of Procter & Gamble, pace-setter among AM's top-spending advertisers, to renew for another full year its three quarter-hour early evening strips on CBS—and with no rate cut involved.

P&G move, following by a week the decision of Jack Benny-American Tobacco to continue on CBS with no changes next season, staves off any imminent threat of a forced cut in time costs, which could have tossed the industry into a bargain basement category. It also bulwarks the nets' contention that radio, far from being on the downgrade, is still a potent ad medium and one that's necessary to an advertiser seeking full national coverage.

Three P&G shows involved are Lowell Thomas, "Beulah" and Jack Smith, which represent a yearly time and talent outlay of $5,000,000. CBS and the soap outfit had been locked in battle for several weeks over P&G's demands that the web, because of TV's breakthrough, pare its nighttime rates down to the daytime level. On the basis that capitulation would undoubtedly lead to similar demands from other bankrollers, which could have undermined the entire industry, CBS stood pat. And, last week, PG came through with its renewal order.

Web is making some concessions to the advertiser, including a readjustment downward on the client's Coast repeats. But the fight over rate cuts was the most important issue involved and, and on this count, CBS won a clear-cut decision. New deal, on a 52-week basis with the standard options, is effective June 30.

With Jack Benny also back in the AM fold now to anchor CBS' other Sunday night shows, web execs pointed to growing indications of a resurgence of interest among a number of AM advertisers in the medium. Several bankrollers, they said, are already dickering for next season's programs, a move which usually doesn't occur until late May or early June. Cavalier cigarets, for example, has already pacted to pick up the tab on the radio version of "My Friend Irma" for next fall. Ennds, which has "Irma" this season, is contemplating sponsorship of "Inner Sanctum" for next fall.

Such factors emphasize, according to CBS radio execs, that sponsors, in reassessing AM's value, now realize they need the medium and so are guaranteeing that they'll continue to be represented next season.

Goodrich Tags On To Burns & Allen

Hollywood, April 8.

CBS-TV's "Burns and Allen" show, now aired alternate Thursday nights, goes weekly next season, with B. F. Goodrich picking up the tab every other week to rotate sponsorship with Carnation Milk, the program's present sponsor. Goodrich has not yet decided whether to continue with its "Celebrity Time," also aired on CBS video.

B&A plan to film their show next season. Carnation renewal came through well in advance this spring, tying the comedy team for a full year, starting in October. In addition, plans have already been set for the summer of 1953, which will have Burns and announcer Harry Von Zell teaming for a light dramatic series for nine weeks while Miss Allen vacations.

Erwin, Wasey, agency for Carnation, is now negotiating for the filming, which is to be done before a live audience. B&A go through this summer under Carnation sponsorship on their regular alternate week schedule.

Norman KNBH Manager

Hollywood, April 8.

Don Norman, sales manager of NBC-owned KNBH, has been named manager of the TV station to succeed Tom McFadden, who moves to N. Y. as director of national spot sales.

Norman came to the Coast last July after heading up sales for NBC's radio and TV stations in N. Y.

WOR-TV Legiters Get Ciggie Coin

R. J. Reynolds is picking up the tab for half of "Broadway TV Theatre," stanza which will give five "repeat performances" of former legit hits on WOR-TV, N. Y., starting Monday (14). Sponsor will plug Cavalier cigarets, via William Esty agency. Previously General Tire & Rubber, which owns WOR-TV, had announced it would back the entire 90-minute show or share sponsorship with another advertiser.

Warren Wade, who is packaging the program, told VARIETY that he has been talking to some legit producers who would like to have their shows do their last week of tryout on the tele stanza rather than in Boston or Philly. Since the Broadway season is drawing closer to the end, there's not too much likelihood this will come to pass shortly, but the plan might evehtuate toward the end of summer.

Wade also said that he has received commendations from playwrights favoring his plan to televise the shows as written, rather than have them adapted for the medium. William Saroyan, Wade said, has offered some of his plays because of this factor.

Among the plays Wade plans doing after "Trial of Mary Dugan," kickoff vehicle, are "Jazz Singer," "Angel Street," "Angel in the Pawnshop," "The Noose," "Potash and Perlmutter," "The Bat," "It's a Boy," "Tiger Rose" and "The Fortune Hunter." All have had successful Broadway runs.

Producer expects to draw on Hollywood stars coming east to do summer stock. The series will give them a chance for a broad showcasing in proven vehicles, Wade said.

SEE SINATRA WINDING UP WITH AN NBC DEAL

Frank Sinatra, who recently parted ways with the CBS web, is likely to wrap up a radio-TV deal with NBC following current talks with RCA execs. An RCA Victor disk tieup, however, will not be involved since Sinatra has another 17 months to go on his present Columbia Records pact.

Sinatra is also going with the William Morris agency for bookings formerly handled by the Music Corp. of America. Meantime, Ava Gardner arrived in New York from the Coast yesterday (Tues.) to join Sinatra, who wound up at the Broadway Paramount the same day.

Pact Margaret Truman For NBC Guest Reprise

New contract signed by Margaret Truman last week with NBC calls for her to do a minimum of nine guest shots during the year on either AM or TV. While no minimum fee has been set, she'll receive from $2,500 to $4,000 per shot, depending on the budget of each show.

Miss Truman has no programs scheduled on the web in the immediate future, indicating she probably won't do another show until next fall. Her last appearance was as guest on Jimmy Durante's show on the TV "All Star Revue."

BOB RUSSELL
"Big Top"—CBS-TV
for *Sealtest*
"Toast of the Town"—CBS-TV
for *Mercury*

NBC Affiliates Cry 'Foul' on Weather Sale for 'Today'

Some NBC-TV affiliates are griping at network's proposal to sell the four weather reports in the Dave Garroway "Today" stanza to Armour for Dial soap. NBC wired outlets for approval on selling the 35-60-second temperature reports, with a mention of Dial at the start and a 15-second plug at the end. Armour would pay the cost of a five-minute segment daily, but stations would get one-third the quarter-hour rate. On outlets carrying only one hour of the two-hour show, these figures would be halved.

Those stations and their reps who object claim that NBC would be "getting into the spot-carrier business," which they feel properly belongs to the affiliates. In the original "Today" deal, complaining outlets say, stations were given the right to sell local and national spots in segments the web couldn't peddle. Further, it's said, they'll be getting about one-quarter of what they'd get if Armour bought the spots directly from the affiliates. Network, of course, answers that it is trying to sell as much of the show as possible, which is to the affiliates' interest.

Talk ABC-TV's Program Glamorizing Between Kintner-Jordan's Golf

ABC prexy Robert E. Kintner and Wally Jordan, head of the William Morris agency's radio-TV sector, are leaving Friday (11) for Ponte Vedra, Fla., for 10 days of golf.

Between niblicks, Kintner and Jordan are expected to continue talks on ABC's showmanship expansion plans, expected to be an outgrowth of the United Paramount Theatres-ABC merger deal currently before the Federal Communications Commission. Bob Weitman, UPT veepee, and Abe Lastfogel, Morris agency's general manager, have previously discussed showmanship possibilities inherent in the merger.

100,000 TV Sets a Week

Washington, April 6.

Television manufacturing industry is turning out around 100,000 sets a week despite cutbacks in supply of materials, according to preliminary estimates of the Radio-TV Manufacturers Assn. Production, it's reported, is being geared to demand for product rather than factory capacity.

Top 10 Femmes

Detroit, April 8.

The American Women in Radio and Television convention named the following 10 women for outstanding achievement in 1951:

Gladys Blair, radio-TV account executive, Young & Rubicam, Chicago; Kathleen Lardie, of the Detroit Board of Education's Radio Station, WDTR; Agnes Law, CBS librarian, New York; Elizabeth Marshall, assistant director WBEZ, Chicago; Christime Miller, of General Foods Corp., New York; Bette Doolittle, assistant to the director of TV, National Association of Radio and Television Broadcasters, Washington; Joyce Smith, of WDSU-TV, New Orleans; Josephine Wetzler, director of education WLS, Chicago; Geraldine Zorbaugh, legal counsel, ABC, and Norma Young, of WHJ, Hollywood.

Alcoa Home Base Can't 'See It Now'

Pittsburgh, April 8.

Aluminum Co. of America, which has its headquarters here, is plenty upset because there won't be a home-town outlet for the Ed Murrow program, "See It Now," when that half-hour switches to CBS-TV in a 6:30 Sunday evening slot late this month. Impossible for Alcoa to get a clearance on that time here in this single-channel market because Wilkens Jewelry Co. has the 6-7 period on Sundays tied up solid for its Amateur Hour. That was the first live program WDTV ever carried, and is a fixture.

Alcoa's particularly interested in seeing "See It Now" continued in Pittsburgh since organization is almost entirely a local institution and is even right now completing an all-aluminum skyscraper on the site of the old Nixon Theatre, which will further plant its roots in this town. WDTV has been carrying "See It Now" in its current Sunday afternoon slot, but can't possibly give Alcoa 6:30 on Sundays.

Some sort of deal may be worked out for a delayed kine, but so far Channel 3 hasn't been able to come up with any choice half-hour A time.

FREEMAN SERIES ON 'SING SING SURGEON'

New television series based on the experiences of Dr. Charles C. Sweet, who served for 25 years as chief medical officer at Sing Sing penitentiary, is being wrapped up by Charles K. Freeman, legit producer. Freeman has exclusive rights to all Dr. Sweet's memoirs and is now scripting a story for Collier's based on some of the highlights.

Video package, to be titled "Sing Sing Surgeon," will dramatize the background of the doctor's work and, with the help of the prison chaplain and psychiatrist, stress the moral and physical rehabilitation of the case histories involved. Freeman, who's done TV work both in the U.S. and abroad, will produce and direct.

NBC Nearing Pact On MacDonald Carey

Hollywood, April 8.

NBC is reportedly near the inking stage with MacDonald Carey for the actor to star in a new radio series to preem this summer. Deal is also in the works for the actor to do a TV version of the same show next fall.

New series, titled "Jason and the Golden Fleece," is labeled a "modern adventure" show. Herb Ellis and Cleve Mermann will script, with Ellis also directing. Initial show has been taped and NBC is said to be ready to put it on the air this summer as a sustainer if no sponsor is forthcoming by that time.

Carey recently turned down an offer to star in NBC-TV's "Martin Kane, Private Eye," taking over the role to be vacated next month by Lloyd Nolan, in order to remain on the Coast.

Femme B'casters Assemble to Map Future in AM-TV

By FRED TEW

Detroit, April 8.

About 300 delegates to the annual convention of the American Women in Radio and Television, held here last weekend, picked up a flock of ideas of how femmes can increase their sphere of influence in radio and television, in an address by Dr. Hale Aarnes, chairman of the Department of Radio and Television at Stephens College, Columbia, Mo.

Dr. Aarnes, who delivered the principal address at the McCall's Mike Awards banquet Saturday (5), uttered a "new" idea or project for his listeners in almost every sentence. Most speeches go from one "point" to another, but his went from one "idea" to another.

From the way the femmes applauded, it would seem that Dr. Aarnes may have started the AWRT on an ambitious program of putting at least some of his ideas into practice.

Dr. Aarnes feels the AWRT should sponsor statewide contests to select a high school boy and girl who make the best speeches on American opportunities and a high school boy and girl who write the best essay on the same subject. The four winners from each state then would be brought together for three weeks during the summer for Americanism conferences, under Dr. Aarnes' plan. Near the end of this conference, business, union, political and entertainment leaders would be brought in to talk to and confer with the youths. He said he felt that sponsors of radio and television programs would be "glad" to help out with necessary funds.

'Operation Opportunity'

The conference, Dr. Aarnes said, would make women in radio and television a more vital force in helping a new generation carry on the American way of life. He called it "Operation Opportunity."

Dr. Aarnes also said the radio and television industries should support the FCC better than they do, so that the FCC would get enough money to expand. Three new FCC bureaus are needed, he said: (1) educational; (2) broadcasts for overseas use, and (3) a research bureau to serve the entire industry.

Dr. Aarnes said he thought there should be national, regional and local boards to discuss programming with radio and television stations. "They would act not as cen-

(Continued on page 50)

TV 'Immorality' Study Hits Snag

Washington, April 6.

A juridictional hurdle prevented expected action in the House last week on the Gathings resolution to set up a 15-man committee to investigate TV programs for immorality and offensiveness. The measure, introduced by Rep. E. C. Gathings (D-Ark.), had previously been reported favorably by the Rules Committee.

Rep. Gathings told VARIETY that the Interstate Commerce Committee, which has jurisdiction over the FCC, has indicated that it should decide on the merits of the resolution and wants to consider it before letting the matter come be-

(Continued on page 52)

'Aldrich' Back to Radio On NBC This Summer

"Aldrich Family," absent from AM since last season, returns to radio via NBC this summer. Web will start the show as a sustainer until a bankroller is inked.

It has not decided yet whether any of the present "Aldrich" video cast will double into the AM version. Show is now aired Friday nights on NBC-TV, under Campbell Soups' sponsorship.

TV'S RED INK RAP ON POLITICOS

NBC-Philco 'Preview' Conventions

Philco Corp. and NBC teamed last night (Tues.) to preview the web's coverage of the political conventions from Chicago this summer, which Philco will sponsor. In a coast-to-coast closed circuit transmission originating from NBC-TV's Center Theatre, N. Y., NBC prez Joseph H. McConnell and Philco prez William Balderston, along with other top brass of both organizations, filled in Philco dealers and distributors along the microrelay link on convention plans.

Show was aired from 6 to 7 p.m., with the dealers invited into NBC studios in all cities along the route to watch the proceeedings on TV monitors. Philco also took the occasion to unveil five new TV receivers it's putting on the market this month. NBC was able to get the microrelay facilities at the time, since the 6 to 7 hour on all nets is reserved for local, non-network programming.

TVA, AFRA Members Vote Merger In Event Five-Branch Tie Fails

Memberships of Television Authority and American Federation of Radio Artists have voted overwhelmingly to merge if there is no blending of the five eastern branches of Associated Actors & Artists of America by July 1.

Separate referendaums were conducted by AFRA and TVA on the draft constitution of the proposed American Television & Federation of Radio Artists. AFTRA setup was favored 1,254-269 in the TVA poll, with 82% of the membership voting affirmatively. In AFRA the results were 2213-79, or 97% in favor.

The AFRA poll approved, 2164-90, the proposal that representation for the next AFRA convention be on the basis of one delegate for every 50 members instead of one delegate for every 25 members as currently provided in the rules.

Commenting on the results, TVA exec secretary George Heller told VARIETY that video performers are for a five-branch merger, but feel that if there is no five-branch or large-scale merger by the July 1 deadline TVA-ers want a wedding with AFRA. He said the vote was significant in view of the opposition of some organizations to the AFTRA setup. Actors Equity and American Guild of Variety Artists had argued for a "no" vote as a sign that five-branch merger was desired. Heller said that the poll was a "challenge" to those opposing merger of the talent unions.

A. Frank Reel, AFRA exec secretary, said that the almost unanimous vote indicates that if five-branch merger cannot be achieved the radio performers feel there should at least be a complete wedding in the electronics field. He said that such a get-together would give AM and TV artists greater bargaining strength and permit organization of the entire U. S.

About 50% of those eligible voted in the AFRA poll.

Al Fresco Bouts For Pabst-CBS

Chicago, April 8.

With the assurance of a regular radio-television sponsor, the International Boxing Club has decided to extend its Wednesday night bouts through the summer. Pabst Brewing Co., which has bankrolled the IBC midweek fights on CBS radio and TV for the past three winter seasons, has signed with the boxing group for a series of 15 fights to be staged at the Chicago Stadium this summer. CBS will beam the cards via AM and TV.

Brewer is understood to be paying the IBC $16,500 for broadcast rights for each fight in the regular series with a chance to bid for any major outdoor contests on the summer docket. The Stadium is installing an air conditioning plant for the hot weather cards.

The summer schedule opens June 4 and runs through Sept. 24 but excludes the two weeks in July when the political conventions are holding forth in the Windy City. New arrangement gives Pabst an around-the-calender spread with the IBC.

Jo Dine to Ziv

Jo C. Dine, director of NBC's press department, has moved over to Ziv Television Programs as public relations director, and will head a newly-created department.

Dine had been with NBC for six years.

Radio Doubles Up On Personalities To Shave Costs

Radio networks, by doubling up on the work of their contract personalities, have come up with a new and inexpensive way of building new shows with name value. Latest to follow that path is NBC, which has set both Ralph Edwards and Meredith Willson for new shows in addition to those they already have on the web.

Idea behind the plan is that it's less expensive to build a show around a personality already under contract than to go out to sign a new name star. CBS Radio has adopted that course in the past by expanding Robert Q. Lewis' "Wax Works" into additional time periods each time a new late-evening half-hour has opened up. Art Linkletter has also spread out on both radio and TV for CBS via his "House Party" show, but his cross-the-board stanzas, slated for the dual route in the fall, have already been sold.

At NBC, Willson's "Music Room" has been aired all this season Wednesday nights from 10:35 to 11, at one time under RCA Victor sponsorship. Starting Monday (7), the web also put the Willson show into the 2:15 to 2:30 daytime strip. Edwards, who's been doing a cross-the-board show for NBC on both radio and TV, is slated to head up a new Saturday evening show starting May 3, which he'll do in addition to his other duties. Both the new Willson and Edwards shows so far are sustaining.

Edwards' new show will take over the Saturday night at 8:30 slot now occupied by the "Bob and Ray" show. Latter will move back to Friday nights at 8:30, as summer replacement for the Dean Martin-Jerry Lewis program.

Pitt Loves 'Lucy'

Pittsburgh, April 8.

The Lucille Ball-Desi Arnaz series, "I Love Lucy," which has heretofore been carried by WDTV in this single-station market only on alternate weeks, has landed a straight ride on Channel 3. With the cancellation of the Paul Whiteman program Sunday nights at 7, DuMont station here has allotted that slot to "Lucy" on a regular weekly basis.

"I Love Lucy," incidentally, is directed by a Pittsburgh boy, Marc Daniels, who was known as Danny Marcus when he went to school here. Another Pittsburgher, Herb Browar, who graduated from the Carnegie Tech Drama School, is also on the production staff.

WEBS DOUBTFUL OF BREAKING EVEN

Chicago, April 8.

The televising of the Republican and Democratic national conventions here in July looms as the most costly special event in the young medium's history. Now that actual details of the scope of the project are starting to jell with the preliminary surveys and blueprints already completed, network execs are becoming increasingly doubtful the sponsorship coin earmarked for the coverage will cover the final cost figures.

At this early stage they're talking in terms of a final tab hovering between $1,750,000 and $2,000,000 for out-of-pocket expenses for the networks involved. That's just the current estimates for the costs of putting the show on the road and does not include the pre-emption rebates to regular sponsors who will be dislodged by the special telecasts. Just what this will add up to depends upon the length of the conventions and the number of steady clients riding through the summer. However, both NBC-TV and CBS-TV are bracing themselves for at least $400,000 in rebates during the two-convention package.

These figures were brought out at last week's National Assn. of Radio-Television Broadcaster's annual conclave during a forum devoted to AM-TV's political plans. Taking part were Sig Mickelson, CBS news director and chairman of the webs' video pool committee; NBC's William McHenry, chairman of the radio pool; Kenneth Fry, radio-TV director of the Democratic national committee, and Edward T. Ingle, Republican national committee radio-TV director.

500G For NBC-CBS

NBC-TV and CBS-TV are now calculating their convention costs sheets at $500,000 each for the two shows. This includes their share of facilities' construction at the International Amphitheatre, pegged at $250,000; day-to-day production outlays, and transportation and living expenses for the myriad number of technicians, commentators and factotums who will take part in the affair. NBC-TV is figuring it'll cost $1,000 for each staffer assigned to the conventions.

ABC-TV and DuMont's costs are reckoned to run close to $750,000 between them. DuMont is not sending out its own feed but will help staff the pool coverage so its share will be relatively small.

NBC, ABC and CBS have long since inked bankrollers for their pool and individual coverage and now that their slide rule experts are really getting into the logistics of the convention telecasting it's recognized the sponsorship revenue may finally add up to only a partial subsidy.

ABC-TV'S 'STOP MUSIC' MAY BE PRUNED ½HR.

ABC-TV's "Stop the Music" may be cut to a half-hour shortly, occupying the 8:30-9 p.m. Thursday slot instead of the full 8-9 p.m. hour. Reason is the recent cancelling out of Hazel Bishop lipstick and Toni home permanents, which had alternately backed the first 30 minutes.

There has been some question as to whether Old Golds, which sponsors the second half-hour of the show, would renew. However, inking for another cycle is expected. OG would stay in the latter portion, which has gained higher ratings than the first segment (due to the latter's heavy opposition from CBS-TV's "Burns and Allen Show" and NBC-TV's Groucho Marx layout).

Radio edition will continue on ABC in the 60-minute 8 p.m. Sunday period. OG has the final quarter-hour of this series, with another portion being included in the web's "Pyramid Plan."

TV Tab, On Cost-Per-Thousand Basis, Dropping Sharply; Lower Costs Seen

The tab in television won't get too high—and, in fact, costs per thousand viewers are dropping sharply, the American Assn. of Advertising Agencies annual confab was told last week in White Sulphur Springs, W. Va.

In a study of what has happened to advertising costs, Melvin Brorby, veepee of Needham, Louis & Brorby, showed that the cost-per-thousand of all media went up in the past year—except for video.

Breakdown by media, Brorby declared, shows that cost-per-thousand circulation for consumer mags rose 7% in 1952 over '51, and was 18% higher than in '41; c-p-t for trade publications was up 1% over '51 and up 21% over '41; milline rate for daily papers was up 7% over '51 and up 18% over '41; outdoor boards c-p-t climbed 5% over '51 and 20% over '41; network radio c-p-t was up 16% over '51; and spot radio was up 20% over '51.

By contrast, tele presents a brighter picture, Brorby said. Time cost index was up 30% in '52 over '51. However, the circulation was up 50%, which means that cost-per-thousand viewers was down 14%. Similarly, the cost of TV spots was down 5% during the year.

These figures don't include talent and production costs. However, Brorby figures, there was no increase in the talent charges for Television Authority or American Federation of Musicians TV performers. Rising prices of name talent and other production factors weren't taken into account by the agency topper. However, he pointed out, production costs for composition, electro-typing, engraving and artwork in printed media have more than doubled in the last 11 years.

On an overall basis, he concludes, the cost of advertising products has gone up, but not as much as the products themselves.

J. H. E. Davis, v.p.-director of Foote, Cone & Belding, doesn't think the tab in TV is going to be too high. The reason, he told the agency man, is that "you and I will not permit it. We are the buyers.

(Continued on page 51)

4A's Elect Cunningham

John P. Cunningham, exec v.p. of Cunningham & Walsh, was elected chairman of the American Assn. of Advertising Agencies at the latter's annual parley in White Sulphur Springs, W. Va., last week.

Henry M. Stevens, v.p. of J. Walter Thompson, was voted vice-chairman. Harold Cabot, of the Cabot agency, was elected secretary-treasurer. Cunningham succeeds Louis N. Brockway, exec v.p. of Young & Rubicam.

200G Wall St. Coin Behind AP Venture Into TV Newsreel

Associated Press moves into television for the first time next week with the launching of a weekly TV newsreel for sale to local stations throughout the country. AP is the third of the major wire services entering the TV newsreel field, since International News Service and United Press have been servicing video outlets with daily or weekly reels for some time.

Top AP execs are keeping their plans under wraps, but it's reported the first issue is scheduled for release Monday (14). AP is putting none of its own money into the project, which is to be bankrolled by $200,000 in Wall Street coin. Wire service, with its reps and stringers stationed throughout the world, will reportedly operate much the same as its competitors by providing subscribing stations either with a finished reel or material for insertion in their own productions.

New AP reel will be staffed by a number of former Telenews production personnel, with Jack Tobin, formerly of Telenews, as general manager. Tobin is heading up the newly-created Spot News Syndicate, which is to be the corporate name of the AP reel, which will both produce and syndicate the footage to video stations. Price structure has not been divulged.

INS was the first of the wire services to enter the TV newsreel business, and now services stations in almost every TV market, either with its daily or weekly reel or with its INP still photos. UP recently closed a deal with 20th-Fox for servicing TV stations with newsreel footage. Among the networks, NBC has its own newsreel setup, which provides footage for its cross-the-board "Camel Newsreel Theatre" and other shows. Number of local TV outlets, of course, also have their own newsreel cameramen, turning out footage such as that used nightly by WPIX, the N. Y. Daily News' station.

O'Connor Asks 25% Hike For Next NBC-TV Season

Hollywood, April 8.

Negotiations are being conducted for new pact for Donald O'Connor for next season on NBC-TV, with Jaffe agency asking a 25% salary hike for the young comedian. Fred Hamilton of agency reps O'Connor in the talks with net execs in N. Y.

While O'Connor hopes to continue next season's sked on teevee on a one-a-month basis, feeling this arrangement is ideal for video, his many pix commitments may preclude this. O'Connor is now winding a pic at Metro, then goes to UI, from there reports to 20th-Fox for "Call Me Madam," and then heads Hollywood way, for a pic at Paramount.

$8,000 Lopped Off Benny Radio Show

Hollywood, April 8.

All contracts for the Jack Benny radio show next season have been signed and Ken Yourd, director of business affairs for CBS, has planed back to N. Y. Show, which is an Amusement Enterprise (CBS-owned) package, has had its budget trimmed from the current $26,000 to $18,000 weekly. All hands took a cut, including Benny.

Next week either William Paley, CBS board chairman, or Frank Stanton, prexy, will submit the 1952-53 budget to Paul Hahn, prez of American Tobacco Co. It is believed the new price will be acceptable to Hahn, although there's the possibility he may ask for deeper cuts.

SACKS TO COAST TO FINALIZE DINAH DEAL

RCA veepee Manie Sacks leaves for the Coast over the weekend to sign Dinah Shore to a longterm exclusive deal for NBC radio and TV.

It's still undetermined whether Chevrolet, currently bankrolling Miss Shore's twice-weekly 15-minute show on NBC video, will repact for next season. Songstress, of course, is expected to bow off her early evening, cross-the-board stanza on CBS Radio for Procter & Gamble. Sacks expects to remain on the Coast about two weeks.

Television Followup Comment

To kick off start of its fourth year for B. F. Goodrich, "Celebrity Time" dropped the quiz format on Sunday (6) at 10 p.m. to go into a name parade gala on CBS-TV. By so doing, it racked a score both qualitatively and quantitatively that the regular frame seldom can reach under its rigid pattern.

Happiest in the processional seemed to be Conrad Nagel, who, separated pro tem from his regular quizmastering role, was quite at home in the romp. So was regular Herman Hickman, who bubbled over even more than per usual in pairing with guest Steve Allen to mike-greet "drop-ins" a la Hollywood preem.

Some of CBS' fanciest householders—and others—helped give an aura of festiveness to the half hour. These included (in addition to Allen) Clifton Fadiman, Irving Mansfield, Sam Levenson, Bert Parks, Marlo Lewis, Jarmila Novotna, Mel Torme, Paul Tripp, Ken Murray, Mike Wallace & Buff Cobb, and Jackie Gleason. Latter was spotted for informal comedy business with Frank Sinatra, who himself stinted via "Old Black Magic" on the way over from his Paramount, N. Y., chores.

Mary McCarty, who recently replaced Jane Wilson as chirping regular, did a salvo rendering of "Flaming Youth," complete with frantic terp. The big smash was Victor Borge, who took off on 88'ing "Happy Birthday" interpolations during classical and pop excursions and earned the equivalent of a video begoff. "Aside from "Polonaise," Brahms' "Lullaby" and Pilgrims Chorus from "Tannhauser," he cleverly worked in other kibitzing via "Moonlight Sinatra" by "Harry S. Beethoven" and slasticked "Shrimp Boats" and "Third Man Theme." Sammy Kaye came on to baton the Alvy West orch in the birthday song amid a giant horseshoe spread for the feedbag and cake-cutting.

"Celebrity Time" preemed in '49 as "The Eyes Have It" and went through a series of other labels before adopting current title. Richard Lewine is the producer and Herbert Hirschman directs.

Ed Sullivan collected one of his stronger displays on Sunday's (6) edition of "Toast of the Town" on CBS. The show indicated that the N.Y. Daily News syndicated columnist spared no expense or effort to get a prime batch of talent. The principal headliners were Sophie Tucker and elements of the Sadler's Wells Theatre Ballet, which on same night played its farewell performance at the N.Y. Warner Theatre, and the Tuskegee Institute Choir under direction of William L. Dawson.

These three items seem sufficient to make any program both in name value, entertainment and variety content. Miss Tucker had previously appeared with Sullivan and repeated her strong impact on this occasion. She started with a number that should have come midway, but it didn't dim the reception. Theme of her appearance is her golden jubilee in show biz, which will be marked shortly. Her "Yiddishe Mama" and impressions of some of her better known show biz contemporaries and her "Some of These Days" were the stronger parts of her turn and brought a full-fledged mitt.

Presentation of Sadler's Wells Theatre Ballet at the start of the show, was, as Sullivan explained, not in the best interests of routining but the crew had to make an 8:30 curtain at the theatre. This troupe gave a matinee and evening performance in addition to the shot on "Toast," which gave the kids a strenuous day. Every segment of their presentation was good. Especially good was the pas de deux by Elaine Fifield and David Blair, the "Coppelia" extract by Svetlana Beriosova and a Sailors Dance by a trio. The camera work during the corps de ballet presentation was not up to the level of the dancing. The long shots, while encompassing most of the scene, tended toward monotony.

The Tuskegee choir put over some excellent harmonics. The deep tone and impressive voices provided a rich vocal tapestry. There was appreciable pickup in camera work during this session.

Comedy by Mickey Deems hit a high laugh quotient and the acrobatics by Montes de Oca duo went off well.

"Songs For Sale" came up with a crackerjack session on CBS-TV Saturday night (5) when a hep panel of judges passed on a flock of competing tunes which had previously copped prizes on this series. Comprised of Celeste Holm, Meyer Davis, Howard Dietz and deejays Doug Arthur and Barry Gray, this panel was supplemented by emcee Steve Allen for a witty, breezy and ofttimes biting critical approach. At one point, for example, Dietz dismissed a tune by cracking: "Ireland is a great country—it's even survived the songs written about it." Dietz and Davis were hard to please but it was their tough standards that gave an edge to the panel's chatter.

One of the difficulties in judging the merit of a tune on this show is the superlative arrangements given them by Ray Bloch and the equally class productions in which they are framed. On the past session, Teresa Brewer, Eileen Barton, the Mills Bros., Danny O'Neil and Tex Beneke's orch gave the entries the best possible showcase. Added factors are the scenic ballet backgrounds, all contributing to some of the best song productions on video currently. The tune material on "Songs For Sale," despite the fact that no hit has been birthed on this series, is surprisingly good and, especially in the present market, are on the level with most of the numbers on the hit lists.

NBC-TV's "Lights Out," which took a week off for a change in sponsors and producers, returned to its regular 9 o'clock spot Monday night (7) but with a misfit show. Adaptation of Edgar Allen Poe's "Pit and the Pendulum" had none of the finely-scripted horror of the original nor the terrif suspense which has marked "Lights Out" in the past. Show emerged as only another adventure story, well enough produced but minus the interest and impact it should have had.

Pearson Pharmacal, for Ennds, is the new bankroller, having replaced Admiral. Caroline Burke has taken over production reins from Herb Swope, Jr., who ankled the series to start work on his own vidfilm package, "Fu Manchu."

Murvyn Vye starred in "Pit," turning in a solid performance as the Spanish nobleman sentenced to death in the pit by a court of inquisitors. Despite the inadequacies of the script, penned by Gene Hurley, he managed to make believable the sanity-shattering tortures he underwent. Norman Rose overplayed his role of the power-hungry inquisitor. Miss Burke and director Clay Yurdin put to good use a number of special effects to help depict the tortures, with the razor-sharp pendulum, swinging back and forth over Vye's body while he lay roped to a plank, coming off best.

Ennds commercials, playing up the anti-personal odor function of the product, were way out of line with the show's format, with the result that the middle plug jarred. Frank Gallop did his usual solid job as the spooky narrator.

Bud Abbott and Lou Costello came up with one of their better television stints of the season as stars of NBC-TV's "Colgate Comedy Hour" Sunday night (6). In the usual A&C idiom, the comics stressed their knock-about slapsticking while building almost an hour-long plug for the N. Y. opening this week of their latest film, "Jack and the Beanstalk." For once, though, the show had some entertaining moments for other than the rabid A&C fans, even though some of the skits and lines were played too long. Show originated in N. Y.

Charles Laughton, in the top guest spot, entered into the spirit by gagging it up with the comics, to the point of even taking a pratfall for his walkoff. He negated most of this impact, though, by swinging into a dramatically legit recitation of the Gettysburg Address in the middle of the sketch. He did a good job on it, but the buildup certainly didn't motivate its inclusion. A&C, on their own, scored with an ice-cream vending routine and in a satiric bit on how to borrow money from Jack L. Warner, in which an actor impersonated the WB chief. (Warners is releasing "Beanstalk") Best of their material was their skit on picking up a couple of blind dates, in which the fragility of a prop car helped draw laughs.

Isabel Bigley was only so-so in her rendition of "Our Love Is Here to Stay," probably because she was given no production backing. Johnny Conrad and his Dancers turned in a well-routined terp spot, which was almost lost because of some unwise camera placements. Al Goodman and his orch, who came on from the Coast to do the show with the comedians, did their usual top job of showbacking.

CBS-TV's "Suspense" hit a new low for cream evening time programming last Tuesday night (1) by attempting a remote pickup from the auto show at the Hotel Waldorf-Astoria, N. Y., as a salute to the car manufacturers who use Electric Auto-Lite products. (Auto-Lite sponsors "Suspense.") Perhaps the date of the broadcast had something to do with what appeared on the viewing screen, but it seemed actually unfair to inflict such a show on unsuspecting viewers who might have tuned in expecting to see the usual "Suspense" mystery meller.

With Ken Murray emceeing, idea was apparently to mix a variety show around the new auto display, with the "Glamourlovelies" from his own Saturday night show on hand to recite a little poem about each car. Deadpan songstress Virginia O'Brien and whistler Minda Lang were also on the bill but their talents were wasted. Not only did most of the gals fluff their lines and, while on camera, look desperately around for someone to toss them a cue, but Murray himself got caught in the middle. For most of the show, he trailed around the room in company with Auto-Lite prexy Royce G. Martin to talk about the cars and interview various execs of the different manufacturers. Their talk was of the lowliest non-sequitur type and, to top it off, the cameras missed the entire point by failing to give a good closeup of a single one of the autos displayed.

Ed Wynn has been one of the more amiable performers for the past half-century. He's been entertaining in virtually every media from live to film to electronic and has been an important personality no matter where he worked.

In recognition of his 50th anni in the business, the Lambs Club awarded Wynn a scroll which was presented by Pat O'Brien on the "All Star Revue" Saturday (5). Wynn is one of the preformers who has never been known to utter a blue line. He's a meticulous and clean entertainer who has earned the respect of the industry.

For his anniversary show, Wynn called on the services of Dinah Shore, who, as always, registered strongly. She provides considerable listening pleasure whether she's on her own show or enriches other displays through her guest shots. Other brief spots were by the Mandarins, who did some okay acrobatics, and Bud & Cece Robinson, who scored with a picturesque Charleston. Anthony, Allyn & Hodges were okay in a comedy ballroom number.

Wynnn's writing could have been stronger, but he can be forgiven this lapse on his anni display.

NBC-TV's "Martin Kane, Private Eye" offered a surefire drama Thursday evening (3), with Paul Dudley's script having some effective gimmicks. Story dealt with the head of a crime syndicate who rubbed out one of his henchmen and eventually was tracked down by Kane (Lloyd Nolan). There was good shock effect in the scene in which a milkman, who witnessed the murder, awoke after a beating in a hospital room and was urged to identify the killers by the cops. Latter, however, proved to be the fingermen in the police masquerade, and they coldly pumped him full of lead. Suddenness of the plot twist registered potently.

Another angle, somewhat farfetched but nevertheless intriguing, had Nolan knock out the racketeer (Bruce Gordon), truss him up and put him in a coffin at a funeral chapel, to get him to confess when he came to. Gordon's mobsters attacked the undertaker's place and in the gunplay their leader was hit—while still in the casket. It was corny, but it came over.

Nolan, who replaced William Gargan in the title role last fall and who leaves the show at the end of the current cycle for pix and vidpix work, handled the gumshoe assignment acceptably. He was given some excellent assists, particularly by Haila Stoddard as the racketeer's femme, Dennis Bohan as the milkman and Helen Baron as the latter's wife. Gordon, John Marley, Sal La Pera, Sam Gilman, Harold Gary and John Pavelko also supported well. Regulars on the show are Walter Kinsella, in whose tobacco shop some action takes place and who puts across the U.S. Tobacco commercials, and King Calder, as Lt. Gray.

Frank Burns' production-direction was good, and Charles Paul's music rounded out an entertaining mysterioso.

NBC-TV's "Philco Television Playhouse" came up with a sock script by Thomas W. Phipps on Sunday (6). Titled "The Room Next Door," it had some of the social satire and careful depiction of upper class manners that distinguishes F. Scott Fitzgerald's work. Incidentally, two of the thespers who were on "TV Playhouse's" production of Fitzgerald's "Rich Boy," Robert Pastene and Gene Lyons, were also in the cast of "Room."

Plot itself was slight. A wealthy couple grimly and with tense determination were priming their daughter for marriage into high society. They subjected her to lessons in French and etiquette, grooming by exclusive dressmakers and hairdressers and tossed a succession of lavish parties to which eligible bachelors were craftily invited. The girl, a pathetic figure couldn't land the well-heeled catches, but fell in love with a jazz pianist-singer. The snobbish parents, of course, turned thumbs down on this match, resulting in the tragic drowning of the lovers during a yachting fete.

What gave the airer its depth and impact was the penetrating view of Southhampton-Newport-Palm Beach set. Framework was the unfolding of the story by Pastene, as an actor doing freelance buttling at the coming-out and fancy-dress parties. The comment by Pastene and by Arthur Treacher, as a veteran butler who knows the foibles and limitations of his employers, put the events into a clear social perspective.

Both Pastene and Treacher turned in excellent performances, as did Jenny Egan as the daughter and Lyons as the musician. Dorothy Elder and Ben Lackland offered properly stylized portraits of the social-climbing parents. Fred Coe, doubling as producer-director, wrapped up one of the best offerings this series has presented. Treacher was charmingly witty in an after-curtain chat with announcer Jay Jackson. British star said he considers TV work merely "dusty dress rehearsals," because "I always feel I could have done better." He also remarked that he hadn't seen the Olivier-Leigh production of "Caesar and Cleopatra" (he had been in an earlier production of the Shaw play), "because the performer in my part might be doing a better job." He quipped that he had outgrown the youthful days "when I went to see better actors."

Maria Gambarelli lit up the "Kate Smith Hour" on NBC-TV Thursday afternoon (3) with her sparkling ballet technique. In the "A" spot (Miss Smith's classification), Miss Gambarelli worked through a pair of sprightly numbers that showed off her dance styling to best advantage. She opened with a charming item called "Belle of the Ball," in which she relayed an aura of simplicity and beauty. For a pace change, Miss Gambarelli segued into a lilting interpretive dance called "Banjo." Here she blended fancy classical footwork with a high stepping cakewalk for sock results. The shapely Gambarelli gams enhanced viewing appeal. Only flaw, in an otherwise standout turn, was the between-dance in which she had to make a minor costume change in camera view. Production setup should have allowed her some time off screen to make the change and catch her breath.

Rest of the hour was rounded out nicely with a discussion between Ted Collins and California Congressman Samuel W. Yorty; an aria from "Carmen" sung by Vera Bryner and David Poleri; and a musical session by the Dell Statten Trio. The Collins-Yorty gabfest offered some good inside stuff on party shenanigans in Washington. Yorty, a Democrat, cited several cases of Republican trickery that was enlightening as well as entertaining.

Miss Smith knit the show together with her relaxed intro gab and gave the flock of sponsors okay service.

CBS-TV's "Schlitz Playhouse of Stars," preeming in a new half-hour version last Friday night (4), indicated that it will run into the same scripting problems that have plagued a number of half-hour dramatic shows. With no basic peg on which to hang each week's yarn, such as is done on the murder mellers, private eye shows, etc., this one's going to have to rely either on adaptations of one-act plays or good, concise originals. And while "Experiment," an original penned by Joel Hammill, managed to hold interest in Friday night's broadcast, the string of events became slightly confusing at times because of the lack of more time to anchor the yarn.

("Schlitz" decided about a month ago to cut back from its original hour form to a half-hour, for economy reasons. There's

(Continued on page 52)

HERB SHELDON

THE HERB SHELDON SHOW
WNBC-TV, 1-1:30 P. M.,
Mon. thru Fri.

THE HERB SHELDON SHOW
WNBC-Radio, 9:30-10:00 A. M.
Mon. thru Fri.

THANKS TED COTT

The TV Forum Shows

One of the more interesting and enlightening commentaries on present-day TV is the mental stimulation provided by the forum shows. The fact that these represent non-show biz facets of TV programming and the fact that each week finds their audiences growing is a healthy reflection of the intellectual curiosity of the nation's video viewers.

The "no holds barred" content and impact of "Author Meets the Critics," particularly since the program's switchover to DuMont's (as reflected in the recent Tex McCrary-George Sokolsky-Sen. Robert A. Taft set-to and the upcoming John Crosby vs. Theodore Kirkpatrick appraisal of Merle Miller's answer to "Red Channels"), have given that program a new zest and sense of importance as a sounding board in the overall realm of public affairs and enlightenment.

Similarly, George Denny's "Town Meeting of the Air" and "Meet the Press" offer further evidence of the exciting and provocative nature of these Page 1-slanted forum shows circuiting the video channels, particularly in a Presidential election year when so many vital issues are at stake.

Last Sunday's "Town Meeting" on ABC-TV was another exemplification of a spirited gathering of the minds, with the pitting of Doris Fleeson and Sen. Charles W. Tobey (ex-Kefauver colleague on the Crime Investigating Committee) in a slugfest on the harm and/or good effects of the multiple House-Senate probings into D. C.'s administrative conduct, political leanings, etc. Like other forum programs of recent vintage, it carried the desired wallop.

TV has brought the forum shows a long way—and they're responding in kind.

Rose.

FOUR-SQUARE COURT
With Bertha Schwartz, Nathan Feder, Dr. Henry Drewry, Chris J. DeProspo; Carl Bixby, emcee
Producers: David Lown, Albert T. Knudsen
Director: Seymour Robbie
30 Mins.; Sun., 7:30 p.m.
Sustaining
ABC-TV, from New York

This stanza points up the fact that in spite of the large number of panel shows on the air the format has appeal when significant subjects are discussed interestingly. "Four-Square Court," which has been on for four telecasts, has a quartet of experts discuss various aspects of crime, crime prevention, penology and rehabilitation. An unusual aspect is inclusion of ex-convicts on the board, adding the experience of those who have broken the law and have a first-hand view of the way justice works (and doesn't work).

On the edition caught Sunday (6) the topic was mental retardation in children and juvenile delinquency. Panelites were N. Y. City Councilwoman Bertha Schwartz; Board of Education child guidance specialist Dr. Henry Drewry; Nathan Feder, father of a handicapped child and an officer of the National Assn. for Retarded Children; and "Mr. Lingo," a former prison inmate who wrote a dictionary of underworld jargon and who was masked to conceal his identity. Also masked was one witness, "Jack," a mentally backward young man who at 16 got into trouble with the police but who was put on probation after the Board of Education interceded. Second witness was Chris J. DeProspo, of the school system's mentally retarded children's division, who told how the understanding shown Jack had led to his successful readjustment with a good job and a happy marriage.

Discussion centered around the question of whether mental retardation (having an intelligence quotient under 75; the "average" is 100) leads to criminality. Councilwoman Schwartz and Mr. Lingo pursued the line that those with lower IQs were more susceptible to suggestion and thus might be pushed into lawbreaking. Others on the stanza stressed that the mentally weak were generally friendly and not vicious, and that with understanding and special training they could be guided to healthy adjustment to life despite their handicaps. Basically there was agreement that discovering "dull" children early and giving them special attention is necessary—and society's responsibility.

Broadcast was informative, but some of the questions could have been sharpened. Some unfamiliar words, such as "recidivist" and "permissive," with scientific connotations, should have been avoided. Carl Bixby, soap opera scripter, showed understanding of the problems but was overly formal and roundabout in his moderating chores. However, he was only pinchhitting for Norman Brokenshire, regular emcee. *Bril.*

GIVE AND TAKE
With John Reed King, Bill Cullen, guests
Producer: Jack Carney
Director: Frank Satenstein
Writers: Cullen, Jack Roche, Mark Humboldt
30 Mins.; Thurs., 3:30 p.m.
CANNON MILLS
CBS-TV, from New York
(Young & Rubicam)

"Give and Take" follows the general pattern established by radio and video giveaway shows and should have no trouble winning viewers who go in for this sort of entertainment. It has all the ingredients—an ebullient emcee, cooperative guests, lots of noise coming from both participants and studio aud, bountiful prizes and simple queries.

John Reed King hosts the quizzing shindig with an assist from Bill Cullen. King essays the role of big, loud-voiced buffoon and puts it on strong enough to help the contestants go through their paces with a minimum of reserve. The uninhibited gaiety which he projects seems to infect the guests (mostly femmes) who giggle and cavort in front of the cameras without embarrassment. It gives veiwers an uncomfortable feeling of superiority.

Questions aren't too taxing and the rewards for a right answer or even a wrong guess are generous enough to make the participant's stint before the camera worthwhile. King manages to keep the stanza in high gear via low comedy and boisterous tomfoolery. Commercials are pitched in a lighthearted manner for okay effect. *Gros.*

POLICE STORY
With James Gregory, Al Ramsen, Joe Helgesen, Leni Stengel, Sara Floyd, Maurice Schrog, Truman Smith; Norman Rose, narrator
Producer: Jerome Robinson
Director: David Rich
Writer: Jack Bentkover
30 Mins.; Fri., 10 p.m.
PEARSON PHARMACAL
CBS-TV, from N. Y.
(Harry B. Cohen)

CBS-TV, in "Police Story," has come up with one of the more intelligent and interesting entries in the long string of cops-'n'-robbers shows currently spread out over the video program logs. Packaged by Prockter Syndications, Intl. (PSI), the initialer last Friday night (4) evidenced that the show will be as well-produced as indie packager Bernard J. Prockter's "Big Story," except that this one is based on police files rather than on the crime-solving jobs turned in by working newspapermen.

Friday night's preem, dealing with a murder case in Nashville, Tenn., indicated the producers have wisely chosen to steer clear of the gunfights, on-screen killings and gore which have aroused the ire of so many viewers. Instead, the show was a factual display of how a bright detective sergeant and his assistant plodded along in their day-to-day routine with the available clues until they finally cracked the case. Story naturally was embellished beyond the original police record on which it was based, but the Jack Bentkover script stuck to the facts. Result was not only an entertaining half-hour but one that was interesting and informative as well.

Cast worked well under the skillful direction of David Rich. James Gregory, as the police sergeant, was not only competent but evoked the human qualities of such an officer. Al Ramsen was slightly flamboyant as the youthful killer, but Leni Stengel turned in a neat job as his mother. Joe Helgesen underplayed his role deftly as the young patrolman and Sara Floyd, Maurice Shrog and Truman Smith were good in lesser roles. Productionwise, the show was standout in all departments, from the opening film clips through the sets, music backing, etc.

Series is sponsored by Pearson Pharmacal, which picked this one up in place of its former "Hollywood Opening Night" vidpix series on CBS-TV. Plugs for Ennds, the new deodorant, were a little off base in that fractured-romance-due-to-b.o. routine. *Stal.*

RAIN OR SHINE
With Jim McKay
Director: Frank Moriarty
5 Mins.; Mon.-thru-Fri., 7:25 p.m.
Sustaining
WCBS-TV, N.Y.

Formerly a Baltimore sportscaster, Jim McKay came to CBS in New York last year and the net has attempted to build him into a TV personality. He's currently conducting a five-minute sports stanza at 11:10 p.m. across-the-board as well as the five-minute Monday-thru-Friday "Rain or Shine" weather airer.

Five minutes really doesn't offer anyone much opportunity to display personality especially when dishing out such vital statistics as the temperature and atmospheric conditions prevailing in a half-dozen or so eastern cities. However, McKay managed to inject an informal, chatty touch at least to Monday's (7) show.

After the camera faded from a rotating weathervane, its lens moved to McKay who pitched the breeze about golf over the past weekend and his forecast which called for inclement skies during that period. Although touching briefly on conditions out-of-town, he wisely concentrates on what the score is locally, for after all that's what the viewer is most interested in. *Gilb.*

HUMOR WITH CHARLES J. STEVENSON
5 Mins.; Tues.-and-Thurs., 9 a.m.
ALLEN'S APPLIANCES
WRGB, Schenectady

Charles J. Stevenson, veteran small-town publisher, featured for six years on "The Chanticleer" sunrise program via WGY, carries over his radio characterization into a new television capsuler. Shirt-sleeved, suspendered and bespectacled, Stevenson rocks a chair in a living room, as he reads humorous stories from a newspaper, tells jokes and cracks puns. It is a different, and homey, approach for local television, but the material registers as rather mild.

Twangy and nasal, Stevenson possesses a personality and manner that hold a particular appeal for rural and small-town folks. Stevenson also handles the advertising, illustrated live or filmed. *Jaco.*

TELEVISION NEWSPAPER
With Barry Gray
Producer: Buddy Allen
Director: Barry Shear
Writer: Gray
15 Mins.; Mon.-Fri., 11 p.m.
SEALY MATTRESS; MICHAELS BROS.
WABD, New York
(Getschal & Richard)

Barry Gray, WMCA's post-midnight gabber, has added an 11 p.m. cross-the-board newscast for WABD, Gotham key of the DuMont web. Gray makes a competent news spieler, although he'll need to grow into the reportorial format.

Airer kicks off with the late headlines and after a pitch for the sponsors Gray covers the top items. In keeping with the TV newspaper approach, sectional sub-heads such as "The Front Page," "Sports Page" are superimposed as Gray moves into the various departments. Preem on Monday (7) had only a few still photos as visual aids and more of these, plus charts, maps and other pictorial devices should be utilized. This would also give Gray a chance to read his script without the cameras trained on him.

As a newscaster Gray presents a pleasant personality. However, his delivery lacks sufficient variation in rhythm and intonation, a flaw he can overcome by ad libbing from notes rather than straight reading. He shows to much better advantage in the latter half of the stanza, when he uses two good features, a "letter to the editor" and an "editorial page." Letter on the initialer was from a father whose year-old child died and who had a strong gripe against the group medical plan because the docs didn't respond quickly. Editorial was a call for a sober approach to air safety, with Gray arguing against "hysterical" appeals for airports near big cities to be shuttered.

Commercials for Sealy mattress and Michaels Bros. stores were deftly handled. *Bril.*

CROSSFIRE
With Elmer Davis, Martin Agronsky, Bert Andrews, Henry J. Taylor, Gunnar Back; Sen. Richard B. Russell, guest
Producer: John Madigan
Director: Milton Komtio.
30 Mins.; Wed., 9:30 p.m.
CO-OP
ABC-TV, from Washington

ABC has brought in some of its big guns in a new simulcast that latches on to public affairs and the Presidential sweepstakes in an orthodox panel session. Regular question-firers are Elmer Davis, Martin Agronsky and Bert Andrews, latter also chief of the N.Y. Herald Tribune, D. C. bureau, with Henry J. Taylor as guest interrogator and Gunnar Back moderating. First name up for dissection was Sen. Richard B. Russell of Georgia, long since an avowed candidate for tapping by the Demos.

After quickie mood-setting questions by the group, the initialer took a curious turn by cutting in a spot plug (on N. Y. end) by Shasta Cream Shampoo that seemed to come from the outfield, and provided a sudden irritant before the block was on its feet. It recovered lost ground when the quartet shot leading questions at Sen. Russell, such as opinion of his chances for the nomination (good), whether he would accept second place on the ticket (no), whether HST's support would be an asset or liability (the former), and name value vis-a-vis nomination (Sen. Russell thought his chairmanship of the MacArthur hearings last year gave him marquee strength).

The most insistent pitcher was Taylor. Responding to questions on current Government corruption, Sen. Russell cited the Teapot Dome scandal in the '20s as not preventing the election of Republican Calvin Coolidge in 1924. Taylor rode hard on this, stating that some of those involved had committed suicide and others had been caught up with later through legal means. About midway, the Senator was caused to expound on states rights (violently for), compulsory FEPC (violently against) and other hot topics. His comment, albeit comprehensive, was too long in this area of questioning, particularly on the alleged invasion of Federal power. He stated that the FEPC is an emotional and political issue.

In being permitted a "parting shot," Sen. Russell got opportunity to express his chagrin at not being quizzed on his views of foreign policy, defense, inflation, steel crisis and other issues. Apparently, however, the quiz quartet preferred to take the more merchandisable Presidential line. Toward the finish, an inane jingle on Naval Aviation Cadet recruiting was good for selling blades or beer.

Next up, today (Wed.), is Sen. James H. Duff (Rep., Pa.), for the Eisenhower camp. *Trau.*

YOUR PRIZE STORY
With Patricia Remick, Richard Coogan, Julie Bennett, Scott Forbes, Rene Paul; Ted Brown, Anne Russell, announcers
Writer: Margaret Sangster
30 Mins.; Wed., 10 p.m.
HAZEL BISHOP
NBC-TV, from New York
(Raymond Spector)

Theory behind this stanza indicates shrewd advertising strategy, but the potentialities weren't realized on the preem Wednesday (2). Since the appeal of the product pitched, Hazel Bishop lipstick, is to femmes, the airer is wisely slanted to the distaff audience via tales of the true confession type. Viewers are asked to submit their own stories, for adaptation by Margaret Sangster, with yarns selected collecting a $1,000 prize. Contest angle should give the agency an idea of dialer preferences, a yardstick of the audience reached and also hypo tune-in from would-be winners.

Initial entry didn't show Miss Sangster, a veteran soaper scripter, to good advantage. Opus dealt with a femme incensed by her hubby's dancing with his secretary at an office party. There was an overlong argument in which the frau accused the spouse of neglect, philandering, not buying her clothes and finally dared him to slap her. Then there was the inevitable break, followed by her flirtation with an old flame (the husband's best friend), the husband's jealousy and eventual crawling back to ask forgiveness after canning the stenog. Characterization was on a superficial pulp level.

Within the framework of this cliche triangular plot the production was okay and thesping adequate, with Patricia Remick as the missus, Richard Coogan as the husband, Scott Forbes as the other man, Julie Bennett as the office siren and Rene Paul as a maitre d'. Commercials by Anne Russell and Ted Brown were effective demonstrations of the lipstick's no-smear quality. *Bril.*

MARGUERITE HIGGINS
Director: Walter Laidlaw
Producer: Sandy Spillman
15 Mins.; Sun., 8 p.m.
KPIX, San Francisco

Advance billing and listener anticipation of this news melange and commentary may have handicapped femme spieler who was jittery in her handling of text. Marguerite Higgins ranged major news events and devoted hefty attention to Gen. Eisenhower, called from a personal interview with the NATO chief in Paris, but shaky delivery reduced impress of facts and interpretation involved. This hurdle may be cleared on acquiring of further ease in the video medium as content indicates she knows whereof she speaks.

Her appearance is favorable, though the voice impact is of the femme bracket which may pose a problem of weight of material being understated by pulchritude. It's easier to look in this sense than listen.

Technique includes use of films as a step-off to chatter with personality concerned in brief flash. These included Pres. Truman and Eisenhower as a duo in Washington, and General Ridgeway in Korea. A telegram from General Van Fleet also paced a portion of the commentary.

As added appeal there is a play for inquiries from listeners. Setting is effective with Miss Higgins seated at a desk with notes at hand for reference.

A quarter-grain of phenolbarbitol would have helped the opener. *Ted.*

CAPSULE CLASSROOM
With Peter Miller
10 Mins.; Mon., 9:35 a.m.
WRGB, Schenectady

An arresting title has been chosen for a new program by Peter Miller, of the Schenectady public school system. It will briefly cover events and subjects of general interest, including those for which the video audience shows preference. Premiere telecast dealt with the first battle in history between ironclads—the Monitor and the Merrimac, during the Civil War. Miller gave it a current twist via a lead-comment that a large part of the money paid in our income taxes goes for national defense, including the Navy. He skillfully added two local angles; the plating for John Ericsson's Monitor was fabricated in Troy and the ship's revolving turret was made in Schenectady.

Miller employed a semi-classroom technique, with a blackboard (for sketching) and two books (showing pictures). He demonstrated a flexibility and a personality that should eventually fit him neatly into the video pattern. *Jaco.*

PRESIDENTIAL TIMBER
With Sen. Estes Kefauver; Robert Trout, moderator
Producer: David Zellmer
Director: Don Hewitt
30 Mins., Fri., 10:30 p.m.
Sustaining
CBS-TV, from New York

CBS-TV, in a commendable gesture, has opened up the Friday night 10:30 to 11 period for a weekly "Presidential Timber" series (with time and program cuffoed to the candidates), designed to permit each of the declared candidates for Presidential nominations in both major political parties an opportunity to present his case to the electorate.

How widespread an audience it will get is something else again, for the slotting of the program in so-called "station time" throws the onus on the affiliates on whether they wish to pick up the public service network series or preempt local sponsorship programming. A lot of stations resent the fact that the webs are showcasing such politico-public affairs programming in fringe period "station time," letting the affliates "hold the bag" on preemptions, and it would be regrettable if "Presidential Timber" were given a brushoff.

Not that the series would provide the viewing electorate with sensational revelations or even contribute immeasurably toward clarifying the issues involved. From that standpoint, last Friday night's (4) premiere was pretty much of a dud, with Sen. Estes Kefauver (who won the teeoff spot on a drawing of straws), saying little or nothing that will be remembered. But "Presidential Timber" has a virtue of its own which in a TV era, can play a major role in winning friends and influencing voters. That is in the personal equation, the ability of video to practically bring the candidate into the living room and vest him with a warmth, and revealing traits and characteristics heretofore denied the average American voter.

"Presidential Timber" has a sufficiently flexible format to permit the individual candidates to choose their own TV techniques and devices in making their presentations. As such, Kefauver's wasn't the happiest choice, simulating a bunting-decored rallying hall in miniature form which was rather pallid. The small audience's applause suggested, rather, county sheriff electioneering.

A more intimate TV framework to accent the "homey" qualities that Kefauver himself exemplifies certainly would have served him in better stead. Appearing with him were his wife and 81-year-old father, who were both an asset insofar as keynoting the Kefauver Americana background and ideals. It's to the crime-busting senator's advantage that he has a clear and warm diction, with none of the stigma of the politician's vocabulary.

Robert Trout is the moderator of the series and his ability to coordinate and highlight the important facets in a professional and unobtrusive manner is a definite plus factor. *Rose.*

THE FOUR QUESTIONS
With Rabbi Philip S. Bernstein, others
Director: Lee Polk
30 Mins., Mon. (7), 9:30 p.m.
DuMont, from New York

DuMont came up with a worthy if not altogether professional stanza in its religious programming schedule Monday (7). Program, produced in cooperation with the American Jewish Committee, helped kick off the Jewish Passover season which begins officially tonight (Wed.).

Session was a capsulized version of the Passover feast ("seder") beginning with "the four questions" concerning the Passover customs and winding with the saga of the Jews' flight from Egypt relayed in story and song. Although the program gave viewers good inside info as to what goes on and why at a "seder" affair, the slipshod production minimized overall effect. Script was loosely written and the "seder" participants seemed uncomfortable and ill at ease throughout the half-hour. Camera moved awkwardly through the various long shots and closeups and, at times, a videohand would destroy the illusion by letting an arm or foot fall into camera range.

Rabbi Philip S. Bernstein, president of the Central Conference of American Rabbis, conducted the "seder" with authority and sincerity. He and the others on the show blended the Hebrew text with enough English patter to make the program understandable to all. The traditional Passover music was sung with zest and was the stanza's highlight. *Gros.*

Merle Miller

Continued from page 37

once supported. Due to the large volume of data collected, Miller's report was turned over to Doubleday for publication rather than being released immediately by the ACLU.

Muir Case Analyzed

Miller documents the existence of a blacklist. In an analysis of the case of Jean Muir, dropped from NBC-TV's "Aldrich Family," he cites a release from the sponsor which read:

"Such reaction (unfavorable criticism from viewers) injures both acceptance of our products and our public relations. General Foods advertising, therefore, avoids the use of material and personalities which in its judgment are controversial."

Reciting how Miss Muir answered the "Red Channels" charges and recalled her participation in anti-Red activities, Miller quotes an interview between the actress and the General Foods topper. According to Miss Muir, when she asked Clarence Francis, "Suppose I get cleared, would you give me a job?", the chairman of the executive board of General Foods replied: "Don't ask me a question like that."

However, "Judges" points out, after the furor over Miss Muir subsided, General Foods announced a policy change, saying it henceforth would not drop performers merely because they were "controversial" and that all complaints regarding their loyalty would have to be backed up by "proof."

Personal Consequences

Many "Red Channels" listees have suffered in personal ways as well as economically, the tome says. For instance, late in the summer of 1951 a large life insurance company tried to cancel the lease of a famous theatrical man and wife, both of whom are "Channels" listees. Couple was preparing to move into a building owned by the insurance corporation when an executive of the firm called the couple's lawyer to see if the two would agree not to occupy the apartment. When the lawyer asked why, the insurance official said, "Well, they're in that 'Red Channels,' and we don't want any trouble."

Miller cites a revealing statement from an actors' and writers' agent. (Latter's identity is not given, and the book deems it as a significant point that many blacklistees were afraid to permit use of their names lest there be further reprisals. "Judges" names only a handful of those mentioned in "Channels.") The agent said, "You see this list? There are 17 names, some of the biggest names in the business. Why, I don't even bother suggesting them any more. I know better. I've had too many turndowns. They're in 'Red Channels.'

"The other day I got a call from this producer, and he says he wants somebody for the lead in one of his shows. He asks me 'Who've you got like . . . (the name of a prominent Hollywood star named in the booklet)? I say, 'What do you mean, who've I got like . . .? I've got the boy himself. Why don't you use him?' And this producer says, 'We just can't do it, I'm sorry, but we just can't, and you know why we can't'."

Also given is the experience of a comic who suddenly was told his part had been deleted from a TV show and who was paid the full $500 fee, anyway. The comedian told Miller, "I just casually dropped into the producer's office and, just casually, I asked the secretary, 'Why was I cancelled?'

"She said, 'I don't know.'

said: 'Well, I do. It's Red Chan-

said: Well, I do. It's Red Channels. isn't it?'

"The secretary got white, and she said, 'My God, how did you find out?'

"After that, I didn't need to wait around and see the producer."

'Too Young or Too Old'

After the publicity which the Muir case received, Miller says, a frequent device of those rejecting "Channels" listees is to find some "excuse." The refrain, according to one performer, is "You're either too young or too old," but in either case you don't get work.

The plan to launch American Business Consultants, which published Counterattack, emerged from a meeting early in 1946 between the three former FBI agents, Miller reports, plus Isaac Don Levine, veteran anti-Communist writer and editor; Christopher Emmett, another anti-Communist writer; and, "most important, Alfred Kohlberg, the importer who has been one of Chiang Kai-shek's most active backers in the United States and was one of the principal supporters of the charges made against the State Department by Senator Joseph McCarthy, the Wisconsin Republican."

'Time Factor Ignored'

Miller criticizes "Channels" for failing to take into consideration the time factor and changes in public attitudes to Russia and Communism. He declares, "In 'Red Channels' the man who in 1939 signed an 'Open Letter for Closer Cooperation with the Soviet Union' or a petition condemning Nazi atrocities is listed side by side with the one who in 1949 signed a petition protesting the 'prosecution of Communist Party leaders' — not that the latter is necessarily a Communist or even a Communist sympathizer."

Noting that there are many "verifiable examples of clear-cut anti-Communist activity" by some of those denounced in Counterattack and listed in "Channels," Miller writes that in the latter, "of the 151 persons named, only two are credited with such activity," Alfred Drake and John Garfield.

Full cooperation was given Miller by the editors of "Channels," the author reports. He describes several "inconsistencies" between the "Channels"-Counterattack policies as given in the publications and in interviews with him and others. He finds "inconsistency" in the "Channels" attitude to "clearance." For instance "on the Tex and Jinx NBC radio program," Miller says, "Counterattack topper Theodore Kirkpatrick was asked by Tex McCrary, 'is there any other way in which people listed in 'Red Channels' can be cleared through Counterattack?' Kirkpatrick replied, 'Yes, positively so'."

On the other hand, Miller notes, Kirkpatrick had written in a letter to the New York Herald Tribune, "I should like to make it very clear that no one, including myself, has a right to 'absolve' or 'condone' anyone of Communist leanings. . . . I have never said that I have that right. . . ." A Tribune editorial had stated that Kirkpatrick had been "quoted as announcing that none whom he suspects will be absolved until they come to him with positive proof of their innocence."

"Judges" also goes into brief case histories of: Paul Draper, whose performance on CBS-TV's "Toast of the Town" was deleted from the kinescope recording; the barring of Rev. Clayton Russell from KOWL, Santa Monica; nixing by WPIX, N. Y., of a series of Charles Chaplin pix made in 1916-7; the resignation of William Sweets after six years as director of "Gangbusters" and "Counterspy"; disappearance from the airlanes of the tune, "Old Man Atom," written five years before the Stockholm peace petition with which some protesting listeners linked it; the attacks on the Weavers, folk-singing quartet; the attacks on the appearance of Lena Horne on "Toast of the Town"; the "loyalty oath" instituted by KFI, L. A., and KRNO, San Bernadino; and the CBS loyalty questionnaire.

Also discussed is the clearance plan adopted by AFRA, the broadcasters and agencies. Miller quotes the union's exec secretary, A. Frank Reel, as saying, "It is perhaps too early to tell, but in my opinion it [the clearance plan] has been a failure."

Sherwood Foreword

In his foreword Robert E. Sherwood quotes Fortune mag: "It makes all the difference whether our business world merely pays lip service to the Bill of Rights and to such words as 'freedom' and 'non-discrimination,' or actually lives by the principles inherent in them." Sherwood also tells of Elmer Rice's experiences on ABC-TV's "Celanese Theatre," when some of the playwright's casting suggestions were turned down because they were in "Channels." However, Sherwood adds, Rice has since reached an amicable agreement with Celanese, which "deserves honor for creating a precedent by repudiating blacklisting."

Miller also discusses rumors of a Communist or leftwing blacklist against rightwingers. He cites allegations that Lois Wilson, Maria Montez and Franklin Pulaski have been discriminated against because of their anti-Red sentiments. Latter, for example, said he was discharged by the United Nations radio division because "I'm fighting the Commies tooth and nail." However, Miller writes, Pulaski had only "suspicions." In the weeks which were concerned with this "Red blacklist" phase of the probe, Miller asserts, "not a single instance of such proof was uncovered. . . . Of course, if there is a Communist blacklist, it, like the Party itself, operates in secret."

WDGY Sale Tag Reflects Healthy State of Radio

Minneapolis, April 8.

Official announcement that the purchase price of WDGY here was $425,000 makes evident anew that, regardless of television, radio stations need not be a drug on the market, local trade circles point out. The sale netted a $100,000 profit for James Stuart, he having paid $325,000 for WDGY in 1946.

Fact that WDGY has an application for a TV permit pending undoubtedly influenced the Twin Cities group that bought it. However, the Twin Cities now have two TV stations and during the present defense emergency period it's unlikely that more permits will be granted here in the near future, at least until after the many non-TV station areas are accommodated and essential materials become less scarce, trade leaders point out.

These trade leaders believe that what made the buyers more anxious to acquire WDGY is the further fact that in this territory AM is more than holding its own in the face of TV and because, during the past year particularly, WDGY has made tremendous strides in this highly competitive radio and TV market. As a result of the past months' WDGY gains, the new owners come into a property with a large backlock of profitable advertising contracts and great potential earning power even without TV, it's pointed out.

Of course, the entire area, blanketed by the 11 commercial and one non-commercial Twin Cities' radio stations, along with numerous others in various towns, presently possesses only two TV stations, both located in Minneapolis and St. Paul. That may help to account for radio's continued local prosperity, some think.

In all this connection, the small likelihood of more TV station permits for the Twin Cities in the near future is thought to have been the main reason why CBS decided to merge its exceedingly profitable radio station WCCO with WTCN-TV, with the latter's owners getting the majority control in something like a 52-48% proportion. WCCO is without TV and was eager to have direct television representation along with its radio in this important market and to get a better break for its TV network shows. While WCTN operations have been highly successful they're believed to have trailed those of WCCO substantially. Now, as soon as FCC approves the merger, it will be both CBS radio and TV for the combined WCCO and WTCN-TV. On its radio end, WTCN has been an ABC affiliate, but it has been using CBS and some DuMont network shows for TV.

WWL Marks 30th Anni

New Orleans, April 8.

WWL, owned and operated by Loyola University of the South, marked 30th anniversary yesterday (Mon.). Station, a 50,000-watter, marked occasion with little fanfare on airwaves. However, it drew salutes from CBS and Arthur Godfrey, Art Linkletter, Robert Q. Lewis and others.

WWL grew from 10-watter in 1922 to 50,000 watts, clear channel, during period. Station is managed by Howard Summerville, with Larry Baird as commercial manager, and Ed Hoerner, program director.

Inside Stuff—Television

Stop-motion films using puppets and lensed in two studios in Munich, Germany, are being peddled by WOV, N. Y., multilingual radio outlet. The indie has been screening samples of the studios' work to prospective clients, and is offering them to American bankrollers and agencies at prices considered highly favorable when compared with animation costs in the U.S. The Bavarian studios have a capacity of 130 vidpic commercials a year, although this can be expanded if new capital is invested. Plan envisages the German outfits working from layouts, sketches and script provided by the American ad agencies, submitting photos of the completed puppets before lensing starts, and WOV footing the bill to fly an agency supervisor to Germany to approve work in progress. These steps would guarantee that the product would have the American flavor and specific action sponsors desire. Price would include music soundtracks provided by top German orchs.

Jackie Gleason's last-minute decision not to appear on CBS-TV's "Suspense" last night (Tues.) caught several metropolitan N.Y. newspapers with their captions down. N.Y. Times' Sunday (6) amusement section, for example, had a picture of Gleason in the role. When it was learned late Thursday that he wouldn't be on the show, the Times had no time to kill the picture but rewrote the caption to the effect that Gleason is starred in DuMont's Friday night "Cavalcade of Stars."

Comic, who was to have made his TV dramatic bow on "Suspense," explained that he was to have had script approval. He said he didn't see the final script until last Thursday and decided at that time that it wasn't right for him. Chester Morris took over as replacement.

In view of the current downbeat reports on the state of television's sponsorship picture, many of which have been exaggerated, the trade considers an ultra-smart piece of promotion the lengthy statement issued by CBS-TV sales veepee Fred M. Thrower over the weekend. In an attempt to lay to rest the ill-founded rumors, Thrower pointed out that CBS-TV's number of sponsored nighttime quarter-hours is the same this year as last, while the web has almost doubled its daytime business over last year.

Story was carried at length by most of the N. Y. daily newspapers in their financial sections and was also moved on the AP and UP wires over the weekend, for national newspaper coverage.

What was probably a new speed record for filming, developing and airing newscast film was clocked Thursday (3) when WPTZ's news unit in Philadelphia, lensed the new U. S. Attorney General James P. McGranery, between 7 and 7:20 p.m. and had the films on the NBC "Camel News Caravan" between 7:45 and 8 p.m.

President Truman announced Judge McGranery's appointment shortly before 4:30 p.m. He was not available for an interview and didn't return to his home in the Warwick Hotel, Philadelphia, until 7. News editor George Skinner interviewed the new attorney general on film until 7:20, at which time cameraman Carl Voelker raced back to the studios to develop and process the film. It was ready for use on the 7:45 network newsreel, a clean beat over the rest of the industry on the story.

"Blacklist" fact-finding committees of six unions in radio and tele had a joint meeting in New York on Monday (7) and voted to ask the guilds represented to okay establishment of a liaison group for the exchange of information on the question. Liaison body would consist of the chairman of the fact-finding group of each union plus one other member from each union.

Unions participating were American Federation of Radio Artists, Television Authority, Radio Writers Guild, Radio-Television Directors Guild, Actors Equity Assn. and Authors League of America. Chairman was George Heller, TVA executive secretary.

RCA will stage a closed-circuit demonstration of its all-electronic compatible color television system next week. Radio Corp., which has been quiet on the colorcasting front for some weeks, staged a demonstration of the big-screen color on Monday (7) at former RKO Colonial Theatre, N. Y. RCA execs attending said that there have been several improvements in the system.

Demonstration next week will be a show produced by Ernest Walling, color programming supervisor, with lyrics and a script outline by Norman Zeno and Bill Dernan. Latter, incidentally, have been added as writers on NBC-TV's James Melton stanza.

Reps from seven tele outlets which will present local "Inside Our Schools" series, in conjunction with Life mag, met in Gotham last week to view the "IOS" programs aired on WNBT, N. Y., and to confab on details of the project. They were briefed by Ted Cott, veepee-general manager of WNBC-WNBT, and Andrew Heiskell, publisher of Life.

Skeds for the various stations include: WEWS-TV, Cleveland, from April 11 to end of school year; WDTV, Pittsburgh, daily program, April 27-May 3; WJBK-TV, Detroit, April 28 to end of school year, with daily program week of April 28; WFBM-TV, Indianapolis, April 28-May 9, with remotes from a different school every day; and WCPO-TV, Cincinnati, May 5-11, with six remotes (each two hours long). Plans are still to be wrapped up for KNBH, L.A.; WPTZ-TV, Philly; WSPD-TV, Toledo; WTOP-TV, Washington, and WLW-D, Dayton.

Kate Smith used the preceding week's VARIETY as a prop on her past Wednesday night show, because last week's headline about "end radio-TV confusion" (NARTB convention story) might not have been generally understood by the at-homers. Frank Warner, as a vet stage doorman, foiling for Benny Fields in an effective nostalgic routine, topped by "Old Soft Shoe," utilized the paper as the prop.

"Tales of Tomorrow," George F. Foley, Jr., package on ABC-TV, is launching a talent search for "unknown" actresses. Hunt is restricted to 20-25-year-old thespers who have never had a speaking part longer than five lines on TV.

Winning gal will get the lead on "TOT" May 9 and four others will get roles in other productions. Judges will be Thomas Mitchell, Jessyca Landau, eastern talent head for Universal-International; and Charles Underhill, ABC-TV program chief.

Prelim auditions are being held at the Sherman Square Hotel from 7-10 p.m. Monday-Friday, through April 23. Foley said he hoped the project would "dramatize to others in the industry that there is a logical way of giving young talent a chance."

Scheff Exits WPTR

Albany, April 8.

Walter Scheff, who sang with Fred Waring's Pennsylvanians and appeared in "Brigadoon" on Broadway, resigned effective Saturday (5) as operations manager of WPTR.

Brought to Albany three years ago as featured artist in the Rose Lounge of the Ten Eyck Hotel, Scheff had been heard on evening programs over the 50,000-watt station.

Det. Mattress Co.'s 30G Sponsorship of TV Pix

Detroit, April 8.

Sealy Mattress Co. of Detroit is spending more than $30,000 for once-a-week feature films over WXYZ-TV in a 26-week period. Sales pitch is directed at "friendly Sealy dealers" rather than the "Sealy Mattress Co."

Program cost is entirely assumed by the mattress firm.

NLRB Lumps Small Station Program Employees, Gabbers on Bargaining

Washington, April 8.

Over the strong dissent of one of its members, the National Labor Relations Board today ruled that programming employees should be lumped with announcers in setting up collective bargaining units at two small radio stations in the Norfolk, Va., area. Action was taken in two decisions ordering elections at WNOR in Norfolk and WGH in Newport News to determine whether announcers, continuity and traffic employees desire to be affiliated with the American Federation of Radio Artists. AFRA sought units limited to announcers while the stations wanted the units to include all employees engaged in any aspects of programming operations.

In its decision in the WGH case, the Board majority held that "in view of the small size of the radio station involved, the apparent multiplicity of duties performed by each of the employees and, on the whole, the integrated nature of the employer's broadcasting operations . . . the record establishes clearly, in our opinion, a strong community of interest between the announcing and programming employees which should not be disregarded in determining the appropriate unit for collective bargaining purposes."

However, the Board rejected the stations' contentions that the units should include receptionists, commercial employees and program supervisors.

In his dissent to the WGH case, which also applied to WNOR, Board member Paul L. Styles said that he could see "no warrant" for rejecting the AFRA position simply because "there is a fair amount of integration" in operations at small stations as in most small businesses.

In all stations, small or large, Styles asserted, "the functions performed by the announcers are particularly integrated with those of the other program department employees. But all of this does not . . . destroy the fact that the announcers perform a kind of work, requiring a kind of talent, experience, and background which is distinguishable from that of the other program employees, and which gives rise to interests in the terms and conditions of employment which are sufficiently different from those of other employees to warrant separate representation for collective bargaining."

Winchell Layoff Gives Carter-Pearson Option On Sun. at 9 Till Oct. 1.

Carter Products and Drew Pearson have the option to remain in Walter Winchell's 9 p. m. Sunday slot on ABC until Oct. 1.

Should Winchell, who has suspended his high-rated broadcasting activities because of illness and to await full recovery, return before Oct. 1 and Carter decide to keep Pearson in the 9 p. m. slot, ABC will have to find a new time for WW during the interim. Winchell may resume his daily column on Monday (14), although definite decision has not been reached.

Due to Winchell's desire for an extended vacation, Warner-Hudnut, which has been backing the stanza, is giving up the period. In the program reshuffle, with Carter's Pearson show moving from 6 p. m. to 9, George Sokolsky's 10:30 p.m. co-op newscast is being pushed up to the 6 p. m. opening. Web hasn't decided yet what it will do with the 10:30 hole, but the new show will not be a newscast.

Decision for Winchell's layoff was made by mutual agreement between the gabber, ABC and Hudnut. It's understood that Winchell's longterm contract with the network is temporarily suspended until the N. Y. Daily Mirror syndicated columnist can resume his broadcasts.

WW first discontinued his gabbing-column chores late in January, on medicos' orders, and the show was taken over by entertainer Stars. On March 9 he returned to the air, but had a relapse the following Sunday and the stanza was taken over in subsequent weeks by Erwin Canham, editor of the Christian Science Monitor, Taylor Grant handled the spot last Sunday (6).

ABC's Sex & Corn

ABC is building a show with sex appeal for the hausfrau. Tagged "Valentino," it will feature Barry Valentino, a baritone who will also give out with romantic pitches "personalized" to the individual listener. It will be beamed in an afternoon half-hour strip.

Web is also scheduling a novelty hillbilly show, "Lone Pine Mountaineers." Program exec Ray Diaz feels that country-style musical airers have been limited to the south. For this series he's going north, picking up authentic mountain music from a Maine troupe on WABI, the chain's Bangor affiliate. Show will be heard Saturdays at 4:30-5 p.m., starting April 19.

Faye's Pepsi Fade; May Give Up Time

Pepsi-Cola future plans for television, in line with the outfit's decision last week to drop its Faye Emerson show on CBS-TV, were still unresolved as of yesterday (Tues.). Pepsi cancelled Miss Emerson's "Wonderful Town, U.S.A." on the basis that the show, competing against the top rating Sid Caesar-Imogene Coca display on NBC-TV, cannot achieve a sufficient audience to pay off.

Outfit is committed for the Saturday night at 9 slot through June 28, but is reportedly trying to work a deal with CBS either to close down in advance or else move to another time period. If no such arrangements can be worked out, it's expected that Pepsi will fill the half-hour with film until it goes off the air in June. CBS, for its part, is pitching up either "Quiz Kids" or "I've Got a Secret," a new Goodson-Todman package, to Pepsi.

Pepsi officials emphasized that they were well pleased with Miss Emerson's work, citing the fact that their earnings have doubled during the last year and that at least a part of the profit record is attributed to the show. They pointed out, in addition, that Miss Emerson's junkets to Pepsi dealer meetings around the country represent solid public relations. But, they said, the show's under-16 rating, compared with the 47s and 48s being racked up by Caesar-Coca, makes the investment too costly.

Cancellation of the show gives CBS a chance to step up its plans for a super-extravaganza, which it has been mulling as the only way to cut into the NBC Saturday night video audience. With Ken Murray holding his own against NBC's "All Star Revue" in the Saturday night 8 to 9 period, the web reportedly feels that a top-budgeted show in the 9 to 10 period might be able to turn the trick. "Songs for Sale" now goes from 9:30 to 11, but, it's still sustaining, CBS could trim it as it desires.

FRIGIDAIRE EXPANDS WITH 'SHOW OF SHOWS'

Frigidaire this week expanded its television bankrolling by inking with NBC-TV for the 10-minute segment of "Your Show of Shows" being given up by Libby, McNeill & Libby. With Libby committed for the remainder of this season, Frigidaire will move in on the show's summer replacement in June, which automatically guarantees its franchise on "Show of Shows" for next fall.

Speed with which NBC-TV wrapped up the deal was cited by web execs this week as further proof that there are plenty of sponsors available for a good program which delivers a good rating. Frigidaire currently sponsors "Pulitzer Prize Playhouse," aired alternate Wednesdays on ABC-TV, and is expected to continue with that.

Peck to Pilot Hearst Station in Milwaukee

Milwaukee, April 8.

Harry D. Peck has resigned as veepee and manager of WDGY, Minneapolis, to take over May 1 as station manager of WISN, the Hearst-owned CBS affiliate here. Peck will report to Gaston W. Grignon, WISN v.p. and general manager.

A veteran of 20 years in radio, Peck has been president of the Nebraska Broadcasters Assn. and a director of the Minnesota broadcasters group.

Major Campaign May Force Vote On Comm'l BBC

London, April 8.

With a considerable amount of kite flying, a new high level political campaign favoring sponsored radio and TV is being touched off in Britain. Concentration of political and business forces are being lined up in an endeavor to force a vote through the House of Commons when the British Broadcasting Corp's charter is due for renewal this summer.

In the year that has elapsed since the publication of the report of the Beveridge inquiry into the future of the BBC, reaction in favor of commercial broadcasting has undergone a subtle change. By a majority decision, the Beveridge committee rejected all forms of sponsorship, but a minority report was signed by Selwyn Lloyd, MP, who was then a back bench Conservative member.

Now, with the Conservative party back in power, Selwyn Lloyd has been elevated from the back benches to a Government post and now holds the important office of Minister of State. Around him, on the Conservative benches, particularly, is a group of influential MPs who have made known their preference for a break in the BBC's monopoly of broadcasting and TV, and who favor a direct competitive outlet which would be available to advertisers and other commercial interests.

CARSON VICE ABBOTT ON 'ROYAL SHOWCASE'

Jack Carson has been tapped as new emcee of NBC-TV's "Royal Showcase," sponsored Sunday nights at 7 by U. S. Rubber. He takes over this week (13), replacing George Abbott, who held down the spot during the show's first 13-week cycle.

With Carson co-starring with Paul Hartman in the legit revival of "Of Thee I Sing," which opened in New Haven Monday night (7), he'll be confined to an ultra-tight rehearsal schedule on "Showcase," being available only on Sunday afternoons. Comic is under contract to NBC but, with the legiter and "Showcase," he'll bow off the web's Saturday night "All Star Revue," on which he's been spotted this season.

'People's Choice' to Get ABC-TV on-Air Audition

Jack Barry-Dan Enright Productions will have a one-shot audition of their package, "The People's Choice," on ABC-TV tomorrow (Thurs.) at 9 p.m. Show features amateur talent impresarioed by members of Congress.

On the tryout Senators Charles Tobey, Olin Johnston and Harry B. Cain will intro talent from their constituencies. This is the second Barry-Enright project to get an on-the-air audition by ABC-TV in past few weeks, the first being "Stars and Starters."

WMRY's Rate Hike

New Orleans, April 8.

WMRY has announced a 15% to 25% rate increase both local and national, the first increase since May, 1950, when the station went into all-Negro programming.

Since that time, the station has increased its overall audience and feels the rate hike justified.

Radio, TV Hit in $45,000,000 Lopoff on U.S. Propaganda Budget

Washington, April 8.

Radio and TV programs will both be curtailed under the $45,000,000 bite which the House of Representatives took out of the budget for the State Department's overseas propaganda program. The House Appropriations Committee recommended $131,566,000 for the next fiscal year. However, the full House, in an economy mood, threw out the $20,500,000 recommended by the committee for new radio transmitter construction and also reduced the operating budget by $24,500,000.

There was no indication of where the $24,500,000 cut should be made in the program. Presumably State Department would have to spread it around in the various branches of "Voice of America" so that radio and pictures would both suffer.

Springboard for the reductions was the public disgust of the House with the way the program has been operating. Many members of Congress feel the State Department has been blundering and wasting money. They feel the Russians are much more effective.

Senate still has to act on the State Department budget. Normally, the Senate increases the amount approved by the House. Then the two chambers compromise the difference.

McCarthy-Less Derby

Sportscaster Clem McCarthy will be absent from the Kentucky Derby microphones this year for the first time in a number of seasons. Gillette Safety Razor, which is bankrolling both AM and TV coverage of the Derby on a nationwide basis via CBS, has tapped Fred Capossela, Mel Allen and Phil Sutterfield to handle the commentary for radio, with the TV announcing crew to be set next week.

Capossela, who will call the race itself, which is the job usually handled by McCarthy, has been official announcer at the three N. Y. tracks for the last eight years. Derby will be run May 3, with CBS scheduled to be on the air with the race for a half-hour.

Framer Strikes It Rich on Nielsens

Underlining the fact that it doesn't necessarily have to take a top-budgeted television show to win a heavy audience rating, "Strike It Rich" which costs less than $10,000 per week for five half-hours, has wound up at the top of the latest national Nielsen daytime TV ratings. Show is packaged by indie producer Walt Framer, whose "Big Payoff," which is also brought in for less than $10,000 for five half-hours, is in fourth place.

In coming up with a 17.3 to top the daytime TV parade, "Strike It" is almost two points ahead of the Kate Smith show, which is probably the most expensive pre-dinnertime program on video. And "Big Payoff," in fourth place, is ahead of such costly daytime entries as the Bill Goodwin and Bert Parks shows. According to Framer, the rating records of his two packages proves that his idea of producing audience participationers with "heart" pays off solidly.

All of the four soap operas aired cross-the-board on CBS-TV made the top 10, including "Love of Life," "Search for Tomorrow" and "First Hundred Years," and "Egg and I." Colgate, which bankrolls "Payoff" three days weekly on NBC-TV, is reportedly so impressed with the rating that it's now considering slotting the show Sunday nights this summer as replacement for its "Comedy Hour."

Top 10 lineup does not include kid shows. If they were included, "Howdy Doody" would be far out in front with a 26.3; and the Gabby Hayes show would be in second place, ahead of Kate Smith; with a 16.3. Following is the Nielsen top 10, covering the first two weeks in March rating period:

Strike It Rich (CBS)	17.3
Egg and I (CBS)	16.7
Love of Life (CBS)	16.4
Big Payoff (NBC)	16.3
Kate Smith (NBC)	15.4
Search Tomorrow (CBS)	14.7
Hawkins Falls (NBC)	13.5
Bill Goodwin (NBC)	12.3
First 100 Years (CBS)	10.2
Bert Parks (CBS)	10.1

ERNIE KOVACS EXITS PHILLY FOR WCBS-TV

Ernie Kovacs, Philadelphia comedian, whose early-morning show was bumped off Philly's WPTZ last week to make room for NBC-TV's "Today," is ankling that station to move his show to WCBS-TV, the CBS video web's N. Y. flagship. Kovacs preems on WCBS-TV April 21, taking over the 12:45 to 1:30 p.m. strip formerly occupied on the network by the Steve Allen show.

Move indicates that WCBS-TV, which has relied heavily on film shows to fill its local programming hours during recent months, is returning to live programming on a bigger scale. Station is pitching the Kovacs show to interested clients on a participation basis, at $200 per one-minute spot, its regular card rate fee.

Kovacs will import his entire show from Philly to N. Y., including vocalist Edith Adams and pianist Eddie Hatrack.

Henry Morgan Set By CBS-TV for Panel Show As Berle Competition

Henry Morgan returns to television as moderator of a new panel show, "Draw to Win," which CBS-TV will slot Tuesday nights from 8:30 to 9, starting April 22. Show, formerly titled "Draw Your Own Conclusions," will remain in that period until June, when it's expected to move over to Sunday evenings as summer replacement for Alcoa's "See It Now."

"Draw" will be back-to-back on Tuesdays with the Sam Levenson show, which moves into the 8 to 8:30 slot the same evening. Two shows are filling the hour formerly occupied by the Frank Sinatra show, which was axed after the April 1 broadcast following CBS' inability to find a bankroller. Web has filled the hour with film since Sinatra's checkoff.

New show was packaged by Win Elliott and Joel O'Brien and developed for TV by Marlo Lewis, CBS-TV's exec producer in charge of music and variety programs. Permanent panel will include cartoonists Abner Dean and Bill Holman, with the guest panel spot to be rotated among a number of name cartoonists.

CBS-TV, incidentally, is mulling the idea of giving its projected "Big Store" audience participationer a cross-the-board ride in the morning starting in May, as a showcase to interest bankrollers. Show, starring Lew Parker, was created by Irving Mansfield and also developed by Lewis.

MAGGI AND JOHNNY'S 'WALDORF' TV PACKAGE

Maggi McNellis and Johnny Johnston, who both recently left Music Corp. of America, have been teamed to head a video package by the William Morris Agency, labeled "Meet Me at the Waldorf." It is still to be sold.

Herman Hickman, the Yale football coach who has been a permanent panelist on "Celebrity Time," has also been added to the Morris talent stable for a show on his own.

Morris Office Agenting Universal TV Camera

William Morris office is agenting the Universal Focus Camera for Television, which is specifically keyed for presentation of TV commercials. Camera can spotlight the product being plugged while at the same time keeping all background subjects in universal focus.

Morris office is currently dickering with the Young & Rubicam agency to take over the camera on an exclusive basis for all Y&R clients.

BATTLE FOR THE SCHOOLS
With Dorothy Dunbar Bromley
Producer-director: Leon Glodstein
Writer: Mrs. Bromley
30 Mins.; Mon., Fri., 9:30 p.m.
Sustaining
WMCA, New York

Indie, currently airing an expose of crime and racketeering on the New York waterfront, has launched another documentary-type series. Objective of this group of five half-hour broadcasts is to probe recent local attacks on the public education system made under the guise of anti-Communism.

Editorial airer reported that in Pasadena, Cal., last year a small group of "super-Americans" succeeded in upsetting the local school board's policies of independent, progressive educations. They succeeded in ousting an official on charges that too much money was being spent, that Negro and white children were being taught together, that progressive education leads to delinquency, and that children were being taken away from their parents. Textbooks were attacked as "subversive," teachers smeared as "pro-Communists," etc. The result of these blasts, the broadcast stressed, was to weaken the schools.

WMCA's series is being conducted by Dorothy Dunbar Bromley, writer for the N. Y. Herald Tribune. On Monday (31) she interviewed Arthur Morse, author of "Who Is Trying to Ruin Our Schools?" in McCall's mag, and Richard B. Kennan, of the National Education Assn. Morse cited the background of Allan A. Zoll, whose National Council for American Education is reportedly behind many of the attacks on the schools, reporting that he was a Christian Fronter and member of the defunct American Patriots (organization listed as fascistic by the Attorney General). Dr. Kennan said educators welcomed criticism but not dishonest attacks, and cited the mushrooming of attacks on the schools all over the U. S.

Initialer was largely of an introductory nature and was overlong on straight gab by Mrs. Bromley. The interviews livened the program considerably, but more on-the-spot tape recording and a more down-to-earth approach would have sparked the show. That was evidenced in the finale, with brief excerpts from six critics and supporters of the schools in three suburban N. Y. communities—Scarsdale, Port Washington and Englewood—which have witnessed skirmishes in this "battle for the schools" in the past few months. All in all, this represents a worthwhile endeavor by the indie. The Gotham broadcasters' interest in the schools, as shown also by WNBC-WNBT's extensive series of programs is a healthy trend.

Bril.

STRICTLY SPEEGLE
With Paul Speegle
Producer-Director: Speegle
30 Mins.; Mon.-thru-Fri., 6 p.m.
Participating
KNBC, San Francisco

Pitching an easy, mild and pleasant compote of chatter, this assortment of airy bon mots, incidental news bits, platter spinning and interviews, will win its listeners by reason of a liking for casual gabbing rather than impact of content. Speegle has a smooth style and a neat sense of humor which is rewarding in a minor key entertainment - wise. Whimsical twist is easy to take, if not of emphatic importance.

Range of items is a garden variety with platter interludes of pop standard. Interview caught showed a savvy insight in art of querying with local appeal highlighted for maximum listener acceptance. Subject concerned showboat sunk at pier, which headlined papers previous week.

Gabber has charm, delivery and intelligence but tempo of show has yesterdayish overtone in light of present popularity of copy which has pace and drive as well as measure of provocative content. This is acceptable if not outstanding fare which will need some added ballast and dramatizing to cut a swath.

Commercials well handled.

Ted.

INVITATION TO LEARNING
(Man and Nature)
With Dr. Lyman Bryson; Joseph Wood Krutch, Edwin Way Teale
Producer: Dr. George Crothers
25 Mins.; Sun., 11:35 a.m.
Sustaining
CBS, from N. Y.

CBS Radio launched a new 13-week series on its "Invitation to Learning" discussioner Sunday (6), in "Man and Nature." A discussion of great books that lean to nature for subject matter or inspiration, the series (judged by the opener) has a timely subject, and should

(Continued on page 51)

CBS Radio Cuffos Time To Politicos for Brace Of Candidate Series

Realizing radio's public service duties, especially in an election year, CBS has programmed two half-hour series to acquaint its dialers with the 1952 Presidential aspirants. Between now and the political conventions in July, the public's interest in the credoes and platforms of the campaigners will be on a steady increase so the web has latched on to solid dialer bait with the two shows. And should build as the race for nomination goes into the final lap.

On "Candidates and Issues," aired Tuesday evening at 10 p.m. candidates are asked to voice their views on issues of national importance. Preem stanza (1) brought on Gov. Earl Warren, Sen. Estes Kefauver, Sen. Richard B. Russell, Sen. Robert S. Kerr and Harold Stassen for their answers to "Is Our Foreign Policy Working?" It was an enlightening session marred only by the absence of such other contestants as Gen. Eisenhower and Sen. Robert A. Taft. Series, however, promises to nab as many of the politicos as possible for one 30-minute session. It should get livelier as the race gets hotter.

On "Presidential Profiles," aired Thursday nights at 10:30, web allows contenders to address the public in any way they choose and on any topic relating to the campaign. Opening session (3) picked up an on-the-spot address by Sen. Taft to a Republican conclave at Springfield, Ill. Both parties and all aspirants will receive their turn at bat on this "Profile" stanza.

Both series are produced by the CBS Radio Department of News and Public Affairs, under the supervision of Edmund A. Chester. It's a commendable effort that rates plaudits from the political parties as well as the public.

Gros.

BALTIMORE 1090
With Walter Linticum, David Connor, Joseph Croghan, Carl Skytte, Galen Fromme, Flo Ayres, Al Ross, B & O Glee Club, D. L. Provost, Gov. T. R. McKeldin, Walter Maloney
Director: William Rock
Writer: Katherine Tyson
30 Mins.; Sun., 10:30 p.m.
Sustaining
NBC, from WBAL, Baltimore

Half-hour airing marking 25 years of the station's association with NBC, taking a cavalcade-type of format, played well and built to a strong climax employing salutations from Gov. T. R. McKeldin and D. L. Provost, veepee and general manager of Hearst Radio and TV.

Breaking up dramatizations of the city's historical highlights and current importance as a world port, the well-timed musical interludes utilizing the B & O Glee Club as well as groups from the nearby Naval Academy in Annapolis made for a good change of pace.

Fed to the network, the program proved an effective buildup for the station and the city, as well pointing up the importance of WBAL's network affiliation. It was completely professional and smoothly played throughout. *Burm.*

LOUELLA PARSONS SHOW
With Verne Smith, announcer
Producer: Dick Diggs
5 Mins., Tues., 9:36 p.m.
COLGATE-PALMOLIVE-PEET
CBS, from Hollywood
(Lennen & Mitchell)

Louella Parsons was back on the air last Tuesday (1), as warmly and breathlessly as ever, to give her eager fans the lowdown and inside on what had been happening, was at the moment happening, or what was sure to happen, to a galaxy of film stars. It was surprising how many items and people were crowded into a five-minute stretch, and how sure Miss Parsons was of so many personal or intimate details.

Her first exclusive was that Walter Wanger would plead guilty to the w.k. shooting, despite an earlier reverse stand. Lana Turner, she added, was in "for a big surprise," and June Haver faces a serious operation. Miss Parsons discussed Clark Gable's alimony; the frantic film bidding for Whittaker Chambers' "Witness"; Darryl Zanuck's grandfathership (second time), and fact that June Allyson wants to do TV, despite studio policy. And Ginny Simms is not to marry the guy accused of beating up Ann Sterling.

Miss Parsons ended up with a reference to Ruth Roman's glistening hair, made so by Lustre-Creme Shampoo, which incidentally is a product of the show's sponsor. Program was breezy and interesting enough, and to Parsons fans must have been manna.

Bron.

QUIZ KIDS
With Joe Kelly, Joel Kupperman, Pat Conlon, Naomi Cooks, Frankie Vander Ploeg, Gail Dytch
Producer: Larry Woolf
Director: Jim Ramsey
30 Mins.; Sat., 9:30 a.m. CST
Sustaining
CBS, from Chicago

Although presently being showcased in a rather awkward midmorning Saturday spot, this collection of mental marvels junior size, shouldn't long be without a sponsor on its new network. After more than a decade as an NBC staple, Louis G. Cowan's "Quiz Kids" are now wearing the CBS colors. Unlike the CBS video version, which is featuring a younger group of brainsters, the CBS AM edition is pretty much unchanged from the format developed over the years on NBC. But it still makes for an entertaining — if somewhat envious — half-hour for the setsiders.

Joe Kelly continues as the jovial quiz chief. Back on chapter heard (5) were "oldsters" Joel Kupperman and Pat Conlon, both in the high school category. Repping the kindergarten set was Gail Dytch, age five. Also on hand were Naomi Cooks and Frankie Vander Ploeg, sartorial star of the TV portion. Mental honors were about evenly divided, with Joel and Pat embarrassingly accurate with their mathematics and Naomi and Frankie scoring on the musical questions. Latter also displayed a knowledge of astronomy that shouldn't happen to anyone less than a college student. Little Gail was along for the ride and the laughs.

At midpoint there was a special cut-in from New York with James A. Farley coming on to plug the American Boys Clubs. *Dave.*

H. V.'s 30th Anni Salute

H. V. Kaltenborn, 74-year-old NBC commentator and acknowledged dean of the whole radio gabbing clan, was given a warmly human all-network salute Friday night (4), the occasion of his 30th anni in broadcasting. Although aired over NBC, such star commentators from other webs as Edward R. Murrow (CBS), Bob Trout (CBS), Mary Margaret McBride (ABC), Elmer Davis (ABC) and Bill Henry (MBS) joined in paying tribute to the man who made news analysis big business on the airlanes.

Via reminiscences of his confreres and recorded clips from his old broadcasts, Kaltenborn's role as the daddy of them all was delineated against a background of his beats and his boners. Among the latter, H. V.'s persistent wrong guessing on 1948 election night was reprised as well as President Truman's ribbing takeoff on Kaltenborn following his surprise victory.

On Kaltenborn's more imposing credit side of the ledger was his marathon chore during the Munich crisis when he made over 100 broadcasts in a week. Kaltenborn's audience impact during this period was the all-time high for the gab industry, not to be exceeded even by the broadcast reportage on the progress of World War II. It was this stint, morover, which put over the airlane commentators on a regular, solid and high-salary basis. Murrow's tribute to H. V. graciously pointed out this aspect of Kaltenborn's many-faceted career which antedates the invention of radio.

Kaltenborn closed the show with an intimate resume of his own biog as radio commentator. As he disclosed, he has been called every name in the political dictionary from Fascist to Communist and in the zoological lexicon from snake to pig. Those epithets, however, came from the crackpot fringe and bear no relationship to his monumental rep among his fellow craftsmen and his regular listeners, even though frequently disagreements with his controversial opinions.

Ben Grauer emceed the show in ingratiating style with Jack Gerber's production and direction rating a nod for avoiding the usual ceremonial air for this type of show. *Herm.*

From the Production Centres

IN NEW YORK CITY . . .

George Brown upped to manager of the WOR newsroom....**Maxine Keith** joins **George Hamilton Combs'** "New York Spotlight" show on WJZ to do a half-hour weekly stint on the entertainment world. Her segment, Thursdays at 1-1:30 a.m., kicks off tomorrow night....**Frank Nesbitt** named sales presentations director for CBS Radio....Radio Writers Guild today (Wed.) resumes negotiations with ABC, CBS and NBC for staff scripters....**Brand Names Foundation** will stage its annual dinner at the Waldorf April 16, with **Sid Caesar, Imogene Coca, Marguerite Piazza** and other "Show of Shows" personalities entertaining....**Tekla Bond** has obtained exclusive radio and tele rights for stories from the files of the Surete, the French Scotland Yard....**Jan Minier** into NBC's "Big Story" April 23....**Chick Vincent** to produce and direct Mutual's "The Shadow"....**Charles Irving** has picked up AM rights to the soaper, "Bachelor's Children"....**Eldon Hazard**, CBS Radio sales manager, back Monday (7) after three-week vacation in Fort Lauderdale, Fla.....Also back in town, Red (CBS) Barber, after five weeks with the Dodgers in Florida.

Les Harris, AM-TV head for Colgate, flies today (Wed.) to Florida for confabs with **E. H. Little**, head of the soap outfit, then wings to the Coast on Friday (11)....WHOM will beam the Easter message of Pope Pius XII on Sunday (13) at 12 noon....**Peg Morris**, secretary of WOR's **Jack Poppele**, phoned the station Saturday (5) immediately after the tragic air wreck in Jamaica, giving the outlet a fast report. WHLI, Hempstead, also got a call from an eyewitness five minutes after the event and before wire service bulletin came in....**Willie Bryant** and **Ray Carroll**, who do the nightly "After Hours Swing Session" on WHOM, add a six-times-weekly "Swing Matinee" at 1-2 p.m. Monday (14) amid the indie's foreign-language block....George Wolf, manager of AM-TV programming for Foote, Cone & Belding, to Florida for shooting of "I'm No Angel," which he scripted and which United Artists will release....Added to "Front Page Farrell": **Jacqueline Billingsley, Sarah Burton, David Gothard, Ann Burr** and **Richard Newton**....**Margaret Burlin** has joined "Young Widder Brown"....**Bobby Readick, Dick Yorke, Joseph Boland** and **Ann Sterritt** into "Romance of Helen Trent"....**Wendell Holmes** with "Stella Dallis"....WINS engineer **Frank Caplan** has penned song titled "Choo Choo Train"....**Eva Langbord**, Canadian-born radio-TV-legit actress, to Toronto to join Canadian Broadcasting Corp. as TV producer.

Bob Elliott and **Ray Goulding** have launched an art contest for cartoon impressions of the characters on the WNBC morning strip....WLIB has two men dressed as "Easter bunnies" handing out 10,000 bags of candy on Harlem's 125th street this week....**Dorothy (Kilgallen)** and **Dick Kollmar** originating their Easter Sunday WOR brunch show from the Hotel Plaza....RCA had declared a 50-cent common stock dividend, payable May 29, to holders of record on April 18; dividend of 87½ cents was declared on first preferred stock for the April-June quarter....**Maxine Rowland** named ad manager for Shulton, Inc., vice **Elizabeth Shoemaker**, resigned to do freelance scripting....**John Gambling, Ted Haig** and **Ruby Mercer** are taking over on WOR stanzas for **A. L. Alexander**, during the latter's illness....**Bob Trout** to cover the atom tests in Nevada for CBS Radio late this month....Advertising Women of New York holding cocktail party graduation for students in its ad course at the Waldorf Monday (14)....WMGM's **Marty Glickman** starts another year of beaming the trotters from Yonkers Raceway on Tuesday (15) through May 24.

American Tobacco prez **Paul Hahn** sails for a European vacation today (Wed.), after having finalized plans for **Jack Benny** to return to CBS Radio for Lucky Strike next season.

IN HOLLYWOOD . . .

Hats went in the air at KNX last week when **Ed Buckalew** gave out the news that sponsors were landed for three Coast network shows. And all for the good old summer time....**Audrey Lives** has been writing documentaries so long that she's taken the opposite tack and is now whipping out light comedies for television....**Hal Lewis**, whose "J. Aku Head Pupule Show" (calling **Harry Owens**) is a hot fave with Hawaiians, passing his vacation in plushy Bel Air....**Hugh Murchison**, owner of KPOL which takes to the air July 1, says his programs will be slanted at those 45 years and older because they dominate the age groups in this sector....**Marty Sperber** is now hustling the radio list for **Frank Cooper**....Elbows were bent last week for a grand gal, **Alice Tyler**, who started her second quarter-century with NBC....**Jerry Hausner**, whose poke is groaning with dough from making like a crying baby on radio, soon starts a six months' course in painting at a Paris academy under the GI Bills of Rights....**Gus Bayz**, soundman on "Suspense," thought he'd try his hand at writing script and after five rejects finally sold one. **Dinty Moore**, ABC attorney, who clears the "Defense Attorney" scripts, had better luck and sold the first one.

IN CHICAGO . . .

Ford & Glenn (Ford Rush and Glenn Rowell) back together as a singing duo after 20 years to take part in WLS's National Barn Dance 28th anni April 12. Also returning for the affair is square dance caller **Tom Owen**....**Norman Anderson** joins Leo Burnett's stable of account execs....**Doug Johnson** has scripted special WMAQ salute to its listeners to be aired April 13 when station marks its 30th birthday....**Cliff Johnson** and family airing their breakfast table show from New York this week....**Fritz Siegal**, concertmaster of the Chi CBS orch, will appear as concertmaster with the Boston Pops for five weeks, starting April 27....WMAQ awarded Sigma Delta Chi's distinguished service award for **Len O'Connor's** narcotics series....**Ed Smith**, Chi ABC radio topper, departed for a two-week vacation on the Gulf....**John Gibbs** new member of NBC's newsroom scripting crew....WBBM gabber **Jim Conway** preemed an additional twice-weekly afternoon airer last week....Pure Oil has re-signed NBC's "News Time," featuring **H. V. Kaltenborn** and **Richard Harkness**, for another year....Chi CBS producer **Hooper White** will interupt his vacation to fly back to handle the **Ray Robinson-Rocky Graziano** fight pickup next Wednesday (16)....Sports Spieler **Tom Duggan** invading the haus frau field with a noontime strip on WMAQ, bankrolled by the Rutherford Sales Co.

Fifield Fall-Off

Hollywood, April 8.

Since he's been told he must work by a script which has been checked carefully beforehand, that ad libbing is nixed, and he can't identify himself with a church or religious group, the Rev. James Fifield, Jr.'s, TV b.o. draw has dropped to almost nothing on his KECA-TV shows.

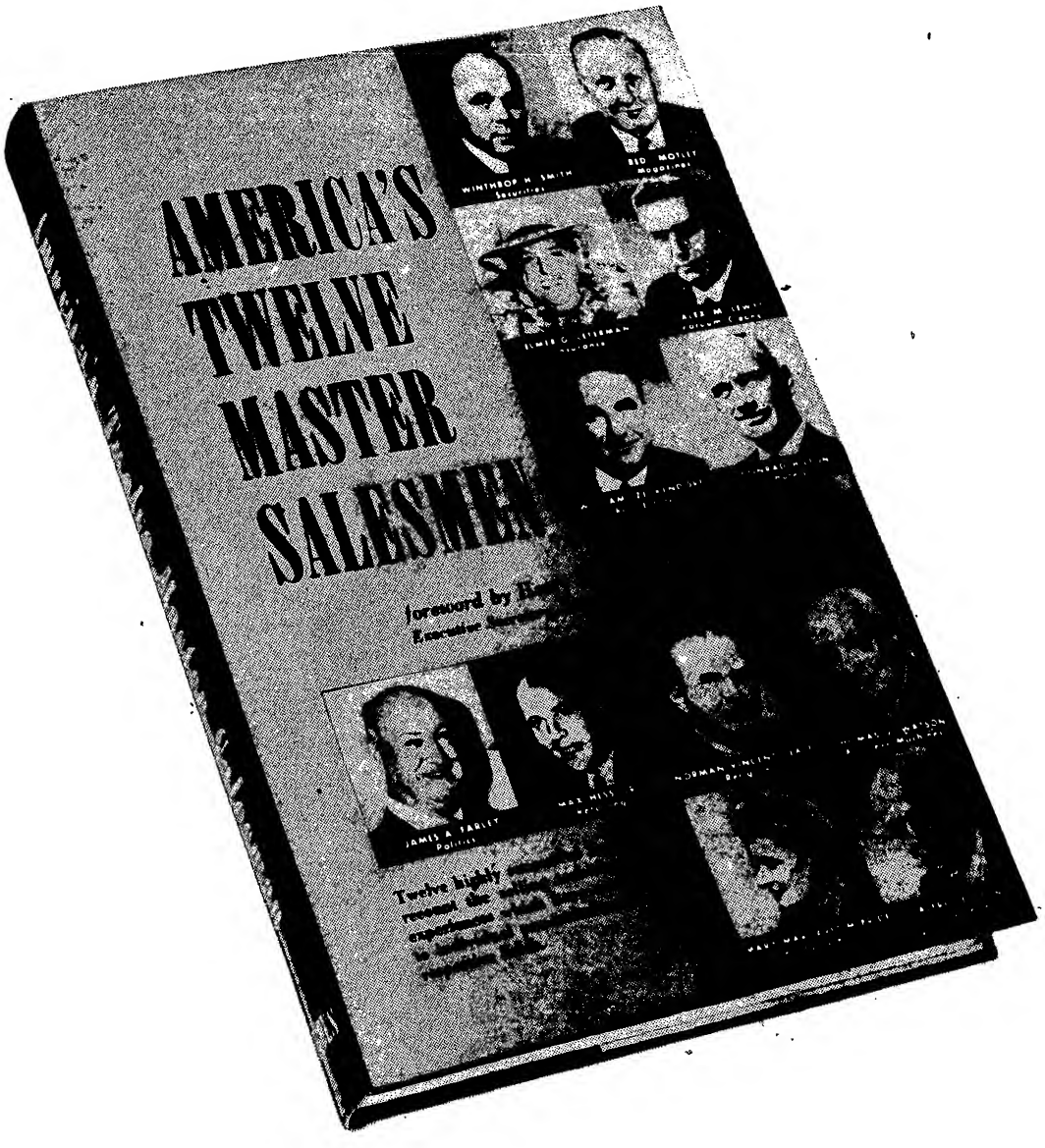
Channel put strings on the controversial minister because his "non-political" telecasts aroused considerable comment. First time Fifield was on, last Feb. 17, channel received over 350 letters. Last time around, he drew three.

U.S.-ANGLO 2-WAY TELECAST VIA FILM

London, April 8.

A filmed and recorded two-way exchange program between NBC and the British Broadcasting Corp., will be aired on the British TV network on April 30. This is the first time a program of this type has been teeveed in this country.

Program will be introduced by Romney Wheeler, NBC rep in London. It will include filmed sequences of Caledonian Market in London and recordings made in the lower East Side market in New York.



When it came to radio, there was only one choice

"Who is the top salesman in your field?" That was the question put to hundreds of executives by Forbes, distinguished publishing firm, in a recent informal poll.

The answers are now out, for everyone to read, in a fascinating new book, "America's Twelve Master Salesmen." Here, the greatest salesmen of our time — in real estate and retailing, cigarettes and securities—tell their secrets of getting results.

When it came to selling by radio. the master salesman turned out to be a woman . . . MARY MARGARET McBRIDE.

That's no surprise to Mary Margaret's millions of faithful followers . . . to her happy sponsors . . . or to ABC. First Lady of Radio, Lady Aladdin of Broadcasting, number-one miracle of modern radio—whatever she has been titled — Mary Margaret McBride is undoubtedly the greatest single selling force in radio history. She is believed and beloved as no other person in advertising.

Wouldn't it be wonderful if *you* could hire one of America's twelve master salesmen? It so happens, you can! Mary Margaret McBride is now available for sponsorship— local, regional or national—on all ABC Radio Stations except in the Chicago area! For details, get in touch with The ABC Cooperative Program Department.

America is SOLD on ABC

ABC RADIO

American Broadcasting Company

Television Chatter

New York

John Crosby will be pro critic and "Red Channels" co-publisher, Theodore C. Kirkpatrick will oppose the book, when Merle Miller's "The Judge and the Judged," a report on the effects of "Red Channels" and Counterattack on the trade, is discussed on "Author Meets The Critics" tomorrow (Thurs.) on DuMont.

Producer Max Liebman and stars Sid Caesar and Imogene Coca will be cited by the Pennsylvania Society for the Advancement of the Deaf for their work in furthering pantomime on NBC-TV's "Show of Shows." Trio will be presented with a sculpted pair of hands, suitably engraved, on the show May 10 . . . CBS-TV's Donald Davises (Dorothy Mathews) celebrating their 20th anni April 25, just 11 days after taking over production reins on "Studio One." . . . Robert Clear, formerly with Young & Rubicam, has joined the radio-TV department at Doherty, Clifford & Shenfield . . . Everett Chambers set for a feature role on NBC's "Kraft Theatre" next week Wednesday night (16) . . . Jack Bittner playing "Arun, the Mute" on "Medea Cup," slated for airing on NBC's "Goodyear Playhouse" Sunday (13) . . . Fedders-Quigan air conditioners picked up the Saturday editions of WCBS-TV's "Sports of the Night" and also pacted for participating spots in the same station's "Late Show." Agency is BBD&O.

Barbara Joyce to double in an acting-singing role on DuMont's "Plainclothesman" Sunday night (13) . . . Frankie Thomas, video's "Tom Corbett, Space Cadet," abandoning the scientification realm temporarily for a one-shot thesping job on CBS Radio's "Mr. Chameleon" tomorrow night (Thurs.) . . . Harvey's Seafood Restaurant has pacted to bankroll WABD's "Sportscope," 15-minute show featuring Guy Lebow . . . Johnny Olsen signed to emcee WOR-TV's "TV Auction Club," which preems tonight (Wed.).

Murray Jordan, WLIB disk jock, has added announcing chores on Bea Kalmus' WPIX stanza . . . NBC-TV's "Rootie Kazootie" has made a tieup with Gimbels, with the kid-viewers hunting for Easter eggs in the department store. Gimbel's is plugging the weeklong event with heavy newspaper ads. Airer, incidentally, moves from 10 a.m. to 5:30 p.m. Saturday (12) to permit a cross-country hookup . . . Veronica Lake and Bert Lytell guest on fourth anni show of ABC-TV's "Hollywood Screen Test" Monday (14).

Hollywood

Peter Godfrey has been inked to direct Ed Gardner's upcoming filmed "Duffy's Tavern," to be on NBC-TV's All-Star Revue May 31 . . . Gene Norman signed five-year pact with KHJ-TV, and is ankling KNBH. He began his cross-the-board stint on KHJ-TV this week, drawing salary plus participation . . . Gould Investment Co. of Beverly Hills signed 11-week pact for main boxing event on KECA-TV's Saturday night telecast from Legion stadium in Hollywood . . . Elmer Peterson News renewed for 52 weeks on KNBH by Carnation Co. . . . James Mason and his wife, Pamela, guest on Danny Thomas' NBC-TV show April 12 . . . "The Thin Blue Line," public service series featuring L. A. Police Chief William Parker, teed off on KNBH . . . Meglin Studios sponsoring "Meglin Kiddies," 15-min. show beginning April 12 on KLAC-TV . . . Allen Buckhantz set to produce Peter Potter's Party on KNXT . . . Charlie and Mary Davis returned to KHJ-TV with "Fishing Pals" series, sponsored for 26 weeks by Western Fishing Line Co. . . . TV director Bob Finkel handed seven-year contract by ABC-TV in Hollywood . . . Frank Cooper packaged new adventure series, "The Chase," for NBC-TV, with video phase, to be on film, to begin shooting in N. Y. in May . . . Frank Jaffray, fishing-hunting scribbler, packaged for teevee by Christ-Koplan Productions, and show teed off as 5-min. cross-the-boarder on KEGA-TV . . . Seaboard Home Improvement Co. inked 13-week pact for semi final fight on KECA-TV's Saturday night telecasts from Hollywood Legion stadium . . . Don Forbes has been named exec director of KLAC-TV . . . Betsy Mills launched new 15-min. show, "You Alone," on KTTV . . . KTLA v.p. Klaus Landsberg back from NARTB convention in Chicago.

Chicago

Fred Freeland, formerly with Paramount and Rauthrauff & Ryan's TV department, joined Kling Studios tele staff . . . WBKB's "Assembly," Armed Forces pub-service beaming emceed by Chief Petty Officer Joe Corey, plaqued by the Veterans Administration . . . Winifred Taft added to WNBQ's programming crew . . . Dick Hutter ankles his WGN-TV continuity post next week to report to Ft. Sheridan for another army hitch . . . William Jones, ex-Henri, Hurst & McDonald radio director, now Chi rep for the Charles Michelson AM-TV transcription and film outfit . . . WBKB scored a scoop Sunday (6) by lining up presidential aspirants Estes Kefauver and Harold Stassen for a special interview by Sun-Times columnist Irv Kupcinet and attorney Joseph Jacobs, WBKB news chief Ulmer Turner rode herd on the panel . . . Frank Kolar added to the Chi NBC-TV engineering staff . . . Dean Linger, Chi ABC promotion director, and wife off to Panama with the winners of the "Bob and Kay" contest . . . Harry Coon, former Muntz TV regional sales director, added to the WBKB payroll . . . General Cigar latched onto the Friday night chapter of Tom Duggan's sportscast via WNBQ . . . WGN-TV to telecast Easter Sunday Mass from the Holy Name Cathedral and will set up outside the church to lense the parade.

London

Easter week programs will include a series of Church services and talks on the meaning of Holy Week . . . Plays during the holidays will include "The Marvelous History of St. Bernard" by Henri Gheon to be produced by Michael Barry, and "The Green Hill" which Pamela Brown handling the production chore . . . Herbert Lomas and Beatrice Varley star in John Drinkwater's "Bird in Hand" which Dennis Vance is producing Sunday week (13) . . . a new TV series "Know Your Partner" tees off Monday week (14). Interesting couples and celebrities will be invited to the studio to answer questions about their partners . . . "Young Chippie" first teeveed in the kids' program in '48 and represented for adults a year later, comes back as an afternoon attraction on April 17. Joy Harington will be producing . . . A tribute to Leonardo da Vinci will be aired on April 15 in a program presented by Peter Thompson and Peter de Francia . . . Originally slated during the period of national mourning and consequently postponed, "Public Enquiry," featuring three prominent MPs from ri al parties will now be televised April 17.

Inside Stuff—Radio

Continuing its romancing of affiliates, NBC has come up with a plan for its exploitation unit to dispatch teams to help local outlets with the publicity-promotion problems.

Unit won't be able to guarantee that it will be available at any particular date, but where it can't send out staffers it will aim to work with the local operations to garner national press coverage, including wire service photos, trade press stories, etc.

New department, which is headed by Norman H. Pader, has just issued the first copy of an "Exploitation Bulletin," which includes news of program developments that lend themselves to local exploitation.

The New York State Radio Bureau distributed 1,667 spot announcements to 152 stations during the past year, the State Department of Commerce reported Monday (7). Covering 40 different State agencies, they represented "an estimated $1,000,000 worth of time" allotted by broadcasting stations as a public service.

One hundred fifty-nine scripts—4½ minutes in length—were distributed in the weekly radio packet. A total of 245 hours of program time was allotted by New York State radio stations to state government aircasts during the year.

Five Chi-area colleges have accepted the offer of WBIK, Balaban & Katz owned FM station operated by WBKB, to use the station for adult education programs. Institutions will each present 10 weeks of educational programs, starting next Monday (14) using WBIK's entire operating schedule from 3 to 9 p.m.

Each college will use the station one day a week for a specific course of instruction. Taking part are: U. of Illinois, Lake Forest College, Illinois Institute of Technology, Roosevelt College and Loyola.

WNBC, N. Y., has signed three new food chains to participate in its "Operation Chain Lightning," bringing the total of chains involved to 12.

"Lightning," which starts its second year May 1, has nine sponsors inked for the merchandising aids the NBC outlet gives them in the supermarkets. The participating sponsors are spending $1,500 weekly apiece.

N.O. AFRA Elects

New Orleans, April 8.

Roger Wolfe, WDSU spieler, was elected president of local AFRA unit at meeting in St. Charles Hotel Thursday night (3). Other officers are John Kent, WWL, secretary; Irwin F. Poche, Jr., WDSU-TV, treasurer.

Board is composed of Foodrich Flowers, WTPS; Bill Elliott, WNOE; Betty Hugh, independent, and Lee Grevemberg, legal counsel. Wolfe succeeds Jimmy Steele, WNOE, as president.

ABC on Summertime Audience Participation Binge to Plug Holes

ABC program veepee Leonard Reeg is auditioning several audience participationers for insertion in the web's afternoon lineup, as part of the summer overhaul and due also to cancelling of some afternoon soapers.

Among the packages being tried out is "That's My Baby," wrapped up by Ed Wolfe. Strip would feature paired contestants, each vying for prizes for an infant in the family Johnny Olsen is handling emcee chores.

"Balance Your Budget" is a Louis G. Cowan production, with Todd Russell pencilled in as quizmaster. Prize-seekers will be competing for coin to "balance their budgets." Another participationer being mulled is Dick Lewis' "Postmark, New York." Strip would be set in a mythical department store in Gotham, with dialers choosing a friend living in the metropolitan area to represent them. If the friend answers all questions correctly, he keeps the smaller prizes when the letter-writer gets the big one. If he muffs the final query, the smaller prizes go to the letter writer.

Reeg is also considering a reprise of "Ladies Be Seated," an ABC series which formerly was on the web. Jimmy Blaine, who has been vocalizing on "Stop the Music," is being tabbed as emcee.

CHI'S STORMY WMOR INTO RECEIVERSHIP

Chicago, April 8.

WMOR, plagued by a recurring series of management upheavals since it went on the air in 1949, has gone into receivership. Station has been off the air for the past two months and the FCC has been investigating the situation.

WMOR was launched with a capitalization of $104,000 by a group of veterans with the partial backing of restaurant owner Dario Toffenetti. Last fall he and a couple other stockholders sold their interests to attorneys Nathaniel Revel and Abraham Tietelbaum, giving them controlling shares.

Attorney Arthur Morse has been appointed receiver and will seek a buyer, or failing that, will sell the equipment piecemeal.

WELI in Negotiation For WBIB Takeover

New Haven, April 8.

What is regarded locally as a step to strengthen its bid for a TV permit here is the announcement by Richard W. Davis, general manager of WELI, that his station has signed an agreement to take over WBIB, New Haven's pioneer FM station.

Move has been sanctioned by WBIB stockholders but final acceptance awaits an okay from FCC, as well as stockholders of WELI.

COAST CBS-TV TESTS 5 SUMMER SHOWS

Hollywood, April 8.

Three shows for summer testing have been put in the works by Harry Ackerman, CBS-TV program topper in Hollywood. Ready to go before the cameras within the next few weeks are an hour rodeo, "Passport to Danger" and "The Amazing Mr. Tutt."

Assigned to the rodeo in the south part of town are Jack Donahue as director and Danny Dare, producer. "Passport" will star Cesar Romero in a mystery-adventure series to be filmed by Hal Roach.

★

San Francisco's TOP DAYTIME TV SHOW

KPIX

(CHANNEL 5)

DEL COURTNEY

TOPS IN RATING FOR 11th CONSECUTIVE MONTH

(TELEPULSE)

Mon. thru Fri., 3-4:45; Sun., 1:30-4:30

Now in Third Year in TV

Completing 2,000 Hours!

★

DEL COURTNEY AND ORCHESTRA

Now 16th Week — ST. FRANCIS HOTEL

7 NBC NETWORKS PER WEEK

★

Opening CLAREMONT HOTEL

Berkeley, Calif., April 22nd

WKZO-TV

OFFICIAL BASIC CBS OUTLET FOR

KALAMAZOO GRAND RAPIDS

VIEWED BY

54.7%

MORE FAMILIES THAN STATION "B"!

WRITE US OR AVERY-KNODEL FOR ALL FACTS

FETZER BROADCASTING COMPANY

KALAMAZOO

Journal-American
DAILY, 5 Cents. SATURDAY, 10 Cents
No. 23,414—DAILY SATURDAY, APRIL 5, 1952

Radio and TV:

Arlene Francis Queen of TV; Godfrey King

By JACK O'BRIAN

ADORNED in our best prize-giving costume (polo shirt and slacks) we herein rattle off this department's preferences as the Best in Television for the TV fiscal year 1951-52:

QUEEN OF TV: Arlene Francis; not quite so celebrated as Godfrey, Arlene has the same sort of performing range. She is the best lady panelist extant, a polished and handsome mistress of ceremonies, an actress of major capabilities when sock or buskin beckons, a lady who can converse with rare intelligence and with without ham or hokey tricks, with glamor and grace to spare, a Queen in the best light-hearted theatrical tradition.

KING OF TV: Arthur Godfrey; nothing, including bad flying weather that keeps him aloft in his plane during telecasts, sta... this royal funster from the co... completion of his appointed... rounds. Arthur emphasizes... style superiority ever... cluding the weeks ... Navy proving th... over age, h... tion for... King...

Thank You

JACK O'BRIAN

•
•
•

Arlene Francis

Exclusive Representative: MARTIN GOODMAN, 65 West 54th Street, New York, N. Y.

Femme Broadcasters

Continued from page 40

sorship boards, but to help the stations get the views of their consumers."

He advocated commercial sponsorship of public service programs. He asked the radio and television industries to provide funds to help schools and colleges to develop radio and television courses to better equip youth for careers in those media.

Dr. Aarnes suggested that radio and television stations sell colleges and universities time—in good segments—just like they would sell time to the regular commercial advertisers and help the schools prepare programs. "Then we will have real and effective educational programs," he added.

Need Public Relations

He said that both radio and television need to do an industry-wide public relations job" to inform people of the great job you are doing. You should tell your own story as well as you tell the story of the Red Cross or some other organizations."

Dr. Aarnes expressed the belief that "in the next few years we will find that 50% of selling on television will be done by women because they are better announcers than men—besides, they look nicer, too."

Other speakers at the banquet were Bette Doolittle, assistant to the TV director of the National Assn. of Radio and Television Broadcasters, who warned the audience to "work sincerely to make the new television code work so that we won't have censorship," and Geraldine Zorbaugh, acting general attorney and secretary ABC, who warned of the various legal pitfalls in radio and television.

A "Good Citizenship Project" was adopted at the business meeting Sunday (6).

The year-long project will be aimed at better informing the nation's women of their duties as citizens, according to Miss Henritte K. Harrison, radio-TV director for the YMCA, YWCA, ASPCA, and chairman of the special committee which formulated the project.

"The AWRT will furnish material that will enable our members to enlist active support and understanding of women in communities throughout the U. S. to better inform them regarding their citizenship responsibilities as women and how important they can be in the scheme of things," she said.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

Texaco-Berle To Bypass 1 in 4

While new contracts haven't been signed yet for next season, Texaco will trim Milton Berle's "Texaco Star Theatre" to three weeks out of four on NBC-TV starting in the fall. NBC will consequently be forced to find another bankroller to come in with a new show for the fourth stanza each month. Because of the tremendous audience pull Berle has established for the Tuesday night at 8 spot, however, it's expected that the web will have little difficulty in selling the hour.

Texaco move is seen as an economy measure, in line with a number of similar cutbacks effected by other TV sponsors during the last few months in trimming their hour shows to a half-hour or switching from weekly broadcasts to an alternate week setup. Kudner agency handles the Texaco account.

Steel Strike Threat Snags 'Theatre Guild' Origination From Ohio

Youngstown, April 8.

Threat of the steel strike was seen as the reason for postponement of the broadcast of U. S. Steel Co.'s "Theatre Guild on the Air" from the Stambaugh Auditorium in Youngstown Sunday (6).

U. S. Steel executives and other personnel had been in Youngstown working on the show for several months, and the company had planned to bring nearly 100 persons, including a supporting cast and technicians, to this city for the broadcast. More than 5,000 tickets for the afternoon and evening shows already had been distributed.

Instead of coming from Youngstown, the play, "The Silver Whistle," starring Jimmy Stewart and Diana Lynn, was broadcast from its usual origination point in New York at 8:30 p.m. Sunday, over the NBC network.

Memphis—Jack Brooks, program director of WHHM, is leaving because of illness. Bob Jones, news director, takes over program duties.

Women B'casters Name Doris Corwith as Prexy

Detroit, April 8.

Doris Corwith, supervisor of talks and religious broadcasts for NBC, was elected president of American Women in Radio and Television at the group's second annual convention. She succeeds Edythe J. Meserand, of WOR, New York, the organization's first president.

Other officers named are Dorothy Fuller, of WBET, Brockton, Mass., veepee of the Eastern area; Alice Freiberg, of WCYB, Bristol, Va., veepee of the Southern area; Elizabeth Marshall, of WBEZ, Chicago, veepee of the Central area; Molly Morse, of KGB, San Diego, Calif., veepee of the Western area, and Jane Dalton, director of women's programs for WSPA, Spartanburg, S. C., secretary-treasurer.

KMTV, U of Omaha TV College Course

Omaha, April 9.

KMTV and the Univ. of Omaha have made a deal for a series of six-week college courses to be offered on TV. Announcement was made last Saturday (5) by President Milo Bail of the municipal university and Owen Saddler, general manager of KMTV. First of the series is skedded to begin about April 26 and will be conducted by Dr. Wilfred Payne, professor of philosophy and chairman of the university's humanities department.

The television classroom will be aired in a choice morning quarter-hour time segment, Monday through Friday. First agreement will be for a 52-week hookup. Saddler says this pioneering movement in the mid-west is an experiment in teaching and in furthering of TV.

University now preparing an enrollment plan whereby any KMTV viewer may receive credits for viewing the TV classroom and passing special examinations. Other credits plans are pending.

TV Freeze Thaw

Continued from page 1

allocations, but provision for UHF rather than VHF channels for education in some major cities.

2. Preemption for education of the remaining unassigned VHF channels in Chicago, Boston, San Antonio, Birmingham and Dallas.

3. Reservation of VHF channels for education in the one-station markets of Pittsburgh, New Orleans, Memphis, Milwaukee, Houston, Tulsa, Nashville, Miami, St. Louis, Seattle, Albuquerque and Oklahoma City.

4. Provision for UHF educational stations in New York, Philly, L. A., Washington, Baltimore, Detroit, Omaha, Salt Lake City, Cincy, Columbus, Buffalo, Rochester, Norfolk, and many others.

5. Provision for four VHF and three UHF commercial stations and one VHF educational outlet in Denver, largest of the non-tele cities.

6. Provision for three VHF and two UHF commercial stations and one educational VHF channel for Portland, Ore., second largest non-tele city.

7. Handling of applications on a channel-by-channel basis and granting of permits without hearing where channel bids are uncontested, regardless of total number of applications from a community.

8. Resumption of processing of applications for new stations in 10 to 12 weeks following the thaw.

9. Shifting of channels by most of the 31 stations listed in the proposed allocations.

The plan represents a distinct victory for Commissioner Frieda B. Hennock, who aroused educational forces to organize in support of her demands for a set-aside of channels, VHF as well as UHF, for non-commercial outlets. The Commission's decision to reserve VHF channels in some 50 cities, despite protests by commercial applicants in some areas, reflected the FCC's dissatisfaction with the character of TV programming and its hope that educators will pave the way to higher standards.

ACLU-FCC

Continued from page 1

nists," Ralph de Toledano (co-author of "Seeds of Treason") and Ben Gitlow (ex-Communist leader now a confirmed anti-Red), from the demised "Cholly Knickerbocker" (Igor Cassini) stanza on WJZ, N. Y. The other broadcasters were accused of "refusing to permit performances by persons allegedly pro-Communist."

Complaint was prepared by James Lawrence Fly, former FCC chairman now member of ACLU board; John F. Finerty, ACLU board member, and Herbert Monte Levy, ACLU counsel. It was based on Merle Miller's "The Judges and the Judged" (see separate story).

ACLU complaint argued that blacklisting is "against the public interest" because it denies the public "the right to see or hear artists or their works because of irrelevant considerations." It stressed that the complaint was not filed on behalf of any individuals mentioned and that the latter were not involved in preparing the action.

Ask 'No Blacklist' Pledge

FCC was asked to deny license renewals to the defendants unless they pledge not to "discriminate upon the basis of alleged or real associations and beliefs, whether past, present or future" or to permit such discrimination by any advertiser or packager.

WPIX was charged with cancelling a series of 35-year-old Charlie Chaplin films. KOWL was accused of barring Rev. Clayton Russell. NBC was listed for allegedly cancelling the Weavers quartet from a Dave Garroway telecast and permitting Jean Muir to be dropped from "Aldrich Family" by General Foods. CBS was accused of cutting a dance by Paul Draper from a kine of "Toast of the Town" and DuMont was said to have nixed pianist Hazel Scott's show after her listing by "Red Channels."

ACLU letter raised three legal issues: (1) whether blacklisting is against the public interest; (2) whether licensees have "improperly delegated programming power" and then "improperly acquiesced in or endorsed blacklisting"; and (3) whether conditional renewal of licenses is appropriate. On the latter point it cited the FCC case against the G. A. Richards stations.

At a press conference yesterday, question was asked whether the ACLU complaint wasn't "weak" because it didn't include affidavits or other detailed evidence. Attorney Levy answered that complaints don't contain evidence and that the "proof could be furnished if a hearing is held and the ACLU gets power of subpoena."

Pat Frank's 'Night' As Davis' 'Studio 1' Teeoff; Slates Future Stanzas

In one of the first instances of a novel being adapted for television within a few weeks after its publication, Pat Frank's "Hold Back the Night" will be staged on CBS-TV's "Studio One" April 14. Date also marks the first "Studio" show to be produced by Donald Davis, who's replacing Worthington L. Miner, with the latter moving over to NBC-TV under a new long-term pact.

Davis, who had been exec producer in charge of all CBS dramatic shows, disclosed this week that he's coming onto "Studio" cold, with no backlog of scripts to work from. On the theory that he'll have fewer worries if he can be at least four scripts ahead, he'll set a Paul Gallico story, "Lilly, the Queen of the Movies" for the April 21st show, and "Montana Incident," a mine disaster story adapted from a factual account of an actual disaster, for the following week. After that will be Charlton Heston starring in "Captain-General of the Armies."

Davis will retain intact the CBS-TV production unit built by Miner for "Studio," including Paul Nickell and Franklin Schaffner as rotating directors.

Columbus—Mack J. Gilbert, Cambridge University grad, and Jack Hansen, formerly with the American Theatre Wing in New York City, have joined the directing staff of WTVN here.

Dewey Signs N.Y. TV Educ'l Bill

Albany, April 8.

Gov. Dewey signed Saturday (5) an Assembly Rules Committee bill establishing a temporary 15-member state commission to make a "comprehensive" study of the use of television for educational and cultural purposes and to survey the feasibility of a proposed statewide TV educational network of 11 stations. The measure, strongly advocated by the State Education Department, is a followup to the Board of Regents' proposal for a non-commercial web costing $4,400,000 and covering about 92% of the State's 14,000,000 population. The Regents would supervise the chain and coordinate programs.

The study commission, which will work on a $25,000 appropriation and report its findings to the Legislature next February, is to comprise Senate and Assembly leaders, a Regent, a member of the State University board of trustees, the State Budget Director, State Commerce Department Commissioner, and seven persons appointed by the Governor.

Public and private hearings, within and without the state, are authorized by terms of the new law.

Summer Break-In For Goodson-Todman 'Secret'

The Mark Goodson-Bill Todman package team, which has made a specialty of panel shows, has come up with another entry in association with CBS-TV for a potential break-in on the web this summer. Titled "I've Got a Secret," the half-hour series will be pitched to bankrollers as a prospective summer replacement for about $9,500.

Format will have a moderator, not yet selected, and four panelists who will be divided into two two-man teams to compete against each other. Guest from the studio audience will whisper a "secret" into the ears of the moderator and the home viewers will also be let in on the secret, via a superimposition or some other means. Panelists must then ask questions, which can be answered by only a "yes" or "no," and the first team to crack the secret wins a prize.

Milwaukee—William Jones, formerly with the Kaufman ad agency in New York, has joined the WISN sales staff.

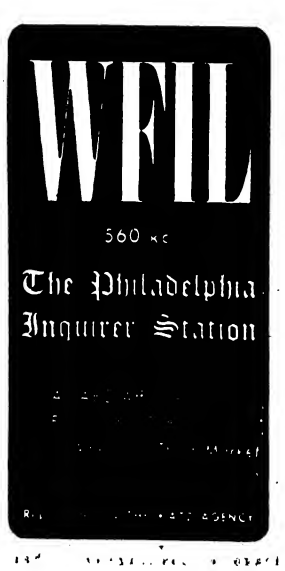
Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.



De MAN in DeMANd

MERRILL E. JOELS
Actor-Announcer-Narrator
Radio - TV - Stage
Commercials - Spots
Slide Films - Kiddie Discs
Trick Voices
MUrray Hill 8-6600

FOR YOUR T.V. FILM DEP'T
17 years experience, top N.Y. commercial film studio. Executive, salesman, director, writer, producer. Special know-how with budgets and schedules. Highest references, 39 and married, with two children.
Ready to organize or assist in your T.V. film plans.
Box V-10964, Variety,
154 West 46th Street, New York 36

RADIO-MUSIC QUIZ:

Who does the music for "DREAM HARBOR"—Heard Mon., Tues., Wed., on ABC?

See Page ????

GI in Korea Among 1,000 TV Hopefuls In Lamb's Script Contest

Columbus, April 8.

More than 1,000 applications for entry into WTVN's television script contest were received by the Edward Lamb station when the deadline arrived on April 1. Contest offers $1,000 for the best script. Only those who made application to enter are eligible. All who applied must have scripts in by July 31.

Applications were received from 43 states, one from London, and another from the Korean war front. A number of manuscripts have already been handed in.

Radio Reviews

Continued from page 46

make a very interesting, informal and educational program.

Opener was a wise choice, in Thoreau's "Walden." With such literate but down-to-earth participants as Dr. Lyman Bryson, as chairman, and Joseph Wood Krutch and Edwin Way Teale, as guests, the book was used as jumping-off point for pertinent comments on present-day civilization, leisure, reading, education and philosophy.

Talk was always cloaked in plain language, never complex or erudite. Bryson made a hep, literate moderator, feeding questions well and guiding the discussion securely. Krutch, drama critic and Columbia prof, and Teale, author of "North With the Spring," had things to say and a way of saying them.

Guests discussed Thoreau's philosophy on nature, on civilization, on simplified living, on the encumbrances of a complex modern society, and branched off from there. Krutch thought Thoreau had had quite an argument, that there came a point of diminishing returns, when one paid too high a price for what we call conveniences. Teale thought that as civilization got more complex, nature got away from a man, and that it was necessary for us to get back to primary sources.

There was more of this, in intriguing fashion. A serious but deftly-handled subject, ideally suited for a late Sabbath morn.

Bron.

Radio Followup

"Theatre Guild of the Air," U. S. Steel's hour-long NBC dramatic show, came up with only a mildly amusing program Sunday night (6). Evening's bill was an adaptation of Robert McEnroe's "The Silver Whistle," a 1949 Broadway presentation of the Guild.

Although film stars James Stewart and Diana Lynn attempted to inject some snap and dash into the comedy, it nevertheless emerged as a quiet excursion into a home for the aged devoid of real belly laughs. Supporting cast, which included Parker Fennelly and Eric Sinclair, among others, helped give the piece an authentic atmosphere.

Play of this nature, it would seem, depends more upon visual values than the voice alone. A quizzical expression, a leer, or a countenance of one of the aged, changed from a reflection of resignation to a feeling of joy, can only partially by transferred to the dialer by the spoken word.

Stewart did his customary good job in handling the role of a 40-year-old tramp who became an inmate of a welfare home under false pretenses. But even his excellent interpretation of the author's lines failed to get more than a chuckle out of the varied situations. Likewise, Miss Lynn tried hard in the romantic spot with only varying success.

Moreover, several announcements by gabber George Hicks that U. S. Steel prez Benjamin Fairless would make an address on the threatened steel strike immediately following program tended, to some extent, to make "The Silver Whistle" merely a stage wait for the Fairless talk.

New Orleans—Rick Adams, radio vet, Wednesday (2) assumed duties as new general manager of WJMR. He is now in throes of reorganization. Adams came here from Chicago. New staff additions include Dick Barron, announcer, from Don Lee network, and Harry Gage, Juilliard Music School grad, as disk jock.

Bill Protects Missouri Broadcasters on Libel

Kansas City, April 8.

The approaching political campaigns heighten the importance of a bill passed by the Missouri House April 2 to protect radio and television broadcasting companies from possibly libelous material of campaign talks.

Since the broadcasting companies do toot have the right, under regulations of the FCC, censor political material, and since they are required to give equal time to each party, relief from the threat of libel was sought and sparked by radio interests here. The bill was passed last Wednesday in a matter of minutes without debate.

The bill then went to the governor, and is expected to receive his signature in routine fashion.

Cleveland—Russ Carlyle started a half-hour show on WXEL, Monday-through-Friday, with show featuring his band, songstress Gloria Gale and Mike Caranda. Sidney Nadler has been named film director at WXEL . . . Danny Landau has been sold for a five-minute "Sports Scene," 11:05 p.m. sportscast on WNBK, for American Radiator and Standard Sanitary Corp. with Axelband, Brown & Gardner handling the TV account.

MPLS. RADIO UPBEAT AS SPONSORS RETURN

Minneapolis, April 8.

While TV points a problem for radio here as elsewhere, station KSTP, which has television as well as AM-FM, reports that a number of important advertisers are "returning" to radio and several new big ones just have been lined up.

The fact that there are two TV station outlets in the Twin Cities hasn't prevented Sears Roebuck from just buying heavy AM saturation and from Hills Bros. Coffee from upping the number of its radio spots from five to 20, for example, according to Joe Cook, KSTP promotion and sales manager. Hills, he says, returned to radio last year.

Utah Baseball Coin

Salt Lake City, April 8.

For the fourth consecutive year Utah Oil Refining Co. and Utah Power and Light Co. have picked up the tab for broadcast of Pioneer League baseball games over Intermountain Network's KALL in Salt Lake, and KLO in Ogden. Deal was inked by Lynn L. Meyer, web sales veepee and Gillham Agency, with the nut running to about $46,000.

TV's Cost-Per-Thousand

Continued from page 41

And, as always, it is the buyer who ultimately sets the price."

Davis crystal-balled that the time-and-talent nick for a weekly nighttime half-hour in tele might soar to $5,000,000 a year. "But," he added, "we are not going to pay that price unless we get our money back, and a good profit besides." Only leaders in the mass-consumption field may be able to afford such a price tag, and others will use low-cost tele or other media with less coverage and less impact, he forecast.

Prices Will Come Down

However, if even the "big boys" cannot afford TV, Davis opined, they won't buy—and the price will come down. Nets will put the screws on the high-priced packages, and their tags will come down.

"But I'm sure this will not happen," Davis said. "Even if none of us are today certain whether TV is two, three, four or more times as potent as any other medium, and thus worth far greater cost, all of us before long will have conclusive proof from our own experience. Then we will be sure what is the right rent to pay for advertising greater shows. It's up to us to determine what is the right rent, because TV is the only medium where you can show them and tell them at the same time."

In other talks, Arno H. Johnson, J. Walter Thompson, v.p., said that advertising and selling are needed to build markets that can absorb increased production; McCann-Erickson, v.p. J. N. Reagan touted the advantages of Hollywood vidpix production over live TV; Benton & Bowles, v.p. C. A. Pooler urged merger of Standard Audit & Measurement Service with Nielsen Coverage Service; and L. O. Brown, Dancer-Fitzgerald-Sample v.p., said radio is being "short-changed" by research services that fail to cover out-of-home and secondary set listening.

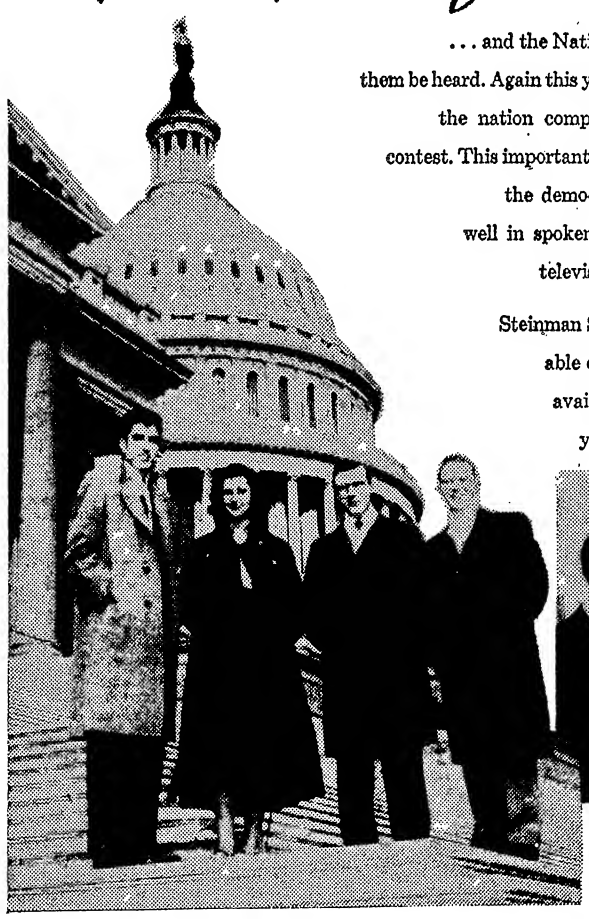
Peoria—John Leslie, presently assistant manager and program director of WDGY, Minneapolis, moves to WMDB, Peoria, as program director April 16, according to Charles Caley, g.m. of WMBD. Leslie joined WDGY five years ago, and previous to that was news director of WOW, Omaha.

Robert K. Richards, Chairman, National Voice of Democracy Committee, and Director of Public Affairs of the NARTB, whose enthusiastic and vigorous leadership of the contest is reflected in the gratifying increase of contestants from 30,000 to over one million in the five years since the contest began.

Youth speaks for Democracy

. . . and the National Association of Radio and Television Broadcasters lets them be heard. Again this year . . . more than a million high school students throughout the nation competed in the NARTB Voice of Democracy fifth annual contest. This important competitive event encourages young people to think about the democratic form of government, and to express its philosophy well in spoken words. The contest also furthers the use of radio and television for such expression—freely and in the public interest.

Steinman Stations salute the Voice of Democracy Committee and its able chairman, Robert K. Richards. They pledge the continued availability of their broadcasting and television facilities to the young men and women who "Speak for Democracy."



The four co-equal national winners in the Voice of Democracy Contest meet President Truman.

The winners—

Dwight Clark, Jr., aged 18, from Fort Collins, Colorado

Mara Gay Masselink, aged 16, from Burlington, Iowa

George A. Frilot, III, aged 17, from New Orleans, Louisiana

Thaddeus S. Zolkiewicz, aged 17, from Buffalo, New York

WDEL AM FM TV Wilmington, Delaware	WKBO Harrisburg, Pennsylvania	WORK York, Pennsylvania
WGAL AM FM TV Lancaster, Pennsylvania	WRAW Reading, Pennsylvania	WEST Easton, Pennsylvania

STEINMAN STATIONS

Clair R. McCollough, General Manager

Represented by

ROBERT MEEKER ASSOCIATES

Chicago • Los Angeles • San Francisco • New York

CIRCLING THE KILOCYCLES

Greenville, S.C.—Dave Moss, program director of WESC, Greenville, has added two men to the announcing staff, Fred Huckman, previously with WOOK and WTUX, Washington, and Hugh Jarrett, announcer and vocalist from Nashville.

Dallas—H. W. (Bob) Bumpas, veepee in charge of programming and production for Liberty Broadcasting System, resigned to join the Texmen Corp. of Dallas. Prior to joining LBS, he was manager of KOAT, Albuquerque.

Salt Lake City—Nat Berlin, former head of continuity for KALL, hsa been named head of radio and television for Adamson, Buchman and Associates. Agency recently absorbed Ad-Craftsmen, second oldest agency here.

Minneapolis—Robert N. Wold, WTCN promotion manager for the past year, has resigned to become sales-service and merchandising manager for CBS station WBBM, Chicago. Prior to joining WTCN he was with Knox Reeves Advertising, Inc., local agency, and had done radio work with KROC, Rochester, Minn.

Denver—On Good Friday (11), Ray Perkins will again, for the sixth consecutive year, program Handel's "Messiah" in lieu of his usual popular record show on KFEL. The two full hours of the show (2:30-4:30 p.m.) will be devoted entirely to the oratorio.

Minneapolis — According to the terms outlined to the FCC, whose approval is being sought, the $425,000 deal for a Twin Cities business men group's acquisition of WDGY from the Stuart Investment Co. of Lincoln, Neb., involves purchase of a $330,000 Twin Cities group's note from the seller at a discount, for $250,000—$160,000 cash and $90,000 in six-year 4% notes, and purchase of all the Twin Cities group's stock from Stuart for $175,000, to be paid in six years, with 4% interest . . . Stewart MacPherson, WCCO (CBS) announcer, off for England to answer a lawsuit brought against him by Maurice Winnick, London theatrical agent, who alleges MacPherson is still under contract to him and owes him a percentage of his earnings. MacPherson asserts the oral agreement with Winnick was terminated before he, MacPherson, came to the U. S. in 1950 . . . WTCN-TV has cancelled out Celanese Theatre April 16 for the Robinson-Graziano championship fight . . . For the present, WDGY doesn't contemplate appointment of a successor to John Leslie, assistant manager and program director, who resigned to assume similar duties at WMBD, Peoria, Ill. . . . . Dick Horning, WTCN news staffer, former member of the U. S. foreign service in the Far East, addressing local luncheon clubs on "The War of Ideas in Asia" . . . Betty Ann McCall, local 13-year-old accordionist, in New York to appear on the Ted Mack and Paul Whiteman TV network shows.

Pittsburgh—Burt Harris has resigned from the WDTV director staff and Vic Skaggs is now guiding Bill Brant's daily hour-long "Studio Control" program . . . Eugene Koen, formerly of the Blaw-Knox Co., has joined the WCAE sales staff . . . Hamburg Bros., RCA-Victor distributors here, have renewed "Si Steinhauser's Scrapbook" on WJAS every Sunday night at 10:45 for another year. Steinhauser is the veteran radio-TV editor of the afternoon Press . . . Rosey Rowswell and Bob Prince off for New Orleans to broadcast eight of the Pirates' exhibition games over WWSW, four from that city, two from Memphis and another pair from Washintgon . . . David Greggory, former Pittsburgh boy, writing the new Doris Day radio show over CBS . . . Mead Mulvihill, KQV announcer, and his wife have a late summer date with the stork.

Kansas City—Arthur B. Church, Jr., has been named administrative assistant of the Midland Broadcasting Co., which owns and operates KMBC here and KFRM, Concordia, Kans. Announcement was made by Arthur Church, Sr., president and founder of the two stations.

Minneapolis—Radio and TV station KSTP has added to its staff announcer Paul Denault from WCOW, South St. Paul, and news writer Don Wright, formerly in the Duluth Herald and News Tribune editorial department. "Sports Hot Seat," WTCN-TV show that has a panel of St. Paul sports writers sparing no punches while firing questions at guest sports celebrities, had a "ladies' day" for the first time, with four woman, instead of the usual males, submitting to the queries. The quartet comprised a professional ice skater, a professional wrestler and prominent golfer and tennis player.

Minneapolis—As of April 1, TV sets installed in the Twin Cities area numbered 321,400, compared to 318,200 on the first of the preceding month, according to KSTP-TV. Latter's operations have reached a new high of 116¾ hours per week . . Earl A. Peterson resigned as Montgomery Ward's major appliance division manager to join the TV and radio station WTCN sales staff . . . Further expanding its TV news service, KSTP's latest strip is a quarter-hour at 12:30 p.m. Monday-thru-Friday with one of its ace personalities, Bill Ingram, starred.

Pittsburgh—WPIT has added an evening disk-jockey show for Jay Michael in addition to his morning and afternoon platter-spins . . . Roy Ferree, manager of WHOD, has appointed Rev. Charles Tame, of "The Happiness Hour," director of religious programs for the station . . . Jim Westover, KDKA announcer, vacationing in Chicago and Ed Schaughency and John Stewart are dividing his station assignments . . . Duquesne Brewing Co. bringing Denise Darcel here to guest-star on its teevee "Starlight Revue" program over WDTV next Wednesday (16) . . . Kaye Leslie, TV actress, making her debut with the Pittsburgh Playhouse in "Voice of the Turtle" . . . Announcer Bob Lloyd handling "Coffee With Carol" on Channel 3 until its present commitments run out. Carol Mansfield had to retire under doctor's orders.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

DON McLEOD
STAR SALESMAN for you
on WJBK!
Considered one of Detroit's top commercial men, Don McLeod has a tremendous appeal to the housewife. His mid-day stint of music, news and chatter cuts into a big slice of the 5-billion dollar Detroit market. McLeod's smooth commercial treatment and engaging personality can put your message across for sure-fire sales results.
WJBK-DETROIT
TOPS IN MUSIC—NEWS—SPORTS
National Sales Headquarters:
488 Madison Avenue, New York 22 • Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

TV Savings in New Plastic Props, Sets

New development in plastic manufacture, which is expected to save considerable money for television networks and their sponsors, was unveiled this week by NBC-TV, which has video rights, and Studio Alliance, set-building outfit which designed it. Web has already started to build sets, props and other items from the new plastic.

Besides being extremely light in weight, which in itself will cut down on trucking and handling charges, the plastic is also virtually indestructible. As a result, according to NBC staging services chief Ben Webster, props built with it can be used over and over. If a prop does get broken or marred, it can be repaired at a fraction of the cost of repairing those made of wood, papier mache and other compounds used previously.

Number of other advantages to be found in the new material, known as reinforced plastic, were cited by Wade. It's waterproof, fireproof and warp-proof and can also be repainted repeatedly in different colors. Props molded from the new plastic showed up in much greater detail on a TV monitor than similar ones made of wood. In addition, the plastic can also be flexible for use in costuming.

Material can be made translucent, with color impregnated as desired, or it can be made transparent for the building of "crystal" chandeliers, etc. As an indication of its uses, NBC has cast some antique vases in the plastic. To rent the original museum pieces would be exorbitant but the replicas look as well on the viewing screen and can also be stored for repeated usage.

CBS' 'Listen While You Work' Promotion Drive As Soap Opera Come-On

On the assumption that radio now needs round-the-calendar promotion, CBS this week launched a fullscale campaign to plug its daytime soap operas, pegged to the housewife-slanted theme of "Listen While You Work." In preparation is a campaign to boost summer listening, titled "Summertime—When the Listening Is Easy," which is slated to break next month.

Web's program promotion chief, Charles Oppenheim, pointed out that the networks usually saved up their ballyhoo for one big splash at the end of the summer to plug the new fall season. Now, however, it's realized that radio must be plugged 12 months a year. As a result, the CBS soaper campaign will run through the end of May, giving way to the summer listening pitch which will carry through August. At that time, the web will launch its usual fall campaign.

CBS has sent out to its affiliates a hefty promotion kit on the soap opera theme, including ad mats, photos, newspaper stories and suggested radio spots. Web finances the ad-publicity aids, but will not share in the cost of affiliates' advertising. Web will also promote the campaign via on-the-air plugs on sustaining shows, plus a series of recorded star spots on each of the 14 soapers now on the CBS daytime schedule.

NARTB

Continued from page 37

so many words it's generally assumed that few, if any, new stations will get on the air this year. Fact that most of the applications will require city-by-city hearings and with the agency under-staffed with only seven examiners will cause the processing to move at a snail's pace, Walker said.

TV 'Confessions'

Television pretty much took over the final day of the convention, what with Walker's speech, and the preceeding morning "Confession Session" which featured 10 video veterans recounting the hazards and benefits of the sight-plus-sound medium. Such matters as amount of space needed, labor dealings, rate structures, programming schedules and equipment necessary for the embryonic station were given a full airing in one of the most productive "brass tacks" panels of the entire conclave.

That the arrival of video into a market has an effect on radio was candidly admitted by a couple of AM-TV operators. Walter Damm, general manager of WTMJ and WTMJ-TV, pointed out his tele plant grossed $2,196,000 last year as Milwaukee's sole station but AM biz is off this year. Local revenue is holding up but national spot is down 16%, while network coin is about 22% lower. Harry Bannister, who is departing his general manager post at WWJ and WWJ-TV, Detroit, next week to join NBC, pointed out that WWJ's revenue is down 20% in a three-station tele market.

Windup panel featured a debate between attorneys James M. Landis and Louis Waldman on the matter of whether congressional hearings and judicial proceedings should be televised. It was Landis' position that they should be, to give governmental and judicial processes the widest possible dissemination to inform the public. Waldman, as chairman of the New York State Bar Assn.'s civil rights committee, argued that the use of radio and TV in such hearings is a dangerous infringement of personal rights.

TV 'Immorality'

Continued from page 40

fore a vote of the House membership. He said he was hopeful, however, that the resolution will be approved soon. The House leadership, he said, is behind it.

Gathings said he has been studying the question of immorality of TV programs for two years. He is particularly concerned with films on crime which are shown on TV and their effect on children. Even though such programs have a "crime does not pay" theme, he said, they portray scenes of lawbreaking, shooting, thievery, etc., which have a bad influence.

Gathings said he has discussed this subject with FBI chief J. Edgar Hoover and that the latter has indicated agreement with his views.

The Gathings resolution provides for a committee composed of equal representation from the Judiciary, Interstate Commerce, and Post Office Committees (three from each) and three from the general membership of the House. The Committee would look into radio and TV programs containing "immoral or otherwise offensive matter, or place improper emphasis on crime, violence or corruption." It would also be required to determine adequacy of existing laws in eliminating such broadcasts and promoting higher standards for programs.

The Committee would be authorized to hold hearings this summer and make recommendations to the present Congress.

Felton's 'Ladies Day'

Happy Felton, who emcees two baseball shows on WOR-TV, N. Y., will produce "Ladies Day," a quarter-hour stanza which will follow his post-game "Talk to the Stars" airer. Indie hopes to get show on the air when the Brooklyn Dodgers' season starts.

Talent hasn't been selected yet, but WOR is considering Bud Palmer and Fred Robbins for the stint which will feature interviews with women athletes and femme viewers.

Emily Kimbrough As Margaret Arlen's Sub

Emily Kimbrough has been pacted as two-week replacement for Margaret Arlen on the latter's cross-the-board radio show via WCBS, flagship station of the CBS web in N. Y., starting Monday (14). Miss Arlen is heading for England and Scotland to tape interviews with British government dignitaries for playing on the show when she returns.

Sam Slate, WCBS program chief, accompanies her on the junket. During her sojourn abroad, Miss Arlen will do a two-way hookup from London with Harry Marble in N. Y. Jean Porter is to sub for Miss Arlen on her cross-the-board show via WCBS-TV.

Tele Followups

Continued from page 42

been some talk that the series may shift to film before the end of the season, but that hasn't been definitely decided yet. Sylvia Sidney starred in "Experiment," indicating the series can still follow its "star system" even in a half-hour version.)

Hammill's story dealt with a femme medico, who had come up with a serum to cure a new disease afflicting American soldiers in Korea. She worked a deal for a convict to volunteer as a human guinea pig to determine whether the serum was safe for humans but, when the prisoner turned out to resemble her own son, who had been killed in Korea, she couldn't go through with it and so took the serum injection herself. Naturally, it worked and she completely recovered.

Miss Sidney turned in a competent performance as the medico, with her tight-lipped method of acting a natural for the role. Alan Marshall was good as her colleague and Terry Becker came through with a fine thesping job as the convict. Larry Fletcher was equally good as the prison warden. Producer-director William H. Brown, Jr., carried the show off nicely, except for the contrived flashback technique which tended to be confusing. Glenn Osser's score backed the action neatly. Durward Kirby again handled the Schlitz commercials, which have been cut to one main blurb at the half-way point in the new half-hour version.

San Antonio—Pat Boyett is scheduled to join the staff of KEYL-TV here as chief announcer. He was formerly with KONO and KTSA and newscaster and announcer.

Eileen BARTON
Guest Appearance
"KEN MURRAY SHOW"
CBS-TV April 12th
Coral Recording Artist
Direction: MCA

GREENWICH, CONNECTICUT
Waterfront property, choice acreage, suitable modern ranch or contemporary; exclusive estate section; offered below cost.
ANN MILLER, Real Estate
Old Greenwich 7-2696

TOP DRAWER
NEGRO DISC
JOCKEY AVAILABLE
BOX Y-54452
VARIETY, 154 W. 46th St., N.Y. 36

Answer to—
RADIO-MUSIC QUIZ:
MURRAY ROSS
directs the music for "DREAM HARBOR" on ABC—10:15 p.m.

Talent Agencies Knocking Themselves Out Scouting 'Eccentric' Songsters

With an eye on the high-riding newcomers who've stepped into the bigtime via disclicks, talent agencies are double-alerting their staffers to be on the lookout for vocalists with unusual and eccentric styles. In an interoffice memo sent around one of the agencies recently, the record department head pointed out that "straight" singers are losing ground on all show biz fronts to the "voice with an odd sound."

Although record company artist and repertory toppers have managed, in the past, to create "sound" via waxing gimmickry, there is now little chance for a "straight" singer to nab a record pact. The memo pointed out that the a.&r. toppers don't want to gamble on anyone who doesn't fall into the "new sound" groove.

Agencies point out that it's just anther cycle in the recording field. Last year every agency and record man was looking for "a Mario Lanza type," while this year Johnnie Ray is setting the vogue. As long as records continue to build the earning capacity of a performer, one agency man said, we'll have to give the record companies the kind of singers they want.

Report Juke Operator Trying to 'Organize' Cincy Jocks for 'Fix'

Cincinnati, April 8.

VARIETY story last week about New York publishers and major diskers putting the finger on Cincy area payola situation created a big stir in music and radio circles at this end. All three dailies grabbed the story.

Payoff denials were general until Mary Wood, Post radio columnist, reported the trade rumor that a jukebox operator was trying to organize local disk jockeys for the fix, with himself in the in-between spot. She stated that one of two diskers who discussed the plan with her and "begged me not to use their names;" said "the guy behind this deal is tough. I don't want a bomb tossed into my house."

The femme columnist opined that if the "ugly story" had the remotest possibility of being true, "it is high time the radio stations do a little investigating."

Printed denials of the New York charges were made by officials of four stations and these jocks: Will Lenay, Jack Remington, Nelson King, Rex Dale, Paul Dixon, Don Davis and Walter Phillips. Other diskers were not contacted.

Charles Kanter, head of the Cincinnati Automatic Phonograph Operators Assn., was quoted as saying the payola reports "just aren't true." He also writes tunes, one of which, "Just Believe In Me," recently was recorded with "Goody, Goody," a revival, on the other side. Platter-spinners here gave the Kanter number a whirl and made varying reports on reaction of listeners.

Charles Topmiller WCKY manager, asserted that the station's music librarians, not the jockeys, line up the record shows.

CORNBALL MUSIC NETS STONE 74G IN YEAR

Hollywood, April 8.

Corn-off-the-cob capers of Cliffie Stone, who specializes in music played country style, have netted him about $74,000 the past year. Stone's breakdown of sugar shows he grossed $140,000 from his video program on KLAC-TV, netting $39,000 the past year; gets $15,000 for an hour-long cross-the-boarder on KXLA; his Central Songs pubbery grossed $25,000, netted $6,000; for personal management of Tennessee Ernie, the country singer, he drew $8,000; and his Capitol waxings brought in about $6,000.

Stone, who began with Stuart Hamblen in 1934, gambled his last $2,000 two and a half years ago by buying time for two programs on KLAC-TV; but before his first telecast he had nabbed Gold Furniture for sponsor of the show, and he's had the same angel since. Package price for the hour-long, weekly program is $2,700.

Shaw's 'Don Juan' Begins Disking By Drama 4

Cutting sessions on the First Drama Quartet's rendition of George Bernard Shaw's "Don Juan in Hell" opus are slated to begin this week in New York at the Columbia Records studios under the production aegis of Col exec vice-prexy Goddard Lieberson. The quartet comprises Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead.

It's the first time, incidentally, that the Shaw estate has okayed a commercial recording of a Shaw work.

SPA, Top Pubs Resume Confabs On Problems

In an effort to clear up several persistent writer-publisher problems, the Songwriters Protective Assn. and a group of top publishers will resume their confabs next Wednesday (16) in New York. Previous conclaves, held early in March, were not productive of concrete results but SPA execs are optimistic that something positive will still come out. Meetings are being held in a wholly amicable atmosphere.

Two major problems facing the huddles are payments to songwriters for lyric magazine inclusions and how far back SPA should be entitled to go in its audit of the publishers' books. Several pubs have asked for a five or six-year deadline in a move to block SPA from combing through their entire histories.

All decisions made at these sessions will be of a recommendatory nature only, since the writers must get approval from the full SPA council and the pub reps must get an okay from he board of the Music Publishers Protective Assn. Latter then will request its member firms to follow the interpretations agreed on at the joint meetings.

M-G-M Packages Pops on Long-Play

In an effort to widen its long-play platter market, M-G-M Records has begun packaging its pop releases on LP disks. The LPs, which'll be compiled periodically, will include eight of the diskery's top pop sides. New series will be labelled "Pop Parade."

The pop packaging plan already has been initiated by Capitol, Columbia and RCA Victor. Companies expect to nab that part of the record-buying market which owns 33 rpm attachments only with the new LP records.

M-G-M's initial "Pop Parade" release includes etchings by Fran Warren, Bill Hayes, Art Mooney orch, Ted Straeter's orch, Tommy Edwards, the De Marco Sisters, Alan Dean and LeRoy Holmes orch.

Hub Jazz Spot Veers To Folksong Talent

Boston, April 8.

The solid biz pulled by Josh White during his recent stint at the Storyville Club has resulted in Boniface George Wein departing from his usual showcasing of jazz vocalists, progressive and Dixieland groups to spot several more exponents of folk lore.

Currently, Sam Gary, a protege of White's is splitting the bill with John Carradine and Johnny Windhurst's Dixieland band. The Weavers are slated for stanza starting April 20th with Shoshanah Damari inked for the following week.

U.S. Music Files 40G Antitrust Suit Vs. BMI

U. S. Music filed suit in Federal Court last week against Broadcast Music, Inc., charging violation of the Sherman antitrust act. Publishing firm, which had been a BMI member since 1949, alleges that BMI owes the firm more than $25,000 on performance payoff.

Pub is also asking for $15,000 in damages.

Small Pubs Set Own Deals With Indie Diskers

Problem of small publishers in getting their songs on major record labels has grown to such an extent during the past few months that many of the pubs are beginning to record their own tunes or make deals with the small disk companies to assure at least a single wax version. These pubs are willing to gamble their own coin for a platter because they hope they'll be able to hypo a disk jockey ride that'll force the major diskers to get on their tune.

Although the vet publishers are running into the same waxing difficulties, situation is confined to the smaller pubs only because their income is usually limited to the current plug number. With major diskers recording about 10% of the 100 new tunes that are submitted weekly, the indie pub has decided to buck the shutout by investing his own monies to get a recording.

In the past few months several pubs have cut their own tunes with pickup orchs and vocalists and have followed up with personalized disk jockey promotion to get the record aired. In some instances, the deejays have built so much interest in the tune in local areas that major company distributors have pressured their diskeries to rush out a release of the number.

Along the same lines, the pubs are using the indie disk label to get their tunes heard. They're making deals with the indies to pay for all or part of the recording session for a waxing of their tune. They figure it's worth the outlay because a platter still remains their most effective medium of song plugging.

Major companies, meantime, are becoming increasingly wary of distributor reports that a tune is breaking out on an unknown or small label in special areas. Before hopping on the song, they're investigating possibilities of an unnatural hypo which may have been caused by payola or favoritism.

CAP REISSUES SERIES OF STANDARD HITS

In a move to streamline record dealers' inventory, Capitol Records has initiated a special reissue series of its standard platter clicks. Cap disks, which are more than a year old and have had at least a 200,000 initial release sale, are put into reissue so that retailers will always have the diskery's hits available.

Although retailers are only asked to stock up with one 45 rpm platter and one 78 rpm disk of each reissue, Cap sales execs report that the plan has brought in at least 100,000 more sales on the reissued waxing. They've discovered that there's a steady market for etchings which were made several years ago.

Top sellers in Cap's reissue series have been Les Paul's coupling of "Lover" and "Brazil," Tennessee Ernie's etching of "Anticipation Blues" and "Shotgun Boogie," and Pee Wee Hunt's workover of "12th St. Rag" and "Charleston." So far Cap has reissued 72 platters which the sales department has cataloged as the "1600 series."

Warren, Morris to Europe

Among the flock of music industryites heading for Europe this month are Coast writer Harry Warren, publisher E. H. (Buddy) Morris and his attorney, Lee Eastman.

Jack Mills, Mills Music prexy, is going Coastwards this week.

Film Exhibs Veering to BMI For 'Lull' Music in ASCAP Brushoff

Efforts of the American Society of Composers, Authors and Publishers to collect a nominal fee from film theatres using intermission and exit music are being nixed by exhibs, who are switching to Broadcast Music, Inc., and public domain tunes. Under the antitrust consent decree, which bars the former seat tax on exhibs as performance fees for music synchronized on pix, ASCAP is entitled to ask for licensing arrangements on houses playing tunes aside from film exhibition purposes, such as live shows and incidental record music.

As part of its aggressive program of getting its catalog maximum showcasing, BMI has been cooperating with exhibs on drawing up programs for the incidental disked music used in theatres. BMI has made available a flock of its current hit tunes for this purpose without charge although permission has to be obtained. In addition, BMI has been drawing up musical programs composed of its own tunes plus the p.d.'s which are being made available to exhibs.

About 150 indie exhibs in the New York area are already taking advantage of the BMI offer and using the planned programs. Local exhib organizations, moreover, have been cautioning exhibs against playing ASCAP tunes since that makes them eligible for a licensing arrangement. New England and Indiana exhib associations are also listing the available BMI tunes in the monthly bulletins to members.

Special attention is being paid by these organizations to drive-in theatres that play recordings during the concession break.

Grean Sells Masters Of His Co.'s 1st Disks to M-G-M

Charles Grean, former RCA Victor pop artist and repertory chief now running his indie Comet Records label, has sold the masters of his company's first platter, "I Don't Mind" and "Smokin' and A'dreamin'," to M-G-M Records. "Mind," also written by Grean, has been breaking for a hit both on the Comet label and on the Trudy Richards' version for Decca.

M-G-M has also pacted Grean to produce four more sides with The Street Singers, vocal group featured on the Comet release. Combo is managed by Grean and Jimmy Leyden.

RCA Reported Breaking With EMI In Britain

London, April 8.

A further shakeup in the British disk industry setup is anticipated shortly in wake of reports that RCA Victor, which distributes here through His Master's Voice label, an Electrical & Musical Industries affiliate, is on the verge of breaking with EMI. Such a development would go a long way in undermining the position of EMI as one of the dominating British platter companies, British Decca being the other top company.

EMI has already lost important footing in the disk field with the recent exit of Columbia Records in the U. S. from its distrib and exchange deal with EMI. Columbia switched to a pact with the Philips Co., electronic equipment manufacturers of Holland, which has been making a bid in the European platter market. Once Col's deal with Phillips is put into the works, the latter company will enter the British market with Columbia's catalog, the largest in existence in the long-play field.

Lewis Plays Hometown First Time in 40 Yrs.

Circleville, O., April 8.

Ted Lewis, born in this Pickaway County community, whose name he seldom fails to mention, will come home to perform for the first time in 40 years on April 25. Lewis has agreed to bring his musicians to Circleville that day to play a benefit in the county fairgrounds coliseum. All proceeds will go to Berger Hospital and Ted Lewis Park.

This will mark the first time since he has become famous that Lewis has played in his hometown. In honor of the event Mayor Ben Gordon has declared April 25 as Ted Lewis Day, the town will be decorated, city council will hold a special session and the town's Ohio National Guard unit will take part in the celebration. Lewis is a lifetime honorary member of the council.

Special '51 Henderson Disk Gets Col Release

A recording of a special 1951 Martin Block show on WNEW, N. Y., in benefit for the then-ailing arranger-bandleader Fletcher Henderson, will be issued by Columbia Records on a 12-inch long-play platter this summer. Disk will feature the old Benny Goodman trio, including Gene Krupa and Teddy Wilson, and several members of the old Goodman band, for which Henderson arranged.

Except for the artists' royalties, which will go to Henderson, platter is being handled as a regular commercial enterprise, with publishers of the standard tunes used in the set getting the regular 2c rate.

Hub Hot for Hillbillies; Capacity Crowds Pays $1 For Cider Cutting Sesh

Boston, April 8.

An indication of the extent of folk music's popularity in the Hub area was demonstrated Friday (4) when a near-capacity crowd paid 75c and $1 to attend a recording sesh of WCOP's Nelson Bragg and his "Hayloft Jamboree" at the 2,700 seat Symphony Hall. Program is aired nightly over the station and affair was plugged almost exclusively via air mentions although a one-shot newspaper ad appeared in one of the local dailies.

While none of the barnyard units appearing had any national rep, the enthusiasm of the cornball music fans was comparable to that generated at the occasional jazz concerts held there. This was the second "jamboree" sponsored by the station, the previous one, held three weeks ago (resulting in a sellout) at the smaller 1,000 seat New England Mutual Hall. Another clambake is skedded by the station for April 25th, presumably at Symphony Hall.

PUB WAILS HIS 'CRY' INFRINGED BY 'TRY'

Hollywood, April 8.

Mello Music, publishers of "Cry," have squawked to Central Songs Co., Hollywood, for publication of its parody, "Try," written by Stan Freberg and Ruby Raksin and waxed by Freberg for Capitol Records, claiming the takeoff is an infringement, and "unfair competition."

Central publisher Cliffie Stone has offered Perry Alexander of Mello, in N. Y., a split down the middle for publishers' royalties on "Try," but hasn't been given a reply yet on his suggestion. Mello beefed at satire of Johnnie Ray's version of "Cry."

Hoagy's Ft. Wayne Date

Fort Wayne, April 8.

Indiana-born Hoagy Carmichael will be soloist for the pop concert by the Fort Wayne Philharmonic Orchestra next Tuesday (15) in Quimby Auditorium, under direction of Igor Buketoff.

Orchestra will play two of Carmichael's songs, and accompanied by a drummer and string bass, he'll present a half-hour specialty.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Bob Eberly: "Tattle Tale"-"Anything That's Part Of You" (Capitol). Since his recent comeback, Bob Eberly has been saddled with mediocre material but in "Tattle Tale" he gets a solid chance to climb into the hit lists. It's a novelty rhythm item with a catching beat and clever lyric. Eberly swings it out brightly against a snappy background. Reverse is an okay ballad, also delivered neatly but with only moderate chances.

Mary Small: "A Beautiful Waste Of Time"-"Didja Ever" (King). "Time" is an okay ballad entry which could move out via Mary Small's slick piping. Miss Small, who steadily impresses as a top entry in the femme disk sweeps, gives this side a pleasing, relaxed vocal. Vic Mizzy's orch supplies a good production framework. "Didja Ever" has an attractive bouncy lilt and rates plenty of spins.

Eileen Barton: "To Be Loved By You"-"Wrong" (Coral). Eileen Barton has a potent side in "Loved By You." It's a driving rhythm number which she socks over with an infectious gaiety that enhances its jock and juke values. Miss Barton changes paces on the Coral flipover for fair results.

Lisa Kirk: "I Thought Of You Last Night"-"Look Up" (Victor). Lisa Kirk is another warbler who has needed only the right material to break through. "Last Night" could be it, a class ballad rendered in excellent style by Miss Kirk with a superb baskground by the **Dave Terry** orch. Flip is a mediocre tune in a folk format that's become over-familiar in the last couple of years.

Martha & Liz Tilton: "Am I In Love?"-"There's A Cloud In My Valley of Sunshine" (Coral). Coupling of tunes from the Paramount film, "Son of Paleface," by the Tilton Sisters has excellent chances for solid jock and juke spins. "Love" is a sprightly item which the Tiltons deliver with a captivating charm. Cute lyric and catchy melody should keep it high on the lists for some time to come. Reverse, a cornball grooved effort, fits into current market pattern. **George Cates** orch backs up snappily.

Georgia Gibbs: "Kiss Of Fire"-"A Lasting Thing" (Mercury). Based on a well-known tango theme, "Kiss of Fire" is a neat pop adaptation along the lines of "I Get Ideas." Georgia Gibbs rides it with plenty of steam and could drive it into a big etching for jocks and jukes. "Lasting Thing" is a slower-paced ballad with a fine melodic line that could build into an impressive entry.

Nellie Lutcher: "That's How It Goes"-"Keepin' Out Of Mischief Now" (Capitol). Nellie Lutcher gets the pulse of the current pop market with her dramatic delivery of "Goes," a number with standout potential because it's also designed to the going pattern for click tunes. **Billy Daniels** also socks across "Goes" with lots of power on the Mercury label. On the Capitol flip, Miss Lutcher gives one of her more typical workovers on the old standard, **Harold Mooney** orch backing up with suitable drive.

Freddy Martin Orch: "Am I In Love"-"Wing-Wing Tonight" (Victor). **Merv Griffin**, Freddy Martin band vocalist, socks over "Love" in surefire style with an important assist from the instrumental-choral arrangement. Tune, from the Paramount pic, "Son of Paleface," is a snappy rhythm novelty with a clever underlying idea. Reverse, also from the same pic, is in a more conventional groove with fewer chances although Martin's crew and Griffin give this tune an attractive commercial framework.

Cy Coleman: "In A Little Spanish Town"-"South" (Decca). "Spanish Town" gets a strong push toward a comeback click via Cy Coleman's topflight keyboard etching. Coleman hits the 88 with deft fingerwork and musical inventiveness. It's a solid cut which should get a good ride on the coinboxes. Coleman is equally effective on "South," again bringing verve and imagination to an oldie.

Gene Ammons: "I'll Walk Alone"-"Old Folks" (Decca). Riding on the click revival, "I'll Walk Alone," Gene Ammons offers a solid sax interpretation that should break away in areas where the instrumental is more important than the lyric. Ammons' smooth sax work hits with impact and builds the ballad into an exciting platter. Bottom deck displays more of his firstrate reed technique.

Platter Pointers

Capitol has packaged an excellent sampling of circus music as belted out by the Ringling Bros and Barnum & Bailey Band, batoned by **Merle Evans**, in a long play platter "Circus Parade."... **Connie Haines** has a good side in "It's So-Long and Good-Bye To You" (Coral)... **Larry Fotine** orch gives "Wonder" on the King label a rhythmic ride... **Louis Jordan** has a fair novelty item in "Never Trust A Woman" (Decca) ... **Woolf Phillips** orch creates excitement in "Dancing Bells" (Coral) **Francis Craig**, who clicked several years ago on indie Bullett label with "Near You," reprises the number for good results on Decca... **Victor Young** orch has a fine side in the theme music from the Paramount pic, "A Place In The Sun" (Decca).

Doris Day and **Guy Mitchell** team up with only fair results on "A Little Kiss Tonight" and "Gently Johnny," latter being an adaptation of an old folk ballad (Columbia). . . . **The Balladeers**, an appealing choral group, impress with their inital cuts for Victor, "I Wish I Was Single Again" and "Goodbye Little Girls". . . . On the same label, **Ralph Flanagan** orch scores with a solid instrumental on "Baltimore Rag" . . . **Sarah Vaughan** is in her best form on "If Someone Had Told Me" and "Corner To Corner" (Columbia) . . . **Pete Daily Chicagoans** beat out some fine jazz sounds in "North" and "China Boy" (Capitol) . . . Also in the jazz vein, **Roy Eldridge's** trumpet gets a fair workout on "Easter Parade" and "I See Everybody's Baby" (Mercury).

Standout western folk, polka, religious, blues, rhythm, etc.: **Jimmy McPhail**, "You Can't Imagine" (Victor) . . . **Jess Willard**, "Cadillac Blues" (Capitol) . . . **Gene Parrish**, "Screamin' In My Sleep" (Victor) . . . **Carl Story**, "When The Pearly Gates Swing Open" (Mercury) . . . **Neal Burris**, "There's No Reason" (Columbia) . . . **Roy King**, "Then You'll All Be Mine" (Mercury) . . . **Faron Young**, "Tattle Tale Tears" (Capitol) . . . **The Carlisles**, "Tennessee Memories" (Mercury) . . . **Ray Price**, "Talk To Your Heart" (Columbia) . . . **Curley Williams**, "We've Come A Long Way Together" (Columbia).

Serkin Digit Burn Snarls Philly Concert, Disking

Philadelphia, April 8.

Benno Moiseiwitsch acted as pinch-hitter for the injured Rudolf Serkin as piano soloist at the Philadelphia Orchestra's weekend concerts (4-5). Serkin, whose hand was burned in Montreal when a match-book ignited, was forced to cancel the engagement when a finger failed to heal in time.

Moiseiwitsch was heard with the Philadelphia ensemble in the Rachmaninoff Second Concerto, and conductor Eugene Ormandy had to make a quick switch of the entire program for the new guest star. Principal losers were the orchestra men, who were slated to record for Columbia Sunday (6) the Brahms First Concerto and the Beethoven Third Concerto, which Serkin was to have performed here.

Mpls. Symph Launches $250,000 Fund Drive

Minneapolis, April 8.

Minneapolis Symphony orchestra will pay less than half of its own $400,000 way next season and contributions will have to make up the difference. Orchestra earnings are estimated at $150,000 from ticket sales, record royalties and tours. The drive to raise the remaining $250,000 from contributions started this week.

During the past two years, costs have increased and revenues declined, according to orch officials. During the 1948-49 season, it cost $38,000 less, for example, to run the orchestra, and record royalties were higher and touring expenses lower. In recognition of the orch's problems, the Minneapolis Musicians Union has withdrawn a demand for a $15-a-week salary increase which would have added $34,000 to the 1952-53 season expense total.

Bourne Adds Haber

Spearheading publishing firms' drive for stronger plugging on remotes and TV, Bourne Music last week added Bert Haber to its contactman staff.

Haber was formerly with Ted Mack Music, [illegible]

Best British Sheet Sellers

(Week ending March 29)

London, April 2.

Unforgettable ..... Bourne
Always Our House.. Connelly
Mistakes ..... Wright
Cry ..... F.D.&H.
Little White Cloud.... Lennox
Slow Coach ..... Sterling
Saturday Rag ..... Fields
Domino ..... Leeds
I Wanna Say Hello.... Sterling
Loveliest Night Year F.D.&H.
Down Yonder ..... Feldman
Why Worry .... Macmelodies

Second 12

Only Fools ..... Sun
Won't Live in Castle Connelly
Enchanted Eve.... Williamson
Rollin' Stone..... Kassner
Love's Roundabout Cinephonic
At End of Day..... Chappell
Be my life's Companion Morris
Because of You ..... Dash
Tell Me Why..... Morris
Charmaine .... Keith Prowse
At Last ..... Pickwick
Oodles of Noodles..... Cox

Band Review

CHUCK FOSTER ORCH (11)
With Eddie Allyn, Deloris Randall
Hotel Muehlebach, Kansas City

It's been a couple of years since Chuck Foster was seen in this deluxe dinner room of the Muehlebach. Biz during the pre-Easter season is moderately good, about all that can be asked under the circumstances. Crew is well rounded to the music in the Foster fashion and carried a good share of entertainment in its own right.

Instrumental setup features the reeds with alto lead, Foster sometimes chiming in to make a fifth reed with his tenor and clarinet. There are also a pair of trumpets, trombone, drums, piano and string bass, with Bobby Reed doing featured work on the ivories. As he has for several years in the midwest area, Foster goes in strong for the most dansable rhythms and a wide variety of tempo, with Latins, novelties, pops, and generous sprinkling of established faves and show tunes.

In the vocal department, he is well set up with Eddie Allyn doing featuring work in baritone stylings and blonde Deloris Randall to chirp on ballads and show tunes. Foster adds his own vocals now and then, and between the three of them a lively show is presented a couple of times during the evening.

The 20-minute show opens with some "Annie Get Your Gun" tunes, Allyn, Foster and Miss Randall giving the songs creditable treatment. Pianist Reed has an inning to lead out on "Cumina" with strong backing from the band for the only instrumental entry. Eddie Allyn warbles "As Time Goes By" and "I'll Get By" in his very listenable stylings. Foster takes over for a Ted Lewis routine, complete with top hat and clarinet and patter. Show is a pleasant interlude of the evening.

Following its three weeks here crew is off for one-nighters and then heads south. *Quin.*

Disk Jockey Review

BOB REID
55 Mins.; Mon.-thru-Fri., 8:05 p.m.
Participating
WGRC, Louisville

After hitches at local stations, and air spots at other midwest outlets, including a several months sustaining spot on CBS originating in New York, Bob Reid has completed the cycle and is back with his own disk show on WGRC, Mondays through Fridays, for just short of a full hour nightly.

Reid, baritone vocalist, has a well-rounded set of pipes for the vocals, which he intersperses between spinnings. Has a smooth way with a lyric, and comes over nicely with the recorded backgrounds. His chatter is friendly, and his ether approach to the home dialers is folksy but not too gabby. His previous activity as a band vocalist, and front man for touring bands, stands him in good stead as he gives interesting bits of info about the numbers, orchs, and his hep line makes for interesting listening. At show caught, Reid had Les Paul and Mary Ford as guests. Threesome had a nice time chatting about various angles of the record biz, all adding up to a sparkling air sesh.

Reid's choice of records is not slanted, he apparently selects waxings for good general listening, mixing the old with the new. Played a Glenn Miller record, sandwiched between newer numbers, to give the show a change of pace, notch level. [illegible] Wied.

Lack of Standout Song Hit Nationally Seen Key to Overall Lag in Sales

With music business way off for the past several weeks, trade execs are tracing the current sales lag to the absence of any standout hit to draw the customers into the stores. While several numbers are selling strongly, no single entry has stepped out as pacemaker on a national scale, a sure tipoff on a smash hit.

"Wheel of Fortune" is closest to meeting the bill as a cross-country click but even this tune is hotter in the east than it is in other regions where other tunes are favored. Such tunes as "Blacksmith Blues," "Anytime" and "Slow Poke" are also getting heavy regional play without being able to dominate the overall picture.

While other tunes such as "Pittsburgh, Pennsylvania" and "A Guy Is a Guy" are also showing sales strength, the rank-and-file numbers are being hit by the trade's failure to come up with a number like "Tennessee Waltz," which lifted business across the board.

Terps Into Trailers

Niles, O., April 8.

The Tri-Lan Ballroom at McKinley Heights, near here, built after World War II, has been purchased by the Fruehauf Trailer Co., which is converting the building into a factory branch.

Firm plans to move its Youngstown branch to the new quarters by early May.

Another Robbins Son Joins Paxton Pub Co.

Marshall Robbins, Jack Robbins' son, who has been working on the Coast recently as a disk jockey promotion man, joined George Paxton's music firm in N. Y. this week as a songplugger.

Another son of Jack Robbins, Howard (Buddy) Robbins, also works at Paxton Music as general professional manager. Both sons left the elder Robbins shortly after the latter's partnership deal with Ed Kassner.

Songs With Largest Radio Audience

Survey Week of March 28

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Anytime	Hill & R
Ay-round the Corner	Frank
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
Come What May	Shapiro-B
Cry	Mellow
Did Anyone Call	Remick
Gandy Dancers' Ball	Disney
Glorita	Life
Honest and Truly	Lion
How Close	Life
I Could Write a Book—*"Pal Joey"	Harms
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I Talk To the Trees—*"Paint Your Wagon"	Chappell
Marshmallow Moon—†"Aaron Slick"	Famous
Noodlin' Rag	BVC
Oops—†"Belle of New York"	Feist
Perfidia	Peer
Peter Cottontail	Hill & R
Please Mr. Sun	Weiss-B
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Tell Me Why	Signet
Trust In Me	Advanced
Until (Anema E Core)	Leeds
Wheel Of Fortune	Laurel
Would You—†"Singin' In the Rain"	Robbins

Second Group

Always	Berlin
At Last	Feist
At Last At Last	Duchess
Believe It Beloved	Broadway
Dance Me Loose	Erwin-H
Doesn't Make Sense To Me	Beacon
Forgive Me	Advanced
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
Homing Pigeon	Shapiro-B
I Wanna Love You	Finburgh
I Wanna Say Hello	Johnstone-M
I'll See You In My Dreams—†"See You In Dreams"	Feist
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Little White Cloud That Cried	Spier
Play Me a Hurtin' Tune	Pickwick
Silly Dreamer	Witmark
Silver and Gold	Blue River
Slow Poke	Ridgeway
Tulips and Heather	Shapiro-B
My Love	Life

Top 10 Songs On TV

Anytime	Hill & R
Be My Life's Companion	Morris
Closer You Are	Morris
Cry	Mellow
I Whistle a Happy Tune	Williamson
Manhattan	Marks
Please Mister Sun	Weiss-B
Slow Poke	Ridgeway
Tell Me Why	Signet
Wheel Of Fortune	Laurel

FIVE TOP STANDARDS

April Showers	Harms
Because Of You	Broadcast
Easter Parade	Berlin
Lady Is a Tramp	Chappell
You'll Never Walk Alone	Williamson

† *Filmusical.* *Legit musical.*

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING APRIL 5

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Kay Starr (Capitol)	Wheel of Fortune
2	3	Leroy Anderson (Decca)	Blue Tango
3	4	Four Aces (Decca)	Tell Me Why Perfidia
4	2	Johnnie Ray (Okeh)	Cry Little White Cloud Please Mr. Sun Brokenhearted
5	5	Ella Mae Morse (Capitol)	Blacksmith Blues
6	7	Ray Anthony (Capitol)	At Last
7	6	Eddie Fisher (Victor)	Anytime Tell Me Why Forgive Me
8	9	Doris Day (Columbia)	A Guy Is a Guy
9	..	Les Baxter (Capitol)	Blue Tango
10	..	Guy Mitchell-M. Miller (Columbia)	Pittsburgh Penn.

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Wheel of Fortune	Laurel
2	2	Blue Tango	Mills
3	6	Blacksmith Blues	Hill-R
4	5	Anytime	Hill-R
5	3	Tell Me Why	Signet
6	9	A Guy Is a Guy	Ludlow
7	4	Cry	Mellow
8	7	Please Mr. Sun	Weiss-B
9	..	Perfidia	Peer
10	..	Pittsburgh Pennsylvania	Oxford

VARIETY 10 Best Sellers on Coin-Machines Week of April 5

1. WHEEL OF FORTUNE (8) (Laurel)	*Kay Starr*	*Capitol*
2. BLUE TANGO (7) (Mills)	*Leroy Anderson* *Les Baxter*	*Decca* *Capitol*
3. AT LAST (3) (Feist)	*Ray Anthony*	*Capitol*
4. TELL ME WHY (14) (Signet)	*Four Aces* *Eddie Fisher*	*Decca* *Victor*
5. A GUY IS A GUY (1) (Ludlow)	*Doris Day*	*Columbia*
6. BLACKSMITH BLUES (3) (Hill-R)	*Ella Mae Morse*	*Capitol*
7. PERFIDIA (1) (Peer)	*Four Aces*	*Decca*
8. COME WHAT MAY (7) (Shapiro-B)	*Patti Page*	*Mercury*
9. ANYTIME (12) (Hill-R)	*Eddie Fisher*	*Victor*
10. CRY (14) (Mellow)	*Johnnie Ray*	*Columbia*

Second Group

PITTSBURGH PENNSYLVANIA (Oxford)	*Guy Mitchell-M. Miller*	*Columbia*
BE ANYTHING (Shapiro-B)	*Eddy Howard*	*Mercury*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.* *Kay Starr*	*Coral* *Capitol*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney* *Mills Bros.*	*Columbia* *Decca*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray*	*Columbia*
BERMUDA (3) (Goday)	*Bell Sis.-H. Rene*	*Victor*
TULIPS AND HEATHER (Shapiro-B)	*Perry Como*	*Victor*
LITTLE WHITE CLOUD (13) (Spier)	*Johnnie Ray*	*Okeh*
PLEASE MR. SUN (Weiss-B)	*Johnnie Ray*	*Columbia*
STOLEN LOVE (5) (Parliament)	*Eddy Howard*	*Mercury*
TIGER RAG (4) (Feist)	*Les Paul-Mary Ford*	*Capitol*
GARDEN IN THE RAIN (Melrose)	*Four Aces*	*Decca*
TENDERLY (E. H. Morris)	*Rosemary Clooney*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songpluggers' Extra Choruses

By VINCE WILLIAMS
(*WJZ, N. Y., Disk Jockey*)

Most commonly used "pleas" by songplugger to the disk jockey, musical director and bandleader:

"I need one more to make the sheet."
"The tune is breaking big in Fairbanks, Alaska."
"My boss will fire me if I don't get your plug."
"My song just made the rack."
"This song will make the artist."
"My song sold 1,000 copies today."
"This song is really selling in Cincinnati."
"Whatever you do, don't curve me."
"This song will make you a big man."
"You're the first to play this song." (Oh, Yeah??)
"The song finished No. 1 on the sheet last week."
"You don't know what this means to me."
"Your show is really great"...(Your theme song??...Oh, I missed that part.)
"This song will be a bigger standard than 'Stardust'."
"Would you like Joe Doakes for a guest...he does a great job on my song."
"When can we get together for dinner or lunch?"
"You told me you cleared my song, but it didn't show in the clearance."
"What show, fight, ballgame or movie would you like to see?"
"I know you don't like the song, but just this once, please?"
"We're going off the song...but...can you give it just one more shot?"
"Every label is covering this song."
"This song is so pretty...it makes me cry."
"I saw you on TV the other night...you were terrific."
"Let me tell you about the old days of songplugging."
"What do you 'Johnny-Come-Latelies' know about music, anyhow?"
"What do you mean you don't like the song...Joe Disk-Jockey picked it No. 1."
"This song is moving like a cyclone in the midwest."
"Sure the song's a 'turkey'...but I have to make a living, don't I?"
"Please play the song...help ease the pain of my ulcers."
"Let me show you what the trade papers think of the song."
"This is our 'Drive Week'...give the song a couple of shots, huh?"
"It isn't a drive, but we want to keep the song moving."
"This song will make the 'Hit Parade'."
"I know you don't have a lot of air time...and you don't like the song, but just play ONE CHORUS!!"
"If you can't play it...please mention the title!!"
"I also have another song...we're not working on it now...we're just experimenting with it to find its potential...but if you get the time and feel like it...give it a shot."
"I don't want to pressure you like the other boys, but this song will really make your show. By the way...how's the family?"
"You told me you'd have my song on your show, but you didn't play it, I figured you'd run out of time...so give it a couple of shots next week?"
"Everyone says you're the greatest guy in the business."

Gilbert Back to Coast

L. Wolfe Gilbert, chairman of the Coast writers committee for the American Society of Composers, Authors and Publishers, planed back to the Coast yesterday (Tues.) after attending a series of classification committee hearings for the past couple of weeks. Main point on the committee's agenda is still a discussion of the proposals to amend the current 60-20-20 payoff plan.

Committee has been at work on a revised plan for more than a year-and-a-half without coming up with any specific recommendations. It's felt now among some ASCAP execs that the new payoff plan is here to stay despite sporadic squawks from the ranks.

Vidpix Chatter

Continued from page 30

is slated for end of April start . . . **Frances Rafferty** emerges from three-year retirement from films for role in "Big Town," produced by **Jack Gross** and **Phil Krasne** at General Service for Lever Bros. . . . **Marcia Jones** has femme lead in "Racket Squad" vidpix shooting at Hal Roach studios . . . **Ralph Cattell**, v.p. of Jerry Fairbanks Productions, left on business trek to Indianapolis . . . **Mona Freeman** and **John Hudson** are starred in "Meet the Little Woman," Revue Productions' telepic rolling at Eagle-Lion studios, **Norman Lloyd** directing . . . **Jack Mahoney**, the "Range Rider" in vidpix, left on a 20-city personal appearance tour, and returns for his next Columbia picture May 6 . . . Jack Chertok Productions will shoot 52 "Lone Ranger" series at General Service studios . . . **Gayle Gitterman** will produce "The Dramatic Hour," four-segment, hour-long series for **Hal E. Roach**, with shooting date skedded May 19 at the Roach lot. Roach is now putting polishing touches on recently finished "The Children's Hour," four-segmenter starring **Maureen O'Sullivan**.

Coast Palladium Mulls Switch To Vocalist Policy

Hollywood, April 8.

Hollywood Palladium, longtime dance band stronghold on Coast is mulling a policy change to add name singles, especially vocalists. Spot pitched a four-frame deal at Liberace, pianist, starting June 17, concurrent with the Benny Strong orch stand. Spot is also seeking Johnnie Ray for October and Frankie Laine for November.

Palladium toyed with the same idea three summers ago, but while using single singers along with orchs, did not use names of potency of those now sought.

Terpery Monday (7) inked deal with Tommy Dorsey for a five-week roost starting May 13 at guarantee and percentage. It's his first stand there since December, 1943. Since then he's confined local bandstanding to his own spot, Casino Gardens, Ocean Park, which he bought in 1944. He has sunk a total of $350,000 into Gardens, which was shrouded more than a year.

Jimmy Dorsey precedes T.D. into Palladium Tuesday (15), following current stand of Buddy Morrow. After Strong, Hay Anthony comes in for four frames, starting July 15, followed by Les Brown.

Disk Ives' London Concert

London, April 8.

A complete recording of Burl Ives' Royal Festival Hall concert tomorrow (Wed.) is to be taped.

Ives' recordings are normally distributed through Decca, which, it is understood, will be offered this complete version of his London show.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING APRIL 5

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regi-nally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH						MIDWEST						FAR WEST					TOTAL POINTS
						N.Y.	Boston	Atl. City	D.C.	Hartford	Albany	Lawrence	Phil.	Rochester	Baltimore	Cambr'ge	Rome	Ware Mass.		Atlanta	K.C.	L'ville	Tampa	San Ant'o	Savan'h	Chi.	Dearborn	Milw'kee	Cleve	Pitt.	Mpls.	L. A.	Denver	Des M'nes	Fresno	S. F.	
						Jack Lacy—WINS	Jay McMasters—WMEX	Bill Brabson—WFPG	Jerry Strong—WMAL	Ross Miller—WTIC	Paul Flanagan—WTRY	Bob Perry—WLAW	Dan Curtis—WIP	Mort Nusbaum—WHAM	Jackson Lowe—WWIN	Ed Penney—WTAO	Lou Barile—WKAL	Pete Ward—WARE		Bob Watson—WSB	Jim Lantz—KCMO	John Gale—WINN	Pat Chambura—WFLA	Bob Jenkins—KONO	Stan Friedman—WTOC	Myron Berg—WCFL	Robin Seymour—WKMH	Paul Bartell—WFOX	Joe Mulvihill—WTAM	Phil Zinkand—WWSW	Jack Thayer—WLOL	Iris Cook—KECA	Ray Perkins—KFEL	Don Bell—KENT	Ed Perry—KRFE	Les Malloy—KYA	
1	2	13	Leroy Anderson	Decca	Blue Tango	4	..	4	6	..	9	..	1	1	..	5	..	..		2	..	1	..	4	4	2	..	5	1	2	..	..	1	3	..	1	142
2	1	9	Kay Starr	Capitol	Wheel of Fortune	2	..	1	1	..	1	..	..	..	..	..	..	..		..	1	..	1	1	3	4	..	3	3	..	8	2	3	1	..	..	130
3	4	8	Ella Mae Morse	Capitol	Blacksmith Blues	..	3	6	4	..	2	..	2	..	5	..	..	..		..	5	..	..	..	6	5	..	1	8	..	2	3	2	4	5	..	113
4	7	5	Don Cornell	Coral	I'll Walk Alone	1	7	..	..	..	4	10	10	2	..	1	..	..		..	..	6	5	..	..	..	2	..	4	6	1	..	..	..	..	..	84
5	6	10	Ray Anthony	Capitol	At Last	..	..	..	..	..	..	5	..	..	3	6	..	5		1	..	..	..	..	..	1	..	..	2	1	5	10	6	..	6	..	81
6	5	6	Doris Day	Columbia	A Guy Is a Guy	3	..	7	10	10	10	2	4	8	7	..	..	4		..	..	..	..	..	9	3	4	..	7	..	..	..	..	6	..	..	71
7	10	11	Johnnie Ray	Columbia	Brokenhearted	..	1	5	5	..	..	8	..	..	4	3	2	..		..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	2	..	80
8	13	3	Eddie Fisher	Victor	Forgive Me	6	4	..	..	..	..	7	9	10	1	8	7	7		..	..	..	..	..	..	6	1	7	..	..	..	..	..	..	..	..	59
9	3	17	Eddie Fisher	Victor	Anytime	..	..	..	3	..	..	..	..	..	..	..	..	..		3	6	..	..	5	..	..	..	..	6	..	9	..	5	5	..	5	52
10	9	17	Four Aces	Decca	Tell Me Why	..	..	..	7	..	..	..	..	3	..	..	..	..		8	..	9	..	2	8	..	..	..	..	3	..	4	..	8	..	..	47
11	12	7	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	3	..	7	..	..	..	2		..	..	..	4	..	..	..	3	..	..	..	..	1	..	..	..	..	46
12	17	19	Johnnie Ray	Okeh	Cry	..	..	2	..	..	..	..	..	..	..	..	10	..		..	7	..	..	3	5	..	..	..	..	..	..	..	..	..	..	2	37
13	15	11	Johnnie Ray	Columbia	Please Mr. Sun	..	..	3	..	..	..	..	..	..	..	..	3	..		..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	6	34
14A	32	2	Eddy Howard	Mercury	Be Anything	10	..	..	..	..	..	..	7	..	..	..	..	6		..	..	..	..	..	..	..	5	2	..	..	..	9	..	..	..	..	27
14B	22	8	Four Aces	Decca	Perfidia	..	2	..	..	..	..	1	..	..	..	..	6	..		..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	27
16	8	5	Guy Mitchell-M. Miller	Columbia	Pittsburgh Pennsylvania	..	8	..	..	8	5	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..	..	..	10	4	6	..	..	..	..	25
17	40	5	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..		..	2	..	..	..	..	..	..	..	..	..	6	..	..	..	1	..	24
18A	23	14	Bell Sis.-H. Rene	Victor	Bermuda	..	..	9	..	..	..	6	..	..	..	..	..	..		..	..	..	..	..	7	..	..	..	9	..	..	..	7	..	7	9	23
18B	19	11	Patti Page	Mercury	Come What May	..	..	..	9	..	..	..	6	..	8	..	..	..		..	9	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	23
18C	29	3	Eddie Fisher	Victor	That's the Chance You Take	..	..	..	..	1	..	..	8	..	..	..	..	..		..	..	2	..	..	..	..	10	..	..	..	..	..	..	..	..	..	23
21	15	9	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	1	3		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	21
22	..	3	Bobby Wayne	Mercury	Heart of a Clown	..	10	..	..	..	..	..	..	..	..	2	..	1		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
23	..	3	Four Lads	Okeh	Turn Back	..	..	..	..	..	..	..	..	..	..	..	..	..		..	..	..	9	..	2	..	..	..	..	3	..	..	..	..	..	..	19
24	25	11	Eddie Fisher	Victor	Tell Me Why	..	..	..	..	..	..	..	..	..	..	..	4	..		..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	18
25A	14	13	Perry Como	Victor	Tulips and Heather	..	..	..	2	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	9	..	..	..	5	..	..	..	..	..	..	17
25B	25	8	Les Compagnons	Columbia	Three Bells	..	..	..	..	..	..	..	..	..	..	..	..	..		..	3	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	17
27A	25	4	Frank Sinatra	Columbia	I Hear a Rhapsody	..	..	..	..	6	..	..	..	..	6	..	..	..		..	..	..	..	..	..	..	9	..	..	..	..	..	8	..	..	..	15
27B	47	19	Johnnie Ray	Okeh	Little White Cloud Cried	..	..	..	..	..	..	..	..	..	..	..	..	..		4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	8	15
29A	29	3	Frankie Laine	Columbia	Gandy Dancers Ball	9	..	..	..	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	6	5	..	..	..	..	10	..	..	..	14
29B	..	1	Ray Anthony	Capitol	I Hear a Rhapsody	..	..	..	..	..	..	..	..	..	..	..	..	..		..	..	..	..	..	1	..	7	..	..	..	..	..	..	..	..	..	14
31	..	1	Toni Harper-H. James	Columbia	Blacksmith Blues	..	..	..	..	..	..	4	..	..	..	..	5	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
32A	21	13	Les Paul-Mary Ford	Capitol	Tiger Rag	..	..	..	8	..	..	..	3	..	..	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	12
32B	..	1	Mary Mayo	Capitol	Oh To Be Young Again	..	..	..	..	..	..	..	..	..	..	..	..	..		..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34	36	4	Mantovani	London	Dancing With Tears in Eyes	7	..	..	..	..	..	..	5	..	10	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
35A	36	2	Burt Taylor	Columbia	Solitude	8	5	..	..	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10
35B	..	1	Stan Freeburg	Capitol	Try	..	..	..	..	..	3	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10
35C	..	1	Percy Faith	Columbia	Delecado	..	..	..	..	..	..	..	..	..	..	9	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	10
38A	..	1	Four Aces	Decca	My Hero	5	..	..	..	..	..	..	..	..	..	10	..	..		..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9
38B	20	8	Perry Como	Victor	Please Mr. Sun	..	..	..	..	..	..	..	..	..	9	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	9
38C	36	11	Sunny Gale	Derby	Wheel of Fortune	..	..	..	..	..	..	..	..	..	2	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38D	..	1	Ray Anthony	Capitol	There Are Such Things	..	..	..	..	..	..	..	..	..	..	..	..	..		..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42A	..	1	Johnnie Ray	Columbia	Moonlight on the Mountains	..	..	10	..	..	6	..	..	..	..	..	..	9		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42B	35	12	Weavers-G. Jenkins	Decca	Wimoweh	..	..	..	..	..	..	..	..	..	..	..	..	..		..	4	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8
42C	..	1	Champ Butler	Columbia	Be Anything	..	..	..	..	3	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45A	47	11	Eddy Howard	Mercury	Stolen Love	..	..	..	..	..	..	..	..	..	..	..	..	..		5	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7
45B	..	1	L. Armstrong-G. Jenkins	Decca	Indian Love Call	..	..	..	..	4	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45C	..	5	Dinah Shore	Victor	Life Is a Beautiful Thing	..	..	..	..	..	..	..	..	4	..	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45B	..	1	Buddy Greco	Coral	It's A Sin to Tell a Lie	..	..	..	..	..	..	..	..	..	..	4	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
49	..	1	Percy Faith	Columbia	Festival	..	..	..	..	..	7	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	5
50	..	9	Hugo Winterhalter	Victor	A Kiss to Build a Dream On	..	..	..	..	..	..	..	..	..	..	..	..	..		..	..	..	..	8	10	..	..	..	..	..	..	..	..	..	..	..	4
51	47	14	Mills Bros	Decca	Be My Life's Companion	..	..	..	..	..	..	..	..	..	..	..	..	..		..	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	2

(Copyright Variety, Inc. All Rights Reserved)

A COMPELLING MESSAGE —

In a Beautiful and Moving Musical Setting...

Perry Como's

L LE CA LE'

and

"IT'S EASTER TIME"

20-4631 (78 rpm)
47-4631 (45 rpm)

RCA VICTOR RECORDS

RCA

Coral Planning Own Branches

Launching a major expansion for Decca's subsid label, Coral Records, prexy Milton R. Rackmil is initially planning a string of Coral-owned distribution branches in key cities. The branches will operate in New York, Chicago and possibly Newark at a later date. New distrib outlets will also handle a limited number of outside indie labels, including specialized items in the kiddie and folk lines.

New units will be operated by Coral personnel, completely separate from the Decca setup. Frank Holland, eastern and southeastern division manager for the past two years, will head the N. Y. office while Charles Michaels, currently manager of the Tell Music Co., will act as Coral distrib in Chicago, with Al Oldrich operating as mid-west division manager.

Formed by Decca slightly more than three years ago, Coral has emerged as one of the leading labels in the pop field. Company now has more than 40 indie distrib agencies in the U.S., Canada, Alaska and Hawaii, plus distrib deals with foreign outlets. Greater independence to Coral was cued last year with the naming of Jimmy Hilliard as the subsid's vice-prexy over artists and repertory, with Mike Ross as veepee-general manager.

Solomon Batons N.O. Pops

Izler Solomon has been re-engaged as conductor of the New Orleans Pops for the 1952 summer season.

HAVE YOU HEARD?
BLUE TANGO
By LEROY ANDERSON
MILLS MUSIC, Inc.

It's Music by
JESSE GREER
Program Today Yesterday's
FLAPPERETTE
COLUMBIA #39666
PAUL WESTON and ORCH
MERCURY #5756 HARMONICATS
(Mills Music)

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 5

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Dene's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	8	1	4	2	5	2	1	1	2	4	1	100
2	2	LEROY ANDERSON (Decca) "Blue Tango"—40220	4	1	3	2	..	..	3	2	2	4	1	4	84
3	4	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	5	..	..	3	..	1	9	5	8	7	8	6	47
4	3	JOHNNIE RAY (Okeh) "Cry"—6840	9	9	2	..	..	..	7	..	3	..	..	5	31
5	5	EDDIE FISHER (Victor) "Anytime"—20-4359	10	7	..	..	..	8	..	..	6	..	5	2	28
6A	11	FOUR ACES (Decca) "Perfidia"—27987	3	3	8	..	..	..	..	..	5	9	..	..	27
6B	7	FOUR ACES (Decca) "Tell Me Why"—27860	8	..	4	..	..	..	..	..	..	..	2	3	27
7	8	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	2	..	..	1	..	..	10	..	..	..	7	9	26
8	6	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928	6	5	7	8	..	..	..	..	9	..	6	..	25
9	9	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636	7	..	9	..	..	..	..	..	4	..	3	..	21
10A	..	EDDIE FISHER (Victor) "Forgive Me"—20-4574	6	..	6	6	..	6	..	..	..	..	..	..	20
10B	..	FRANKIE LAINE (Columbia) "Gandy Dancers Ball"—39665	..	..	5	7	..	6	..	..	..	6	..	..	20
10C	15	LES BAXTER (Capitol) "Blue Tango"—1966	..	..	..	..	1	..	..	..	..	1	..	..	20
10D	11	RAY ANTHONY (Capitol) "At Last"—1912	..	..	..	..	..	..	5	3	..	5	..	..	20
11	12	JO STAFFORD (Columbia) "Ay-Round the Corner"—39653	..	..	..	5	..	3	..	8	..	..	..	..	17
12A	..	DON CORNELL (Coral) "I'll Walk Alone"—60659	..	..	..	10	..	7	..	..	..	3	..	..	13
12B	15	G. MITCHELL-M. MILLER (Col.) "Pittsburgh Penn"—39663	..	..	..	..	..	2	..	7	..	..	..	..	13
13	..	PERRY COMO (Victor) "Tulips and Heather"—20-4453	..	10	..	..	..	..	1	..	..	..	10	..	12
14	10	JOHNNIE RAY (Okeh) "Little White Cloud"—6840	..	..	..	..	..	..	8	..	7	..	9	..	9
15	..	LES COMPAGNONS (Columbia) "Three Bells"—4105F	..	..	..	..	3	..	..	..	..	..	..	..	8

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559

Film Syndicators

Continued from page 30

sors. He said that some potential station operators have already sold vidfilm packages they leased to local advertisers, who are anxious to stake out their time franchise. Broadcasters can then take such contracts to their local banks as collateral for loans necessary to get the stations on the air.

With network advertisers currently complaining about TV's skyrocketing costs, Beckwith said the potential new market for vidpix should be highly lucrative. Addition of new stations to a network lineup would zoom a bankroller's cost even more, whereas he can buy vidpix properties for the new markets at fraction of the cost.

In order to move UTP packages as fast as possible with the new outlets, the outfit has prepared a brochure listing its entire lineup of properties with a price-tag on each. Brochure is being distributed to all station applicants who are expected to get their C.P.'s without FCC hearings. In addition, Beckwith, UTP prez Jerry King and exec director Milt Blink plan to visit each station personally as soon as it takes the air to wrap up all deals.

DuMont Suit

Continued from page 30

Crosby firm $70,000, representing the money still owed on those films already played. In addition to resuming the series, the web also gets the right to sell "Playhouse" for a period of one month in the 13 markets in which the series had been bankrolled by the Telesets division. If the web fails to come up with a sale, United TV Programs, which syndicates the Crosby product, will take over.

"Playhouse," which is the original "Fireside Theatre" series aired originally on NBC-TV under Procter & Gamble sponsorship, takes over the alternate Thursday night at 9 slot on DuMont.

Southern Shuts Chi Office in Economy Move

Additional evidence of the music industry's tightening of its plugging setup, is Southern Music's decision last week to close down its Chicago office. Although Bob Cole, who headed the Chi branch, will continue to plug the midwestern territory for the firm, he'll headquarter from his home instead of a business office. Reason for the shift, according to Ben Selvin, Southern's general manager, is fact that most of that area's contact work is done on the road visiting local deejays. Upkeep of a business in Chi had become an unnecessary expense to the firm.

Along the same lines, other New York pubs are sending an increasing number of pluggers on special deejay treks to New England, the southern and midwestern states. Firms, which heretofore concentrated their plugs in a few key cities, have hopped on the hinterland bandwagon. Chappell and the Warner Bros. firms, for example, are now sending their pluggers on the road to push the plug tune.

Geo. London Set By Col Records

George London, American-born bass-baritone who made his debut at the Metropolitan Opera in November, 1951, has been inked to a term pact by Columbia Records.

He debuts on the diskery's label with an album of French and Russian operatic solos.

MILT HERTH
his HAMMOND ORGAN and his TRIO
Currently PICCADILLY HOTEL NEW YORK
Direction: GAC RCA VICTOR RECORDS

oops!

★ MUSIC ENGRAVING
As specialists in Music Engraving and Lithographic Printing, we are able to quote lowest prices for the highest standard of work. High-grade negatives can be supplied from engraved plates if necessary.
URGENT JOBS A SPECIALTY
All enquiries to—
THE SOHO PRESS
36 Dean Street, London, W.1, England

America's Newest Vocal Group
THE DOMINOES
Writers of "60 MINUTE MAN"
whose sensational recording was a top seller
Opening (Apr. 10) BIRDLAND, NEW YORK
KING RECORDS EXCLUSIVELY

Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres
New York 745 5th Ave. Pl. 3-4600 | Chicago 203 No. Wabash | Hollywood 1607 Sunset Blvd.

DECCA RECORDS
America's Fastest Selling Records!

Breaking Big
"PRETTY AS A PICTURE"
Recorded by
DEAN MARTIN
Capitol
MILESTONE MUSIC CO.
6526 Selma Ave., Hollywood, Calif.

Another BMI Pin-Up Hit!
YOU'RE NOT WORTH MY TEARS
Published by Marks
Recorded by
THREE SUNS ..... (Victor)
MILLS BROTHERS ..... (Decca)
JACK RICHARDS ..... (King)
ART MOONEY ..... (MGM)
DOLLY DAWN ..... (Jubilee)
ROSEMARIE ..... (Mercury)
Exclusively Licensed by BMI
BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 5

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Rochester, Nelsner Bros.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	**"Wheel of Fortune"** (Laurel)	1	1	1	3	5	6	1	7	2	1	1	2	101
2	2	**"Anytime"** (Hill-R)	2	2	4	1	3	2	3	9	7	5	5	4	85
3	4	**"Please Mr. Sun"** (Weiss-B)	8	3	6	..	1	4	..	4	8	2	6	..	57
4	8	**"Blacksmith Blues"** (Hill-R)	6	8	2	9	2	9	7	..	1	4	..	6	56
5	9	**"Blue Tango"** (Mills)	4	5	..	8	9	1	..	..	5	3	..	1	52
6	3	**"Cry"** (Mellow)	..	9	9	6	6	10	..	1	..	..	2	8	37
7	5	**"Tell Me Why"** (Signet)	..	4	..	2	..	8	..	6	..	6	7	..	34
8	7	**"Little White Cloud"** (Spier)	7	..	3	..	..	7	..	5	..	..	4	..	29
9A	6	**"Slow Poke"** (Ridgeway)	..	6	5	..	..	3	..	..	..	10	3	..	28
9B	10	**"Be My Life's Companion"** (Morris)	..	7	7	..	..	5	..	8	9	7	8	9	28
10	11	**"Pittsburgh Penn."** (Oxford)	..	..	8	5	..	..	8	..	3	..	..	..	20
11	11	**"A Guy Is A Guy"** (Ludlow)	3	..	..	..	10	..	6	..	..	8	..	10	18
12	..	**"Tulips and Heather"** (Shapiro-B)	..	..	..	4	..	..	9	..	4	..	..	..	16
13	..	**"Easter Parade"** (Berlin)	5	..	..	..	..	..	2	..	..	..	..	..	15
14	12	**"Bermuda"** (Goday)	..	..	..	..	..	..	..	..	10	9	..	3	11

On the Upbeat

New York

Jim Grohman, former WCAU, Philadelphia, disk jockey, now platter spinning at WMID, Atlantic City . . . **Frances Wayne** and **Neal Hefti** orch **head out on a string** of one-niters May 15 . . . **Joe Holiday** orch into the Circle Theatre, Cleveland, April 12 . . . **Dick Gardner**, Spike **Jones** orch sideman; back into the Army . . . **The Modernaires** hold at the Last Frontier, Las Vegas, until April 17 . . . **Sarah Vaughan** opens at the Town Casino, Cleveland, Friday (11) . . . **Tommy Tucker** orch playing for the North Jersey Shore Merchants' talent hunt show at Asbury Park, N. J., April 16 . . . **Ink Spots** into the Chicago Theatre, Chicago, April 25 . . . **Nat (King) Cole** into the Blue Mirror, Washington, May 5 . . . **Dave Shapiro** pacted to manage singer **Donald Richards** . . . singer **Vinni De Campo** inked by General Artists Corp. . . . **Henry Okun**, disk flack, lectured on record promotion and duties of advance man last week at Fairlee-Dickinson College, Rutherford, N. J. . . . pianist **Stan Freeman** heads for Europe June 4 for summer engagements in London and Paris . . . **Frank Culley** orch opens at Speedy's, Philly, April 14.

Chicago

Herb Carlin is bringing in "Piano Parade" package with **Art Tatum Trio, Errol Garner Trio, Meade Lux Lewis** and **Pete Johnson** at the Civic Opera House April 20. He's also promoting the **Patti Page-Frankie Laine** bash at the Civic May 10 . . . **Lee Bennett**, onetime vocalist with **Jan Garber** and now on WGN announcing staff, has own band at Oh Henry ballroom . . . **Joe Sander** and **Ike Carpenter's** bands inked for Cotton Carnival, Memphis, week of May 10 . . . **Louis Armstrong** does theatre date at Fox, Detroit, May 30; goes to the Seville, Montreal, June 12 for a week, and then plays the Colonial, Toronto, July 2 . . . **Bill Darnell** has been set for the Esquire Grill, Akron, April 28.

Betty McGuire's orch has a three weeker at Walker Air Base, Roswell, New Mexico, April 30 . . . **Pee Wee King** plays the Capitol Theatre Detroit, May 7 and then has another vaude date at the Orpheum, Omaha, May 16 . . . **Lionel Hampton** has long weekend at the Rainbow, Denver, July 3 through 6 . . . **George Shearing** returns to the Blue Note June 13 for two frames . . . **Tommy Dorsey** cut six sides for Decca here last week. He also hired a new male chirper, **Dan Forbes**, here . . . **Don Reid** booked for Muehlebach, Kansas City, May 28 for three weeks.

Boston

Harry Marshard will baton augmented orch at the MIT Assembly Ball at Walker Memorial Hall, April 18 . . . **Jack Edwards** slated to play the Harvard Jubilee, April 19 . . . **Baron Hugo** orch to play the Braves-Brooklyn opener at Braves Field, April 15, with **Bill Boyle**, ditto at the Red Sox-Philadelphia lid lifter at Fenway Park, April 18. **Guy Lombardo** inked for concert at Symphony Hall, April 20 . . . **Al Tino Trio**, recently concluded three-month stint at the Cactus Room, opened at the Baccardi Room of Providence Sheraton Biltmore . . . **Tommy Tucker** slated for series of college dates throughout New England during May . . . **Soft Winds Trio** returning to Darbury Room in mid-April . . . **Earl Bostic** combo into Hi-Hat, for 10 days, starting April 11 . . . **Jimmy Archey** band returning to the Savoy April 14 for an indefinite stand.

Kansas City

Kirby Stone Quintet comes into Eddys April 11 . . . **Billy Williams** has left the Southern Mansion where he has had the orch for many months. **Jim Feeney** at the piano heads the quintet which continues in the Mansion . . . **Lou Math** foursome opened in Drum Room of President Hotel Monday (7), replacing **Don Roth Trio** which held the stand for more than six months. Roth takes over at The Oaks, Winona, Minn. . . . **Ray Dugan** trio moves from Penguin Room of the Continental Hotel here to the Hollywood Bar, Rochester, Minn., to open April 28 . . . **Gene Meigs** and **His Cheshire Cats** (3) open at the Riverside Club, Casper, Wyo., April 8, replacing **Virgil Mason** who takes off for 11 weeks of bookings in Florida, after which he returns to the Riverside . . . **Emma Pritchard** back in town after a spell of warbling at the Pines Club, Hot Springs, Ark. . . . **Ruth Royal** returns to Tropics of the Phillips Hotel . . . **Chuck Foster** orch set for the Rice Hotel, Houston, opening May 1 after a spell at the Hotel Muehlebach here and string of one-nighters . . . **Denny Beckner** replaces Foster at the Muehlebach.

Pittsburgh

Billy May, whose band plays The Gardens night of April 25 with **Patti Page** and **Frankie Laine**, will be back for a dance date at West View Park on May 14 . . . **Dorothy Scott** is the organist at bandleader **Tommy Carlyn's** new restaurant and lounge in the Brentwood district . . . **Johnny Pineapple's band** and show opens eight-week stay at Colonial Manor on Saturday (12). . . . **Whitey Scharbo's** band closes at Ankara on Saturday (12) and **Walter Gable** goes back there the following Monday for five weeks. He'll be replaced on May 19 by **Baron Elliott**, in for an indefinite stay . . . **Tommy Carlyn** and **Baron Elliott** play for Amity Lodge at Danceland on Monday (14) . . . **Maurice Spitalny** again named contractor for summer opera company orchestra.

Abel's 'David'

Walter Abel, who appeared on Broadway recently in "The Long Watch," will show up in a new guise next Tuesday (15) at Carnegie Hall, N. Y.

Abel will be narrator with the Philadelphia Orchestra in a performance of Honegger's symphonic psalm, "King David." Theodora Branton, Bevely Anne Wolff, David Poleri and Helen Colbert will be song soloists, and Eugene Ormandy will conduct.

Inside Orchestras—Music

Recent film short for the benefit of the polio fund, in which Richard Rodgers, Oscar Hammerstein 2d and singer Bill Tabbert appear, has kicked off the revival of "You'll Never Walk Alone," Tune, penned by Rodgers & Hammerstein for the legit musical, "Carousel," in 1945, was reprised by Tabbert in the pic short.

National distribution of the short has upped sheet sales and sparked new etchings by Fred Waring on Decca, Perry Como on RCA and Victor Marchese for M-G-M. Chappell Music is publishing. Incidentally, "Walk Alone," a 1941 oldie, is currently hitting the comeback trail via display in the 20th-Fox pic, "With a Song In My Heart."

Because some longhair critics contended that all the tenors on RCA Victor's new album release, "10 Tenors—10 Arias," sounded alike, the diskery conducted a blindfold test last week for a group of trained musicians to determine whether the charge was true. Critics' group, consisting of Rise Stevens, Mischa Elman, Regina Resnik and Marguerite Piazza, among others, were asked to identify various tenor voices on wax, including those of Mario Lanza, Jussi Bjoerling, James Melton, Jan Pearce and Ferruccio Tagliavini. Score for the whole group was about 75% accurate.

Don Cornell played the Twin Coaches near Pittsburgh several weeks ago at $1,000 for the week. Management asked the singer if he'd come back in a month or so at the same money. Cornell said that was okay with him. In the meantime, however, his Coral recording, "I'll Walk Alone," started to climb up among the bestsellers. When Twin Coaches contacted Cornell's agent the other day about returning for the verbal commitment, the ex-Sammy Kaye vocalist's asking price had gone up to almost double the previous salary—$1,750 to be exact.

A special program to mark the 25th anniversary of Bing Crosby's first recording to have been aired over the British Broadcasting Corp. network will take place next Thursday (17). The original disk, "Side By Side," recorded with Paul Whiteman's orchestra, will introduce the program. Recordings will be a selection of top recordings made with Johnny Mercer, the Andrew Sisters, Louis Armstrong and Bing's 19-year-old son, Gary Crosby.

In transmission, the Broadcast Music, Inc.'s "Grassroots" story in last week's VARIETY was garbled. One sentence read, "Haverlin reported his pet project—expanded airing of longhair music—is not paying off promotion-wise for stations, but is sound business." It should have read, ". . . is not only paying off, etc."

NBC-Korda

Continued from page 30

run features at a time when such film is becoming increasingly difficult to obtain in the pix-to-teevee market. Inasmuch as the net would get video rights from the pix, it's believed that the runs would be unlimited, and this is probably where the web would get off the hook financially.

Korda plans to import at least two American stars for each of his pix, to give the product b.o. value in this country.

If the deal is consummated, it would mark the first time first-run pix were ever shown on television. Both Korda and the net would escape any difficulties with the American Federation of Musicians or the talent guild on coin, since their regulations don't apply to films made abroad.

ODNOPOSOFF TOUR

Violinist Ricardo Odnoposoff is leaving today (Wed.) for a European tour.

A MERCURY ARTIST

RICHARD HAYES

is a JUNCO PARTNER

Now Appearing

YANKEE INN

Akron, Ohio

Latest Release

"JUNCO PARTNER"

"SUMMERTIME"

Record No. 5833 and 5833X45

BILLY ECKSTINE

SINGS

KISS OF FIRE

NEVER LIKE THIS

MGM 11225 78 RPM

K 11225 45 RPM

M-G-M RECORDS

Night Club Reviews

Blue Angel, N. Y.

Les Freres Jacques (4), Queenie Leonard, Anita Ellis, Harry Belafonte; $5 minimum.

This class eastside boite has come up with an unbalanced and mediocre show currently. Layout is short on comedy turns, overboard on vocalists and snagged by language difficulties supplied by an imported French turn, Les Freres Jacques (New Acts). Queenie Leonard, a British songstress, is also reviewed under New Acts.

Most effective on the bill is Anita Ellis, who debuted earlier this year at La Vie En Rose, another eastside club. Miss Ellis is a solid song stylist with a bright delivery both on ballads and the rhythm items. A looker, she also shows considerable savvy in pitching up her numbers for this room's clientele. Her best, which she uses for a finale, is "Put The Blame On Mame," clever ditty.

Held over from the last few shows for another week, Harry Belafonte also impresses with his repertory of folk songs. Belafonte has a suitable dramatic style on such items as "John Henry," Calypso tunes and an Afro-Brazilian chant. Once a pop tune crooner, Belafonte has found a surefire format for class niteries with his folk tune pitch. *Herm.*

Ambassador Hotel, L. A.
(COCOANUT GROVE)

Los Angeles, April 3.

The Continentals (4), with Ivan MacIntyre; Walter Gross, Eddie Bergman Orch (16), with Bob Lido. $1.50, $2 cover.

One of the better new singing groups to come along in a considerable period, the Continentals are sparking Coast interest in this western bow. Initial reaction indicates they can develop a following although their current stand, spanning Holy Week, probably won't be a good indication of their draw.

Quartet works well, packing a load of entertainment into a 30-minute stint as topper of current bill. Harmonics are topnotch and they pace the stint effectively with good special-material stuff. There's nostalgia value in their "Wizard of Oz" and "Barbershop" medleys and the stuff is well sold. An occasional whistling solo by one of the lads highlights their orchestral effects to good response. Act hits a peak with a song version of "Casey at the Bat" that's acted out for added yocks, and though there's a resemblance to Red Skelton's familiar baseball player routine, it doesn't jar.

Pianist-composer Walter Gross is badly spotted as an opener. His initialer "Rhapsody in Blue," comes too soon after Eddie Bergman's house orch delivers "Swedish Rhapsody" and is vitiated by a full-length and somewhat over-orchestrated treatment. He scores, of course, with his own "Tenderly" to bow off and return to his regular chores in the hotel's smaller Casino Room. Opening-night stint was badly lighted to make it more difficult for him to showcase properly.

Bergman crew is, as always, impeccable in backing the Continentals and the well-stocked library of danceable arrangements insures pleasure for the terp-happy patrons. *Kap.*

Hotel Nicollet, Mpls.
(MINN. TERRACE)

Minneapolis, April 5.

Beachcombers (4), Cecil Golly Orch (9) with Mildred Stanley; $2.50-$3.50 minimum.

On their first Minneapolis appearance, the Beachcombers have no difficulty in establishing themselves among the top-drawer groups of their kind to play this chichi room. They deliver a fast and lively potpourri of song, fancily dressed up with accompanying business, that makes for solid entertainment. Customer approval comes easily.

Bringing new and original treatment to surefire numbers, they interject enough nifty dancing and clowning into the vocalizing to give their offerings the sort of production proportions which are essential for lifting such singing units into the higher brackets. Along with neat lighting and clever routining that provides change of pace, it all spells boff showmanship.

The three personable young men and the tiny, dainty Hawaiian miss lean toward songs of the island, but the performance includes sufficient musical diversification to avoid satiation. Their voices blend well, the high spirits and animation aren't overdone, and the introductory verbiage for the songs is meritoriously brief and pat. At show caught, they did "Sands of Waikiki," "Mandy," "Maui," "That Lucky Old Sun," "Skip to My Lou," "Hallelujah," "You'll Never Walk Alone" and "Hawaiian War Chant" without wearing out their welcome.

The Cecil Golly orch and its singer, Mildred Stanley, continue as prime local favorites. *Rees.*

Hotel St. Regis, N. Y.
(MAISONETTE)
(Followup)

The intimate class dining-supper spots are Yvette's metier, and her date at the St. Regis' Maisonette points up that factor strongly. The blonde songstress, singing better than ever and with ever-increasing showmanship, has been doing a distinctive job in her four-weeker here. Add to this her nifty gowning, overall attractiveness and good routining.

In a class spot such as the St. Regis there can be no room for the ordinary run of tunes by a songstress, especially when she is the bill's sole interest. Singling and playing the dinner show only, Yvette has been wise in doing practically all special material numbers, and she sells them strongly. Her opener, a paraphrased "You're Lovely to Look at," is a greeting to her audience and sets her solidly. She next does "Sur les Quais du Vieux Paris," which is done well and is important in that spot because it strengthens her Gallic billing. "Hotels Smarter Than People" is something from which she extracts the comedy inherent in the lyrics, always making it cute and never giving it the vulgarity that some singers elect. Her South African folk medley is a good change of pace, and so is the followup "Movie House on Park Ave." The latter, too, is something done with good taste and achieving the necessary lyrical comedy.

"Shall We Dance," from "King and I," is likewise effective, and her walkoff number is the amusing fractured-French polyglot of the girl who loved unwisely.

Russell Nype, doubling from "Call Me Madam," handles the solo spotting for the supper show (Reviewed in issue of March 12). *Kahn.*

Desert Inn, Las Vegas

Las Vegas, April 1.

Lou Walters' "Latin Quarter Revue," with Frank Libuse & Margot Brander, Darvas & Julia, Marilyn Ross, Collette Fleuriot, Andre Phillipe, Les Pabios (2), Geneve Dorn, Gay & Harry Wells, Enid Wallen, Mullen Sisters, Lyn Allen, Lee Perkins, Latin Quarter Line (20); Carlton Hayes Orch (11), conducted by Walter Nye; staged by Natascha Kamarova; costumes by Freddie Wittop and Elizabeth Adlon; no cover or minimum.

Lou Walters obviously spared no pains or moola to make this new "Latin Quarter Revue" his most lavish production to date. Potential audiences here will obviously spare no extra effort or moola to trek to the Desert Inn for the next four frames. What the magic name already doesn't lure, word-of-mouth will assure in ropes-up biz.

It happens with this revue that the local viewing is one of the rare instances where outlander audiences have first gander before New Yorkers—other than those who made Miami Beach their home during the recent season. This revue was the big money-maker at the Florida spa, with its combo of sock acts plus spectacular costuming, all in spicy Gallic flavoring.

Darvas & Julia are all that has been raved and more. Throughout the pair's amazing six-minute dazzler, each trick electrifies with segue into another even more outstanding. From Darvas' rapid whirling of his partner into some difficult warmups for mounting thrills, the act never stops. Darvas at one point holds Julia on extended arm while she contorts backward with torso at complete right angle to her gams. Flip-off and recovery are masterful bits of timing.

Tension from audience is evoked during the highspot, when the couple mount an elevated platform and Darvas holds Julia aloft via one arm. He gives her a fling into a parabola of 10 feet where she lands in a split. Deafening ovation greets showstopping team.

Frank Libuse takes over his customary role before showtime with zany mad waiter frantics for good warmup. Returns for closing slot aided by his excellent foil, Margot Brander. With latter's mock coloratura trilling broken up constantly by ribtickling Libuse slapstick, house is kept in constant uproar. Marilyn Ross is a fine addition to the revue. Her brassy tones etch production numbers as well as medley from "42nd Street," blending with "Place Pigalle," "La Vie En Rose."

Delightful Collette Fleuriot adds sexy zing with legit French music-hall color. Startles with her half-and-half sailor & girl terps, plus later near-nude parade and song duet with Andre Phillipe, "Mlle. Du Paris." She becomes a main focal point in finale with torso exposure while reining a papier-mache horse and chirping. Andre Phillipe clicks with warm personality while warbling "C'est Si Bon" and pairing with Mlle. Fleuriot.

Les Pabios offer offbeat terpery with male's mechanical soldier antics which allows for some knock-about of cute femme partner. Gay & Harry Wells dish up some clever footwork as intro to Collette Fleuriot's half-and-half exhibit.

Seldom before—at least not here—has a line been shown to such advantage. In spite of crowding 18 femmes on floor many times, display is tops. Opening "Artists' Ball" is eye-popping melange of gorgeous frames well revealed. Featured showgals—and draped to show fine points—are Lyn Allen and Lee Perkins. Traditional "Can-Can" features acro work of Mullen Sisters, squeals and flings of Enid Wallen. Finale of harlequin costumes, with added carousel effect beneath stroblighting, is magnificent curtain to a well-integrated 70 minutes of top-flight production. Geneve Dorn has her moments in this with some baton flinging among line terps with bells and still more revealing perambulations. *Will.*

Eddys', K. C.

Kansas City, April 2.

Helene & Howard, Charles Fredericks, Tony DiPardo Orch (8); $1 cover.

The Lenten season notwithstanding, the Eddys have gone ahead with their lineup of strong bookings and are giving the customers two-ply entertainment this session. The combination blends songs and comedy antics in generous proportion and holds a lively pace throughout.

Musical portion is ably handled by Charles Fredericks who goes right to work singing them straight, but good, with addition of good deal of personality and informality to his well-rounded baritone. He leads off with "I'd Like To Get Acquainted;" his own tune, offers a powerful "Because of You," and switches to a spiritual, "Glory Road," in a more conversational style.

Second set is at the keyboard where he vocals a trio of folk songs. Finishes with session of sweeter tunes, doing "Make Believe" from his Broadway "Show Boat" stand and "Loveliest Night of the Year."

As with Fredericks, it's a first club date here for wacky duo of Patrice Helene & Jan Howard and their sessions of satire and zanyisms. Their straight ballroom terp start quickly breaks away into pantomime and satire with femme taking the comedy lead. There's an inning of gypsy ribbing and toying with the ringsiders, and then a dialog bit in guys and dolls fashion which is good for hearty response.

Howard has an inning to kid Frankie Laine and Billy Daniels and gives the shock treatment a la Johnnie Ray. Two then swing into their new bit with gal in shaggy wig and male getup and store of gags which runs their tomfoolery to new highs. There's a session of takeoffs on Truman and Churchill, Barry Fitzgerald, "Detective Story" and a final terp in which they reel off some genuine rhythms and acrobatic work. Plenty of laughs in this one. *Quin.*

Palmer House, Chi
(EMPIRE ROOM)

Chicago, April 3.

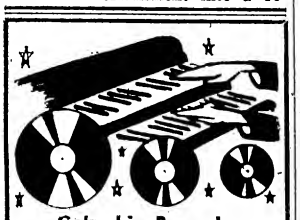
Kay Thompson & Williams Bros. (4), Pierre D'Angelo & Ana, Martin Bros. (2), Merriel Abbott Dancers (8), Eddie O'Neal Orch (12); $3.50 minimum, $1 coner.

There's a show biz adage which is one of most over-used and obvious encore lead-ins that there is—it's the "I was on the way to my dressing room when I heard the applause and had to come back." The hackneyed and non-real bit has taken on new gloss here with the appearance of Kay Thompson & the Williams Bros. Swank charity crowd, normally a cold audience, cheered, stamped, and whistled, holding up proceedings on the opening night Thursday (3) for more than three minutes until Miss Thompson came back on the floor. It was not only a tribute to the chanteuse but also to the Williams Bros., who are more than ever an integral part of her act. There's nothing new in her stint this time around, except the welcome back of the freres and also Miss Thompson's new hair-do, which is less harsh and more feminine. She seems to have more vitality, if that's possible, cavorting for over 30 minutes with no apparent letup.

After the special "Hello" intro, she socks across the hilarious story of the poor little kept girl, who aspires to the ballet and makes it the hard way. Laughs are hard and heavy with blonde giving forth with the delicate bumps and rolls. Dance and choral backing on this and other numbers by the Williams Bros. is pretty close to the old Greek chorus ensemble idea. "Suzette," also the tale of a wayward miss and her numerous swains, ends in a jive session and hefty handclapping. There's a quick one about life and then a sharp cutting about various phases of show business with the males hawking chocolate bars at a burley show and finally acting as the underpining of a high wire act.

It's all clinched tightly by the

(Continued on page 62)

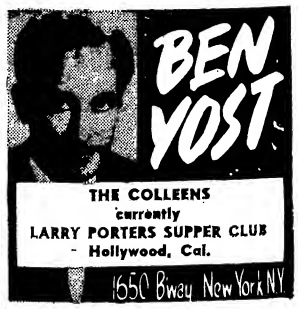


Columbia Records
KEN GRIFFIN
Currently
ORPHEUM THEATRE
Omaha, Nebraska
Direction: MILO STELT
Mutual Entertainment Agency
203 N Wabash Chicago 1, Ill.

JAN PEERCE
TV Appearances
BURL IVES
Florida Engagements
TONY and SALLY DE MARCO
Florida Engagements
RHYTHM ON ICE REVUE
Casablanca Hotel, Miami Beach
Olympia Theater, Miami
Recently Booked by
HERBERT MARKS AGENCY
152 W. 54th St. New York | 600 Lincoln Rd. Miami Beach

THE
MANDARINS
Just Concluded:
Television
ED WYNN SHOW
FRANK SINATRA SHOW
Motion Pictures
"HONG KONG" (Paramount)
"HOLIDAY RHYTHM" (Lippert)
Night Clubs
FLAMINGO HOTEL (Las Vegas)
MAPES HOTEL (Reno)
Representation: MCA

"Mandarins have Oriental polish and perfection in all acro-nipups. Three guys and gal set up pyramids, break to duet arm balancing, single plate spinning dazzler while headstanding on turning divot. Spectacular dive through hoop of knives and burning torches gives thrill. One member exhibits peak ability on horizontal bar, others headstand on pate sans holding, twirling rings. All tricks receive well-earned mitts."
—VARIETY



BEN YOST
THE COLLEENS
currently
LARRY PORTERS SUPPER CLUB
Hollywood, Cal.
1650 Bway New York N.Y.

HERBERT MARKS
wishes to thank the following operators for these recent bookings
POLLACK BROS. CIRCUS
White Plains Auditorium, N. Y.
Gasparilla Festival, Tampa
Entertainment
Latin American Fiesta, Tampa
Music and Entertainment
HERBERT MARKS AGENCY
152 W. 54th St. New York | 600 Lincoln Rd. Miami Beach

JACK DENTON
WORLD'S GREATEST COMEDIAN
(It's a Small World)
c/o IVAN CHARNOFF
Chicago

Arena Managers Meet to Map Tours for Top Shows in Fall

Increasing importance of theatrical time on the arenas circuit is illustrated by the fact that the Arena Managers Assn. has called its first semi-annual booking meeting for April 22 in New York. Gathering will discuss a prospectus of attractions which AMA has lined up for fall and winter bookings.

It's expected that 32 members arenas will attend, and affirmative decision to buy the names being offered will provide the nucleus of a long tour. In addition, AMA routes for other auditorium owners and thus will be able to work up a juicy trek.

This month's powwow will be in addition to the annual AMA confab which takes place in August in Atlantic City. Theatrical bookings have always been discussed at the resort palaver.

Names of the shows being lined up for prospective arena tours haven't been divulged, but it's likely that a lineup such as the Frankie Laine-Patti Page show which opens the arena circuit Saturday (12) in Washington will be discussed. Shows accepted at this meet will probably get the cream AMA bookings.

Lillie Delays N.Y. Palace Stand Till Late in Year; Hutton Advance Near 40G

Beatrice Lillie, who was slated to follow Betty Hutton into the Palace, N. Y., two-a-day, has postponed her date at the theatre, and will appear there in the fall. No replacement has been set yet. Miss Lillie, who was to have started May 10, prefers to do video dates during the spring and summer and save her personal appearances for latter part of the year.

Meanwhile, the advance for Miss Hutton's Palace date starting Saturday (12) is expected to hit around $40,000. This would be more than the pre-opening sale of Judy Garland, who holds the house record for both grosses and longevity of run. Miss Garland's advance amounted to $29,000.

Rest of the bill will include Herb Shriner, Borrah Minevitch's Rascals, Skylarks, Dassie Bros., and Andre, Andree & Bonnie. Latter were slated for a previous bill, but were forced to postpone the date because of illness.

Palace has been closed for nearly three weeks after the run of the Jose Greco, Olsen & Johnson and Jackie Miles layout.

Booking Conflict Steers Johnnie to Pitt Stanley

Pittsburgh, April 8.

It's the Stanley, the WB de luxer, and not the rival Loew's Penn that gets Johnnie Ray, the "Cry" baby. Stanley had Ray originally set for early in May, but when that conflicted with an earlier booking for him at the Oriental in Chicago, rumors arose here that Penn had outbid the Warner house for his package.

That's not so, however. Stanley merely pushed the date back, and Ray's signed, sealed and delivered for week of June 20 with his regular unit, headed by Joey Adams and the Pickerts. Stanley has nothing set for its stage until he comes in. Penn, on the other hand, has one presentation—Les Paul & Mary Ford and Richard Hayes—set for May 3, and Four Aces and Margaret Whiting for June 6.

Pitt Ankara Returns Geo. Arnold Ice Unit

Pittsburgh, April 8.

Ice shows go back into the Ankara next Monday (14) for a summer and fall run. The last rink unit at Charlie Jamal's big room on Route 51 stayed there from Easter through New Year's—with frequent changes in personnel, of course—and the same thing's expected to happen again this year.

Units will be produced by George Arnold, who also staged previous frosted entertainments at Ankara, and he'll also be featured along with Phil Richards in the reopening revue. They've been big b.o. consistently for Jamal.

Tex. Circuser Out on Bond In Ex-Pard's Theft Rap

Austin, Tex., April 8.

Benjamin C. Davenport, a circus owner, was bound over to a Federal grand jury last Thursday (3) after his former partner, Harry Hammill, of Hondo, testified Davenport was the only one who could have stolen $83,750 from him in 1950.

Davenport was released on $10,000 bond following a preliminary hearing. The case will probably go before a grand jury which convenes May 5 in San Antonio.

The duo operated Austin Bros. Circus and Dailey Bros. Circus. Hammill now is owner-operator of a Hondo drive-in theatre.

Mastin Banned In Canada; Trio Shuffs to Buff

The Will Mastin Trio was prevented by Canadian immigration authorities from playing a nitery date in Canada last week. For undisclosed reasons involving Mastin, entry into that country was not permitted.

Trio was to have played the Chez Paree, Montreal. As a result, Larry Adler, appearing at Seville Theatre, was pressed into service for the first two performances and Blackburn Twins with Pam Cavan came in after Adler. The Mastin Trio went into the Town Casino, Buffalo, instead, although only the one member of the act was involved in the ban.

An ironic angle is that the Chez management two years ago booked the trio into the spot at $750 weekly for two weeks. As events turned out, the cafe was unable to play the act. Mastin Trio went to arbitration and Chez was forced to pony up $1,500. It's the management's feeling now that if they were able to play the act at that time, they would have saved the $1,500 since the performers couldn't have come in anyway.

Jan August to Preem Det. Cafe's New Location

Detroit, April 8.

Yeamans' Supper Club moves across the street from its present location in downtown Detroit next Monday (14), with Jan August headlining the housewarming show. Move was necessitated when lease ran out.

It cost $100,000 to refurbish the new quarters. Main dining room seats 180 persons, about the same as in old spot. Stage is attached to the bar. There are also a stag bar and banquet rooms.

Yeamans' will continue its policy of one-act name entertainment plus music for dancing, with three shows nightly.

Thugs Take 2 Cafes In Philly for $5,100

Philadelphia, April 8.

Bandits had an active weekend, knocking off two cafes in the Philadelphia area. At the Old Mill Inn, near Media, three thugs escaped with $1,800 in cash and jewelry valued at $2,100, early Saturday morning (5).

The Chimney House, in Pennsauken Township, New Jersey, was held up early the next morning (6) by a pair who got away with $1,200 in cash.

REY-GOMEZ RECITAL

Federico Rey and Pilar Gomez will give a dance recital at Central High School of Needle Trades, N. Y., April 19.

Rey designed all of the costumes for this recital.

April Stevens, vocalist, has opened a two-weeker at the Shamrock Hotel, Houston, supported by tapster Johnny Mack and Henry King orch.

Ethel Smith's N.Y. Cafe Debut at Pierre Hotel

Ethel Smith and Nelle Fisher & Jerry Ross have been signed for the Cotillion Room of the Pierre Hotel, N. Y., starting May 6.

It's Miss Smith's first cafe date in New York. Fisher & Ross, dancing regulars on tele's "Your Show of Shows," previously played the Hotel Waldorf-Astoria, N. Y.

A.C. Awaits Key Easter As Winds Chill Palm Draw

Atlantic City, April 8.

Chills, winds and overcast skies cut the Palm Sunday (6) crowd considerably here. While the weather worked against the resort, the crowds were called "very good" by Chamber of Commerce officials.

Despite the gusts, the city's promotion of selecting the 10 best hatted women went forward as planned. Those picked by the judges appeared at Press Club headquarters in Convention Hall and were awarded diamond-studded gold bracelets.

Hotel reservations had been good for the holiday, the loss coming from influx of the one-day visitor who drives down to enjoy the Palm Sunday parade. Bad weather outdoors meant better b.o. for film theatres, bars and restaurants.

With a break in the spring weather, some indication of what kind of a season is in store for this resort will be on the books after next Sunday night (13) as the annual Easter parade is staged. For years a good Easter crowd has been indicative of a good summer season and in most instances the Easter forecast has been found to be very accurate.

Most businessmen here are watching the weatherman with one eye but meantime making plans for the biggest Easter of them all.

Top spot to open for the Easter weekend is George A. Hamid's Steel Pier, with Frances Langford headlining the stage show, supported by Berk & Hollow, Pat Hill and Larry Delma, Milt Douglas and Priscilla and the Ming Sing Stars. Tony Pastor orch plays the Marine Ballroom.

The best dressed woman in the Easter parade will be selected during the height of the promenade. Both nightclubs and hotel grills are preparing to capitalize on the holiday crowds, arranging special Easter Saturday night entertainment which includes late supper at prices ranging from $20 down.

Pic houses will offer usual midnight shows and there will be scores of private parties on the islands and in spots along the mainland.

Steel Pier will be the locale of the annual Absecon Island sunrise service, while off shore a similar service will be held at Reade's drive-in theatre.

AGVA NIXES WAIVERS ON ICER'S NAVY DATE

Hollywood, April 8.

Ice-show promoter George Arnold's request to American Guild of Variety Artists for waiver of salaries for eight performers in three-day show before U. S. Naval Base at San Diego was nixed last week, with Arnold ordered to post a $500 bond.

According to Eddie Rio, AGVA Coast rep, Arnold said he had been given $1,200 by the Naval base, but wanted to rent equipment for $250, use the rest of the coin to send for his own equipment in Miami, and his pitch to guild was that in this way he could provide work for the eight. But AGVA put the brakes on that plan, made him cough up for the performers.

Hamilton's Comeback

Halifax, N. S., April 8.

After being on the shelf as an entertainer for about 30 years, Ross Hamilton, of Great Village, N. S., has launched a comeback. He started acting as a professional while a soldier in the Canadian army overseas, his groove being femme impersonation. He was a member of a troupe which toured army camps.

Lou Walters' Pro-Nitery Torch, Decries 'Superiority' Stance

New York.

Editor, VARIETY:

Perhaps I should pay no more attention to George Kaufman's stated aversion to night clubs than I would to any other uninformed person. I doubt if Mr. Kaufman has been in a night club in 10 years. I have never seen him in the Latin Quarter, the Copacabana or the Riviera. Apparently Mr. Kaufman gets his information from the reading of lurid, dated literature of the prohibition era when every back-door speakeasy, which Mr. Kaufman may have visited, was called a night club. Even in those days there were many fine establishments, with well-produced shows, which served good food, kept within the limit of every law, kept their self-respecting heads and showed a profit.

The Shuberts, Flo Ziegfeld, Earl Carroll, George White, Billy Rose and Michael Todd all ran and some of them got their starts in night clubs. Monte Proser, the producer of several shows, including "High Button Shoes," ran and is running a night club.

It is difficult to see a Broadway musical, a television or radio program, or a motion picture without seeing artists who received their start, schooling, became famous and made a pot of money out of night clubs: Jimmy Durante, Sophie Tucker, Beatrice Lillie, Betty Hutton, Martin & Lewis, Milton Berle, Sam Levenson, Martha Raye, Danny Thomas, Danny Kaye, Arlene Dahl, Virginia Mayo, Frank Sinatra, Paul Whiteman, Guy Lombardo, Jack Cole, Lena Horne, Carmen Miranda, Carmen Amaya and many others.

The night clubs have brought to America more stars than any other branch of show business: Maurice Chevalier, Edith Piaf, Charles Trenet, Jean Sablon, Victor Borge, Gracie Fields and dozens of others. The night clubs of New York are as necessary to the attraction of visitors as is any other one factor.

(Continued on page 65)

Bartender's Widow Sues St. Loo Cafe for 30G

St. Louis, April 8.

Alleging that a section of the floor behind the bar in the Cotton Club, midtown nitery, collapsed June 16, fatally injuring her husband who was on duty as a bartender, Mrs. Ruby Hursey last week filed suit in the local Circuit Court asking for $30,000.

Mrs. Hursey's petition claims that as a result of a broken ankle her husband's left leg was amputated and he died on May 2, 1951, while still under treatment. Frank Muchnick, operator of the club, and Pearl Gordon, owner of the building, were named defendants.

Equitable's 'Work Or Walk' Edict To Texas' McCarthy

Glenn McCarthy's battle with the Equitable Life Assurance Society, which holds the liens on the Shamrock Hotel, Houston, has reached the point where the insurance company has told the hotelier and oil magnate to concentrate on these two holdings or get out of the operation. McCarthy Oil & Gas Company is also involved.

McCarthy owes Equitable $34,000,000 and is in arrears on amortization payments. The insurance company stepped in and took over the properties which McCarthy is managing.

Recently, McCarthy started organization of a new company which was being underwritten by the Houston investment firm of Christie & Co. Equitable then told McCarthy that he couldn't devote full time to the holdings which he is now managing and the new firm as well. Ousting of McCarthy from the hotel and oil firm's management would be a prelude to foreclosure.

The Shamrock Hotel is one of the more important talent buyers in the southwest.

Jo Stafford a Smash In London Palladium Debut

London, April 8.

Jo Stafford, making her Palladium debut, scored a boffo reception and drew capacity business at her opening performance yesterday (Mon.). The singer received a mounting ovation for an 11-number routine of contrasting tunes. Accenting charm and style, she did a solid 40 minutes and begged off with customers clamoring.

Pat Henning, who was booked in almost at the last minute, clicked in a laugh-laden routine, while Frank Ross & Anita La Pierre got a nifty reception.

Bill also included Salici Puppets, Peter Sellers, Five Talo Boys, Pauline Grant Ballet, Louise and her Dogs and Pony, and the Palladium Tiller Girls. Layout is in for two weeks.

To Audit Canton Aud. Books on City's Request

Canton, O., April 8.

The municipal Memorial Auditorium here was reported about $15,000 ahead of expenses in its first six months of operation by Ralph Smith, manager, after City Councilman Herbert Buker asked that a three-man committee be named to investigate the financial condition of the million-dollar building.

Buker proposed an increase in auditorium rates, and suggested that the books of the L. C. L. Presentations, Inc., the auditorium's major booking agency, be examined. The latter is fighting any increase, and offered its books to Buker to bolster its stand.

Smith said an immediate audit of the auditorium's books would be made.

Jackie Kannon will make his N. Y. bow at the Latin Quarter May 11 following the run of Joey Bishop.

Tommy Trinder's Big B.O. Trans-Canada Rates Him Dominion Repeat in '53

Toronto, April 8.

With a fortnight's big gross of $43,560 at the Royal Alexandra here, plus a four-week whirlwind cross Canada tour of split weeks and auditorium one-nighters for $127,940, Tommy Trinder, cockney comedian heading his "Royal Command Music Hall Varieties," will be back next season for another Dominion junket. Meanwhile, after his first visit to Canada, Trindler immediately embarks on a six-month tour of Australia and New Zealand, set by Lew & Leslie Grade Agency.

Trinder tour was the brainchild of Ernest Rawley, manager of the Royal Alexandra. On a recent trip to London, he induced the comic to make a trans-Canada tour on behalf of Variety Village, the residential vocational school in Toronto financed by Tent 28 of the International Variety Clubs. With Trinder taking a 50% cut in salary, plus other British vaude acts, something over $30,000 will be turned into the Variety Village coffers.

Lent, Holy Week Give N.G. Complexion to N.O.

New Orleans, April 8.

Biz in niteries, theatres and other entertainment centres is way off this week due to Lent and especially Holy Week. Bourbon St., in the historic Vieux Carre, where the city's hot spot and swing places are as numerous as flies, is taking it on the chin as a result. Faring much better are top spots, but they too are way down.

Weekenders have been keeping most of the smaller niteries living, if not thriving, past few months. Most of the bistros are content to rock along minus outstanding attractions until after Easter.

Biggest draw presently on strip row is Kalantan, who has been more or less the magnet since the Mardi Gras season, attracting steady flow of male trade.

Night Club Reviews

Continued from page 60

Palmer House, Chi

usual English drawing room patter. Where Miss Thompson's act was characterized with more choreography last year, now it's a better, sharper and more commercial presentation, with the lads back again.

Pierre D'Angelo & Ana are tailormade for this room with the pair scoring on straight ballroomology. Duo is making its third visit here and cop lush hand with liking "Holiday For Strings." Team almost has the room down to a hush as they twirl to "Speak Low," and follow with "Clair De Lune." There's a little afterpiece done to a French medley for a neat bowoff.

Martin Bros. have some clever marionettes starting out with Conga dancers and skeletons, but a dejected clown is still the best crowd-pleaser of them all. Buffoon, whose broken balloon sets him crying, is almost lifelike. Abbott dancers repeat one number and have another which serves as an intro to the main act, with lasses wielding brooms and feather dusters. Eddie O'Neal ties the show together as emcee and does equally well fronting the orch. *Zabe.*

Steuben's, Boston

Boston, April 5.

Don Dennis, Laurette & Clymas, Neal Stanley, Chia & Somay, Tony Bruno Orch (6), *Harry Fink Trio; minimum* $2.50.

Current layout at this popular Vienna Room stacks as above average and should help offset biz doldrums synonymous with Holy Week when the word gets around. It's fast, bright and with no dead spots.

Bill tees off with the boy and girl Oriental duo, Chia & Somay, in a nifty sesh of hand balancing, lifts, back flips and acro tricks. Highlight of stanza is furnished by the lad, who dives through three hoops into which 24 knives have been inserted, barely missing the blades in flight. Trick grabbed neat reaction.

Neal Stanley, who quit show biz for a brief fling in the business world, is back, and uncorks a series of impreshes for neat results. Bypassing many of the hackeneyed subjects for carboning, he scores okay with Donald Duck, Red Skelton's "Little Boy," Akim Tamiroff, Groucho Marx and Frank Fontaine. However, at request of ringsiders, he includes impresh of conversation between Bette Davis and Jerry Lewis, winding with Cagney as George M. Cohan.

In closing spot are Laurette & Clymas, a satirical terp duo who poke fun at their more serious counterparts cavorting through a South American routine, the currently popular East Indian terping, and include their version of actions of a dance duo, newly married and after three years. (In circa '90 costumes), they enter on a wheelless bike frame for a zany panto bit while seated on a park bench, hypoed by the musical cues adeptly handled by the Tony Bruno crew. Gal's mugging and deadpan introing aid the overall impact with pair grabbing nifty mitt action throughout. Wind with a straight version of Viennese waltz, just to prove thay can be serious.

Bill is, as usual, slickly emceed by Don Dennis, who grabs the spotlight for vocalizing of "Swanee," "Wheel of Fortune" and "Babalu" for oke results. Backgrounding is neatly supplied by Tony Bruno who splits customer terping chores with subtle Latino rhythms of Harry Fink's trio. *Elie.*

Cafe de Paris, London

London, April 4.

Dwight Fiske, Sydney Simone and Winston Lee orchs; $5.50 minimum.

Current attraction at this chic nitery is American Dwight Fiske, a newcomer to the local scene with an act that breaks away from most conventional standards. Artist relies entirely on original material, has the stage to himself and provides his own piano accompaniment for routine of six numbers.

Humor and sophistication characterize the material. And each number is a separate and distinct performance with Fiske enacting all the situations. His timing and gestures are immaculate and the show receives an appreciative mitt from a receptive audience.

Pattern of the act is clearly set with his intro number, "Stella, a Pure White Mouse," a sad tale of a rodent who strays from home in search of romance. From there he follows through with other lyrics in the same key, including "Case 142," the story of a psychiatrist, and winds up with "Sunday Morning Hangover" and "Mrs. Pettybowl." Latter number has an indigo streak which is enjoyed by this smart sophisticated patronage.

Terping music is ably contributed by the two resident orchs maestroed by Sydney Simone and Winston Lee. *Myro.*

Le Ruban Bleu, N. Y.

(FOLLOWUP)

Tony and Al Mele have refurbished their show of long standing so that accent is now on comedy. In place of Ronnie Graham, who has left the proceedings to assume a role in the Leonard Sillman legit musical, "New Faces of 1952," Mickey Deems and Patricia Bright have come in with a vivid line of gab and tunes to continue the entertainment on an extremely high level. However, Graham has left behind his wife, Ellen Hanley, to continue in this bistro. Miss Hanley is a likeable singer and continues to score.

Miss Bright is a familiar on the intime circuit. Her material is excellently tailored to achieve yocks in virtually any setting. She's added some new numbers for this stint. Her recital of the southern gal is on the same high level as her other material. Rib of the Gallic chantooseys is still the highspot of her turn and it's just about reached the status of a saloon classic. She gets rewarding palms after her stint.

Deems, on his first date here, indicates that he can also make good in the intime inns. He highlights his efforts with dissertion on handling his brat on a day off. It's been his mainstay in theatres and it's similarly good for laughs here. He has some long and rambling routines, but they are so designed that interest is never lost. He throws in a fast line as soon as there's the slightest danger of an interest lag, and as a result walks off a hit.

Other performer is Ray Raydell, who was Rascha of the former team of Rascha & Mirko. He sells songs with his own guitar accompaniment and hits it off nicely with his multi-lingual offerings. The Norman Paris Trio showbacks and does the lull music, while Julius Monk, the room's artistic director, emcees affably and similarly works the ivories. *Jose.*

Bimbo's 365 Club, S. F.

San Francisco, April 5.

Mr. Ballantine, Day Dreamers (4), *Jacques Cordon, Alan Cole, Dorothy Dorben Dancers* (10), *Ronnie & Jimmie, Derle Knox Orch* (8); $1.50 *minimum.*

This spot has hypoed its entertainment policy since its moveover to new premises, and all to the good. Current bill is breezy and bright with sheaf of girls (six ponies and four tall stems) in peppery routines aided by borealis costuming. It's solid standard nightspot fare.

Opening item is gay "Easter Time" prance with balloon bedecked showgirls backing pony's carnival terping, and Ronnie & Jimmie in ballet bit at fade. Can-Can music in this provides sparky tempo.

Jacques Cordon, working unicyle on table, turns in a flashy juggling routine to perky kudos. This is clicky standard talent that shoves the specialties off to good start.

Second up are Day Dreamers, three boys and a gal, who offer a foursome of tunes, some of them in close harmony, that brings a good mitt. Stepoff is "Great Big Beautiful World," followed by "Sorrento" with operatic twist, "Nothing Like a Dame," and "A Wonderful Guy," which is smart chirping and strong bowoff. Encore "Old Man River" passes muster but is let down by contrast to previous items.

Mr. Ballantine is the main pitch in a smart, novel, gag-magician stance with a lot of bellylaugh content. Groomed in tails, comic tosses off routine of fast hoke which leads nowhere magico-wise, but combines a lot of Lindy chatter with pure corn for maximum impact. Lot of talent here which scores even over dinner dish clatter. Ballantine has mucho on the ballo and is grooving himself for an upstairs berth in the nitery circuit. Big hand rewards him for his stuff, and deservedly.

Finale, of gals, specialties and orch, is a punchy period to proceedings. *Ted.*

Flamingo, Las Vegas

Las Vegas, April 3.

Tony Martin, Pantomaniacs (2), *Hal Borne, Flamingo Lovelies* (8), *Matty Malneck Orch* (10); *no cover or minimum.*

Filling a brief span of four days between Gene Nelson and belated appearance of Vaughn Monroe & Co., Tony Martin stepped in to aid management. Weekend biz boomed.

The Martin pipes and presence are smoother than ever. With the greatest of ease, he purrs forth a collection of songs encompassing jump to ballads. His flagwaver start, "Great To Be Alive," is superseded by the applause-whipping "I Get Ideas." Another Martin air, "Domino," receives the velvet treatment as does a combination from his latest pic, "The Closer You Are," blended with "In Old Manhattan" and spiced with a bit of clogging. The w.k. "Enjoy Yourself" bubbles with extra fancy verses, while "Without a Song" is belted straight from the shoulder.

In a departure from customary lyrics of "I Got Rhythm," Martin indulges in repartee with accomper and conductor Hal Borne. "September Song" is tenderly depicted, and requests for "Bells of St. Mary's," "There's No Tomorrow" are answered for peak applause. Following casual invite for patrons to come up for dancing while he croons oldies the floor groans with its capacity of shufflers.

Pantomaniacs are held over with their miming of various recordings. Flamingo Lovelies under aegis of songsmith Sam Coslow bid adieu following the Martin filler, and maestro Matty Malneck takes a fortnight hiatus while Monroe handles all music chores.

Flamingo bonifaces are in hopes that Martin's pic commitments will allow his return for period encompassing Variety Club's 16th anni convention, April 28-May 1. *Will.*

Sans Souci, Miami B'ch

Miami Beach, April 7.

Alan Dale, Sacasas Orch, Herman-Magner Dancers; $2 minimum.

This room, one of the top earners on a comparative basis along hotel row, is doing okay with booking of Alan Dale. Youngster is a personable lad, who puts over a well versed and highly acceptable songalog via warmth of personality and delivery of special material. Includes the pops and standards for build to his toppers, vocal impreshes.

Standouts are his versions of "With A Song In My Heart" and, for change of pace, "Darktown Strutters Ball" and a recent recording, "Broken-Hearted." Works in special on "Oh Marie" to lead into vocamimings of Sinatra, Monroe, Tony Martin and Eckstine. From reception, looks a solid bet for the better spots.

Ann Herman & Magner dancers set up the Latin ballroom terps that a considerable element who come into this room look for, with Sacasas and orch, longtime holdovers, keeping them hip-swing happy and adding zing on the backings. *Lary.*

Riverside Motel, Reno

Reno, April 4.

Andy & Della Russell, McCarthy & Dale, Bernadette-Phelan Dancers (3); *Riverside Starlets* (12), *Bill Clifford's Orch; no cover or minimum.*

Although this show has only three acts, it ran an hour and a half opening night. It's since been trimmed and now makes a neat and tight package.

Riverside Starlets have two production numbers, a rain theme in transparent, short slickers, and a filmy, dream thing in white gowns, done with big white fans. Both are up to the usual George Moro production standards.

Orch's vocalist, Mary Marshall, is featured in opener and gals huddle and run around in a flashing rainstorm. Then, as Mary Marshall chirps "Singin' in the Rain," chorus settles down to pleasant little precision tap routine with twirling umbrellas.

Bernadette-Phelan dancers, two boys and a girl, terp to tone poem, "Vanity." Narration is by a scratchy recording which could be better produced. The males toss her around, she with an aluminum wheel which supports a supposed mirror. Act is smash at times, but all three participants seem to be at limit of endurance and a little unsteady in some of its more spectacular parts. The stint seems to be breaking in, and shows improvement with each show.

Gene McCarthy & Jimmy Dale were in this spot last summer with Frank Sinatra. They've added a lot of new material for their comedy routines, and have kept the best of last year's stuff. Act still opens with McCarthy and dummy singing "I'm Gonna Live 'til I Die." A duet here throws the customers until Dale steps from behind curtain with mike. Dale is a fine singer, and some of the material is built around his pipes.

Some new routines by Max Schulman have added to the act. "Great Moments in History" features a skit in Washington throw-

(Continued on page 64)

HENRI FRENCH

Currently Appearing
HENRY GRADY HOTEL
Atlanta, Georgia

Personal Management
SAM ROBERTS
203 N. Wabash Ave., Chicago

FOSTER AGENCY, LONDON, Presents

Currently
ABC THEATRE
Copenhagen, Denmark
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

BÉLA KREMO
EUROPE'S TOPHAT JUGGLER
CHRISTMAS SHOW:
ROXY, NEW YORK
EASTER SHOW:
RADIO CITY, N.Y.
WILLIAM MORRIS AGENCY

Not Booked After June 5th
No Other Great Artists
Can Make This Claim
JAY SEILER
12th wk. MERRIEL ABBOTT REVUE
CONRAD HILTON HOTEL
CHICAGO
Scheduled for Available Contracts
Direction:
New York.....Max Novello
Chicago .....Sidney Page
Germany....Olcott & Bleadin

Held Over 10th Week
MANGAMIS CHATEAU
CHICAGO'S MOST EXCLUSIVE SUPPER CLUB

JACQUELINE
HURLEY
THE NATION'S LEADING CONTROL ARTIST

MICHAEL
EDWARDS
New Singing Star
Direct from 12 Weeks
FLAMINGO, LAS VEGAS

Per. Mgt.: BERT COLLINS
219½ S. Hamilton Dr. Beverly Hills, Cal.

★ ★ ★ ★ ★ ★

WALTER WINCHELL

"An orchid to Arthur Blake for his impersonations."

EARL WILSON

"Bravo!"

RADIE HARRIS
The Hollywood Reporter

"Not even snow and sleet, Lent and the imminent Ides of March (Income tax day!) kept a capacity crowd including Rosie Dolly and Irving Netcher, Phil Silvers, Odette Myrtil, Stanley Logan, Yul Brynner, Joen Baruch, Eddie Dowling, Portia Nelson, John Conti, Whit Cook and Verne Alves from overflowing the 'Blue Angel' for Arthur Blake's debut. Having seen Arthur at the Bar of Music in Hollywood, Cafe Society in N. Y., and the Colony, Astor and Empire Music Hall in London, I can attest to the fact that he is at his brilliant best here. Not only are his impresssions devastating, but his accompanying patter is equally clever. After the first show, Herb Jacoby quickly tagged him for a return bow in the fall, following his Palladium debut in London."

VARIETY

"This Herbert Jacoby-Max Gordon oblong intimery continues its pace of presenting one of its superior entertainments . . . Arthur Blake, a brilliant personator.

"Blake, a veritable darling of Coast bistros, is just about knocking 'em dead with his long line of pasquinades. His route of personalized portraiture covered some 45 minutes at show caught. He was evidently shooting the works in a tremendously biting one-man production that was sometimes staggering in realism.

"The Blake gallery is wide. What's especially special about it is that each etching is extensive, not a mere quickie that almost every impressionist has in his book. The key grimace or other physical reflection of a character he essays remains to continue the illusion when the establishing factor is dropped during the unfolding. That's possibly the secret of his power to create devastating portraits.

"Of the 18 or so characters up for caricature, a good dozen are femmes. The Laughton is precise, the Soph Tucker developed more on voice than manner, while the Clifton Webb is typically sardonic and the Gloria Swanson doing Norma Desmond is a throwaway that can be spared, along with Margaret O'Brien.

"About midway, the big fellow launches his big bertha, Tallulah Bankhead at rehearsal of her 'Big Show.' This provides opportunity for a long and surgical excursion into Tallu Guests. Series encompasses Jimmy Stewart, Beatrice Lillie, Sydney Greenstreet-Peter Lorre, Barbara Stanwyck; segueing into Ethel Barrymore as Nellie Lutcher, a real stiletto; and then La Bankhead's 'Good Lord' finale score in which each principal takes a lick at the lyric. Finely wrought is his Bette Davis on nursery rhymes, and follow-up Mrs. Eleanor Roosevelt is designed with sweeping liberties.

"For his closer, Blake pours the acid on Louella Parsons via a program being taped at Blue Angel. It's possible it can be improved upon—but by whom? Some of the stuff is brashly blue, but this is no kiddie playground. To show himself in the thesp range, Blake also manages to slip in Jose Ferrer as Cyrano, assisted by an offstage voice on dialog. The Gascon costume is perfection and the speech from the play done straight and surefire." *Trau.*

★ ★ ★ ★ ★ ★

DANTON WALKER
New York Daily News

"For this week's Preferred List, the outrageously funny lampoon of Tallulah Bankhead and her 'Big Show' guests by Arthur Blake at the Blue Angel. In a long list of good mimics, including Sheila Barrett, Dean Murphy, Florence Desmond, et al, Blake takes the lead because he somehow manages to look as well as sound like his victims."

DOROTHY KILGALLEN
New York Journal-American

"Tops in Town"

"Arthur Blake's mad impetuous imitation of Tallulah at the Blue Angel."

BILL SMITH
Billboard

"Arthur Blake's talent for rapier-like mimicry puts him head and shoulders over his competitors. His take-off of the National Broadcasting Company's 'Big Show' with an uninhibited Tallulah, tho almost vicious in its aping, showed acting of a high order. Blake's best, however, is his Louella Parsons. At times it seems almost libelous, but there's no denying that it's funny."

ARTHUR BLAKE

Pictures in Release:
"CYRANO DE BERGERAC"
starring Jose Ferrer (UA)
"HAREM GIRL"
starring Joan Davis (Columbia)
Soon to be released:
"DIPLOMATIC COURIER"
starring Tyrone Power (20th-Fox)

Recent TV Appearances:
KEN MURRAY SHOW (CBS-TV)
THIS IS SHOWBUSINESS (NBC-TV)
FRANK SINATRA SHOW (CBS-TV)

NOVEMBER 1—*4th Return Engagement*
BAR OF MUSIC, Hollywood

Extended
RETURN ENGAGEMENT
Opening APRIL 26th
CHURCHILL'S
LONDON

Personal Manager:
IRVING COHEN
8479 Fountain Avenue
Hollywood, Calif.

Eastern Representative:
KENNETH LATER
Warwick Hotel
New York, N. Y.

Western Representative:
EDDIE SHERMAN AGENCY
8580 Sunset Boulevard
Hollywood, Calif. CRestview 5-0186

Nite Club Reviews

Continued from page 62

Riverside, Reno

ing a dollar across the Potomac. The boys still do some pantomiming to recordings—best being a holdover of Ezio Pinza and Mary Martin singing "Some Enchanting Evening."

Andy Russell bows in with "The One I Love," looking boyish and friendly. He medleys "Besame Mucho," "Amour," and "Cielto Lindo" to a good score and then, with a bit about the "Andy Russell Story," he brings on blonde Della for a "Thou Swell" duet.

Most their numbers are novelty. "You Could Be Replaced" finds him imitating Billy Eckstine, Tony Martin, and Mario Lanza, with some talk by Jimmy Stewart and Clark Gable. "Roaring Twenties" puts the Russells in costume, and brings on a soft-shoe. "The Honeymoon is Over," another novelty, gets good reception. They're a fresh and entertaining combo—putting over their act with warmness.

Starlets wind up the show with fan number which solos Marie Roe, a fetching dancer. Bill Clifford's orch is tops on the showbacks.

Mark.

Chez Paree, Montreal

Montreal, April 5.

Blackburn Twins & Pam Cavan, Tom & Gerry, Don Dellaire, Boots McKenna Line (7), *Palm de Luca Orch* (8), *Peter Barry Combo* (5); 85c *admission.*

Current layout at Chez Paree took a few days to get going this week due to last-minute cancellations, substitute acts and replacements. Originally, show was to have opened last Tuesday (1) with the Will Mastin Trio starring Sammy Davis, Jr. (see separate story). Instead, on opening night, Larry Adler, playing at the Seville Theatre, doubled for two performances in socko manner while manager Jerry Taylor hurried in the Blackburn Twins, originally shedded to show April 15.

Despite poor Lent and pre-Passover biz, the present revue, sparked by the trim hoofing and vocal antics of the Blackburn duo with pert Miss Cavan, is drawing better than expected. The Blackburns, who appeared here several years ago at the now defunct Samovar, have improved immensely and the addition of a little femme interest has boosted overall impact nicely.

The Twins have added several new items with the emphasis on the song stuff since last viewing, but their old standby, the mirror routine, is still their best seller. Used wisely at the beginning of stint, this particular bit of business establishes them solidly and guys follow neatly with "Too Wonderful" which introes Pam Cavan and then a so-so interp of "Baby, It's Cold Outside" which starts big but fades to a tagless finale. "Movies Are Better Than Ever," with the gimmicked closer, shows threesome to best advantage and gets them off to a rousing reception.

Opening slot goes to Tom & Gerry, agile acrobats who wham over some nifties on the parallel bars, mixing the comedy and straight stuff with precision and finesse. This sight-type performance, although seldom used in this cafe, is a natural here and is a standout starter for any revue.

The Boots McKenna line, sporting several new faces, do well with all routines, looking best in the "Slaughter on 10th Ave." production with vocals by house singer Don Dellaire. Palm de Luca waves a firm baton over all music and is spelled by Peter Barry's Latin-mad Rhumbaists for the dansapation sets. *Newt.*

Ciro's, Hollywood

Hollywood, April 4.

Divena, Jackie Kannon, Los Gatos (3), *Dick Stabile Orch* (8); *Bobby Ramos Rhumband* (5); $1.50, $2 *cover.*

Last year, when Herman Hover booked Lili St. Cyr, the novelty of an ecdysiast within the swanky confines of Sunset Strip brought both customers and the sheriff to Ciro's, Divena, who peels under water, doesn't stand much chance of drawing either. There wasn't even much of an opening-night splash.

Act—one of several under the Divena tag—is a novelty that soon wears thin and the latter half of the seven-minute stint in a 500-gallon tank on stage seems repetitious. Gal, a comely blonde, arouses some interest by the length of time she stays under water. The bubbles she generates just before she rises to the top to gulp more air provide an interesting effect, enhanced by judicious use of colored spotlights. Despite the underwater ballet billing, it's nothing but a strip and the routining doesn't seem particularly effective.

Current layout, as a whole, hardly seems the thing to combat the Holy Week letdown. Comic Jackie Kannon, though highly touted from the east, fails to generate the expected salvos and only Los Gatos, a fast acro team, earn real response. Kannon's material is overly familiar, by all definitions, and the few good bits he shows aren't enough to overcome the generally mild impression. Even a dressmaking bit with a bolt of cloth and a curvaceous blonde foil he introes as his wife fails to lift the level.

Los Gatos provide a whirlwind opener with a five-minute series of stunt stuff that evokes continuous applause. It's shrewdly handled and merits better spotting.

Dick Stabile orch continues to back the show and alternate for dancing with the Bobby Ramos rhumband. *Kap.*

El Rancho, Las Vegas

Las Vegas, April 2.

Samia Gamal, Tony Bennett, Lord Buckley, Jerry Pedersen, Joy Walker, El Rancho Dancers (9), *Gene DiNovi, Billy Exiner, Ted Fio Rito Orch* (10); *no cover or minimum.*

Cresting the wave of a potent publicity splash, coochy Samia Gamal is attracting the curious into El Rancho Vegas. Also present and accounting for some draw is warbler Tony Bennett, another of the current emotional breast-thumpers from Columbia's disk stable.

Miss Gamal gives a brief yet compelling ramble about the floor in what is described as the "dance of the King's"—meaning for one, King Farouk of Egypt. Propelled from the midst of Oriental terps by line setup, her entrance is heralded by sepulchral tones of Jerry Pederson, in sophisticated barker fashion. Ensuing wriggles and undulations show off the anatomical display for which she has been well touted. Figure is pleasantly rounded and gal is easy on the orbs. At close of number—which times at around four minutes—Miss Gamal thanks her audience first in Arabic, then English translation. Although expectations are geared for a sexier display, Miss Gamal wins with her agreeable personality and aura of authenticity surrounding her terps.

Tony Bennett's youthful charm and sense of vitality are in his favor at outset when he rips into "Taking a Chance on Love." Gets into some pash bleating with "Since My Love Has Gone" with currently popular overtones of emotional upheaval. Sequel is neat change of pace presenting pseudo-spiritual chant, "Sing You Sinners." Good response is gathered when he measures off for "Because of You." Dishes up plenty hokum during narration, slicing choruses of "That Old Gang of Mine." Reception above par all the way.

Lord Buckley, with his mad mouthings and British peerage posturing, takes off in impresh of Louis Armstrong grunting "Can't Give You Anything But Love." Then howls begin as he gathers four people from audience for his very funny hitch of Amos 'n' Andy. Uses four males, one femme to panto mouthings while he vocalizes all characters from A & A sketch. Winds up by retaining one participator for yockworthy hat-exchange bit and retires well ahead.

Jerry Pedersen and Joy Walker team neatly during line's curtain-raiser, "Salute to April." Ted Fio Rito orch capable, with assists from Bennett's accompers, Gene DiNovi at the keys and Billy Exiner at the tubs. *Will.*

Biltmore Hotel, L. A.

(BILTMORE BOWL)

Los Angeles, April 1.

Wideler Bros. (3), *Anthony, Allyn & Hodges, Gali Gali, Dorothy Dorben Adorables* (10), *with Jane Fischer and Wilson Morelli; George Milan, Hal Derwin Orch* (13); $1, $1.50 *cover.*

The transients and conventioneers who'll be turning up in increasing numbers in the next few weeks should find the current layout palatable, though not standout, entertainment. Highspot is the familiar but ever welcome prestidigitation of Gali Gali.

Egyptian magico trots out his usual bag of tricks with just enough of a switch here and there to add interest even for those who've seen it. The multiplying chickens and the plight of audience stooges still serve to spice the mysticism with mirth and it's all well sold. As usual, the napkin-waving finale gets him off solidly.

In deuce, the team of Anthony, Allyn & Hodges scores strongly with a comidance routine that's effectively handled. They segue into the buffoonery from a straight start, early "mishaps" keeping the audience guessing. Wisely, they let their audience know that the kidding disguises some deft ballroomology and earn a solid response.

Wideler Bros., the opener, are a hard-working trio with songs, patter and instrumental novelties to sell. Close harmony is okay and there's some effective sax stuff including some substitute fingering work that rates attention. Finale, a "Hopalong" takeoff, is weak and overlong.

Dorothy Dorben dolls peddle three okay routines, although opening show looked like it could stand a little more rehearsal. Featured dancers Jane Fischer and Wilson Morelli occasionally seem uncomfortable in the Spring, Balinese and Carmen routines and production bleater George Milan has a few uncertain moments with the special tunes. Hal Derwin orch does its usual good job of showbacking and terplaying. *Kap.*

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, April 2.

"What's New!", with Elise Rhodes, Hal Hackett, Jack Marlin, Richard Goltra, Doris Schmitt, Billie Hayes & Wilson Stone, Arthur Ravel Orch (8); $2.50-$3.50 *minimum.*

"What's New!", a lively succession of original song and dance numbers by a sextet of hard working young people, packs diversion for this plush spot.

Hardly measuring up to its self-designated "intimate revue" classification it bypasses skits entirely. Unpretentious offering nevertheless gets far away enough from even nitery group presentations to afford at least a slight touch of novelty for cafe society. And its songs and dances lend themselves nicely to this spot of class bistro. Unit runs mostly to ensemble numbers, but there also are several duets and a single by Jack Marlin who clicks with impressions of Laine, Eckstine and Vallee. The Wilson Stone songs are for the most part tuneful if not especially distinguished, and the lyrics, which he also authored, frequently have clever comedy overtones in a satirical vein. Incidentally, Wilson, at the piano, conducted the performance caught.

In Elise Rhodes and Hal Hackett, the show has a particularly attractive and winning pair of youthful performers. Billie Hayes gets in a few clowning licks and Doris Schmitt and Richard Goltra come through well as dancers. "Giddy Over Video," utilizing four members of the cast, amusingly lampoons the present TV rage via song. Another of the eight numbers, "This Love Is a Sure Thing," with five performers, also is along production lines. The costuming in all instances passes muster.

The Arthur Ravel orch plays the show and for customer dancing with usual skill. *Rees.*

Wirtz's Detroit Repeat

Detroit, April 8.

In a precedent shattering move, Olympia Stadium has booked Arthur Wirtz's "Hollywood Ice Revue" for a second skating in one season. Show comes back April 18-21.

When icer was here a couple of months ago, it racked up the largest gross of any skating troupe.

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
35 ISSUES $25
First 13 Files $7.00. All 35 Issues $25.00
Singly: $1.05 Each IN SEQUENCE Only
(Beginning with No. 1—No Skipping)
● 3 Bks. PARODIES per book $10 ●
● MINSTREL BUDGET $25 ●
● 4 BLACKOUT BKS., ea. bk. $25 ●
HOW TO MASTER THE CEREMONIES (reissue), $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1130

NEWEST VERSATILE ENTERTAINMENT—
POSITIVELY!
ALAN CARRIER

Currently
HELD OVER
Bradford Hotel
CIRCUS ROOM
BOSTON
GEORGE CLARKE — Around Boston:
Boston Daily Record (Apr. 4, 1952)
"TRICKY WHISTLE . . . young Mr. Alan Carrier, a pleasant little man with a fabulously tricky whistle is making his initial appearance in the Circus Room at the Bradford . . . his versatility is amazing and entertaining. He talks, sings, mugs, gives impressions and whistles—he even does a bit with a phonograph record. He has an engaging personality and was well received."
Thank You, MR. CLARKE
Recent Engagements
THEATRES
OLYMPIA, Miami, Fla.
CAPITOL, Washington, D. C.
STATE, Hartford, Conn.
ORPHEUM, Omaha, Neb.
CLUBS
VINE GARDENS, Chicago
LAKE CLUB, Springfield
CLUB CHARLES, Baltimore
MONTE CARLO, Pittsburgh
Special Material by Lee Morris, Jess Rand, Bobbie Ryder
Personal Management—PHIL-WEB ATTRACTIONS, Inc.
48 West 48th Street, New York 36, N. Y.

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk

PATRICE JAN
HELENE and HOWARD
HELD OVER
EDDY'S, KANSAS CITY
Dir.: M.C.A.
Per. Mgt. TOM SHEILS

JAY MARSHALL

Better than many—
Cheaper than most.
Management:
MARK LEDDY

Grant's Riviera
RESTAURANT AND BAR
138 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS
* TALENT CONTEST *
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

". . . a smash hit."
—VARIETY
". . . a crowd pleaser."
—BILLBOARD
Currently
Chicago Theatre
Chicago
NITA AND PEPPI
Thanks to MARCUS GLASER

Walter's Pro-Nitery Stance

Continued from page 61

including the theatres or Radio City and, in Radio City, incidentally, there is a night club. The Empire Room is as important to the Waldorf as is any other of its service-giving functions.

The New York Central, Pennsylvania Railroad and all other railroad companies coming into New York recommend night clubs as do the airlines and other transportation companies. No Tourist Bureau anywhere in the United States plans a New York tour without including a night club in its itinerary. The Latin Quarter, during the past 10 years, has grossed over $25,000,000 and played to over 5,000,000 customers. Evidently many people find as much enjoyment in night clubs as they do in theatres. The biggest hit on Broadway is just finishing its third year while the Latin Quarter is finishing its tenth. The Latin Quarter outgrosses "South Pacific" week after week.

In Mr. Kaufman's revival of "Of Thee I Sing," incidentally, one of the leading stars, Paul Hartman, got his start in night clubs and cabarets. Mr. Kaufman directed "Guys and Dolls." Its stars Vivian Blaine, Martha Stewart, Robert Alda, Pat Rooney, B. S. Pully, Stubby Kaye, all appeared regularly in night clubs. What that show would be without these artists is beyond my comprehension. Where would "Top Banana" be without Phil Silvers? Tony Bavaar, the romantic lead of "Paint Your Wagon" is working in a night club, Celeste Holm and Alfred Drake, stars of the original "Oklahoma" company, worked regularly in night clubs.

People have a good time in a night club. Mr. Kaufman's TV show's sponsor, Lucky Strike, is happy to have its products sold in night clubs. Where CBS or NBC would be without night club entertainers on their programs is pitiful of reflection.

Derby Wilson has played night clubs for years. I doubt if he has ever lost one cent through any defection of a night club owner. The American Guild of Variety Artists looks after its members and sees that they get paid. Usually they require a cash bond. Equity, the dramatic artists' union, also requires a bond, so that, evidently, the dramatic union has as many problems as the night club union. It happens that, with my payroll of $20,000 a week, I do not have to put up a bond with AGVA because they trust me and know that my artists get paid. Most night club operators, when they open or operate a night club, do so with their own money and the money they lose is their own. How long is it since a legit producer has spent his own money to produce a show? I just wonder. Performers and chorus girls in night clubs are better paid than they are in Mr. Kaufman's branch of the entertainment world, and night clubs certainly give more for their money to the customers than do many legit shows. At least, if you do see a bad show in a night club, you at least get a meal and a couple of drinks for your money.

Lou Walters.

Schnoz Adieu

Continued from page 1

of long standing, Jack Entratter and Jules Podell.

Durante has been concentrating on NBC video. Next show is April 19 when he'll have Bette Davis as his guest.

Retirement from New York nightclubs doesn't mean that Durante will leave cafes completely. He'll continue with occasional cafes in other cities. There are other Manhattan clubs which will permit Durante to do two shows maximum nightly, but Durante will not play away from the Copa, which was instrumental in sparking his "comeback" a little more than 10 years ago.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 8.

Robert Lewis Dutton, manager of the Sunrise Theatre, Southern Pines, N. C., registered as a new guest for the observation routine.

Walter (CBS) Romanik was handed a green light to go to work after a siege of surgery.

Birthday greetings to William Joyner, Eddie (IATST) Stott and Edwin Rowland.

Jean Ellis, Interstate circuit, all agog over her recent top clinic which rated her a 10-day furlough which she will spend in Houston.

William Butler in from N. Y. for a weekend bedside chat with his wife, Hattie, whose progress is tops.

Write to those who are ill.

N. J. Riviera's Name Splurge

Riviera, Ft. Lee, N. J., will again go heavy on names this year. Boniface Bill Miller already has signed as headliners Jane Froman for the opening show April 22; Jean Carroll and Redcaps, May 6; Ritz Bros., May 20; Tony Martin, June 3, and Will Mastin Trio, July 3.

Opening parlay will have, in addition to Miss Froman, Phil Foster, Fecundo Rivero Quintet and the Cabots. Walter Nye orch and Pupi Campo will supply the music. Donn Arden is again staging the show and Miles White is doing the costumes.

'Glory' Opens 6th Season At Williamsburg July 1

Richmond, April 8.

"The Common Glory," Paul Green's symphonic drama, will open its sixth season at Lake Matoaka Amphitheatre, Williamsburg, July 1. Play is to run through Aug. 31, with performances each night except Monday.

Howard Scammon will direct. Myra Kinch is set as dance director and choreographer. Auditions for all speaking roles are now taking place and rehearsals are scheduled to start on June 12.

Nikolaidi's Odyssey

Elena Nikolaidi, Greek Met Opera contralto, is leaving May 20 for Australia, where she will sing in 40 concerts, booked (and also to be aired) by the Australian Broadcasting Co.

From Australia, singer flies to Athens to sing the title role in "Carmen," and from there to Israel, where she will give two benefit concerts.

Larry Adler's U.S. Comeback

Harmonica player Larry Adler will make his first U. S. appearance in several years at an all-classical matinee concert at Town Hall, N. Y., May 3. He's also been signed for Orchestra Hall, Chicago, May 10, and is attempting to get other stands.

Adler has been touring Europe for the past couple of years and recently returned to the U. S. He has played several dates in Canada. While overseas, he toured for UN troops in Korea under British auspices.

Adler, together with Paul Draper, left the U. S. more than two years ago after a widely publicized libel trial in which they sued a Greenwich, Conn., housewife who linked them to Communists. Case ended in a hung jury.

Vaude, Cafe Dates

New York

Frankie Laine opens at the Palladium, London, Aug. 11. **Herb Jeffries** left Music Corp. of America to sign with Lew & Leslie Grade . . . **Jackie Miles** into Town Casino, Buffalo, May 5. **Hazel Scott** follows on May 12 . . . **Clifford Guest,** current at the Roxy Theatre, opens at the Palladium, London, June 2 . . . **Carol Bruce** pacted for the Shamrock, Houston, June 24 . . . **Les Compagnons de la Chanson** to return to the U. S. in the fall for an Oct. 1 date at the Hotel Waldorf-Astoria, N. Y.

Show Biz N.J.'s No. 1 Industry; A.C., $786,000,000

Atlantic City, April 8.

Some 16,000,000 visitors here in 1951 left $786,000,000, or more than half of the business done by all the resorts in the state combined, according to statistics gathered by the N. J. Dept. of Conservation & Development.

The survey reported a statewide gain of 15 to 20% in New Jersey resort business last year, and showed that the entertainment industry tops the statewide list, with the $900,000,000 chemical industry second.

Survey was prepared at the request of the N. J. Resort Assn. The state will spend $75,000 on resort advertising this year, an increase of $25,000 over last.

Member Questions AGVA Defending Individuals

New Haven.

Editor, VARIETY:

As a member of the American Guild of Variety Artists and a reader of VARIETY, I wish to thank you for the April 2 story, "AGVA to Mull Defense of Connors vs. Suit by Insurance "Originator." If this had not appeared in VARIETY it is doubtful if the AGVA membership would have been informed of this issue.

I base this on the fact that I attended a recent meeting of AGVA in which the membership was informed by interested AGVA members (not union elected members) that the National Board of AGVA had voted to pay all expenses of ex-president Gus Van in a personal lawsuit of George Ross vs. Gus Van. It is purely a private suit. Why must AGVA assume responsibility for an act of an individual since the union is not being sued?

Delores Russo.

You've Seen the Rest — Now See Clifford Guest

CLIFFORD GUEST

"Greatest ventriloquist since Edgar Bergen."
—WALTER WINCHELL

and "Lester"

VENTRILOQUIST — IMPRESSIONIST

Currently ROXY, New York

Recent Guest Appearances
"YOUR SHOW OF SHOWS"
NBC-TV

Opening JUNE 2nd
LONDON PALLADIUM

Personal Mgt.:
CHARLES WICK
342 Madison Ave., New York

Direction:
WILLIAM MORRIS, INC. 1740 Broadway, New York

Lotsa Girls, Spec, Glamor Make Up This Year's Nifty Ringling Circus

By LEONARD TRAUBE

There is no less accent in 1952 on girls-girls-girls, super spectacles and theatrically rigged glamor than John Ringling North has been accustomed to pitch into his circus in its pre- and postwar dress. It's a cinch that N. Y. customers will pay the $6.50 top for Ringling Bros., Barnum & Bailey Circus, because the gen-u-wine, non-celluloid "Greatest Show on Earth" happens to be an amalgam of musicomedy, revue, vaudeville, medicine show, vignettes from the music-hall and liberal doses of Circus Maximus. At its fancy scale it's still cheap for the product, regardless of its qualitative complexion from season to season.

This year's excursion into the tall-figure brackets preemed at Madison Square Garden last Friday (4), again for the benefit of the N. Y. Heart Assn. and necessitating some tangents which, aside from the traditional impediments occurring at an RB-B&B opening night, pulled the show to a 12:15 a.m. finale from an 8:40 teeoff. Allowing about 15 minutes for intermission, this spanned about three hours and 20 minutes of show and immediately set up post-preem tailoring via the eagle eyes of North and general factotum Pat Valdo, who've been through this surgical operation so many times that it's now a seventh-sense routine. Before the first week is out in the 38-day (75 performances) run ending May 11, a good 30 minutes will have been chopped from the show proper, aside from the absence of the Heart Assn. trimmings.

This year's edition, the 82d in the "combined shows" series, as per the billing, has a gorgeous Sunday punch in half a dozen femme-filled specs, about as many full-blown aerial displays, five concoctions from the harlequinade sector and another half-dozen in animal and miscellaneous spottings.

Spark Missing

While there are a number of standout individual performances that drew appropriate salvos from a packed Garden, there is nothing of the smash quality in any turn; certainly nothing that supplies the old shock. Just the same, there is an electric fascination attached to the spec-processionals, which have been hypoed considerably with schmaltzy music by North to the lyrics of E. Ray Goetz, this being the team that supplied some of the tunes in the Cecil B. DeMille-Paramount "Greatest Show On Earth." The cleffings are given thunderous treatment by baritone Harold Ronk, who, it may be said parenthetically, succeeds to the mantle of Bill Tabbert; it was the latter's Big Show hitch that catapulted him to recognition in a somewhat wider sphere via his spotting in "South Pacific."

The North-Goetz pairing has produced some catchy if not distinguished tunes that set off the productions brightly. Among them are "Butterfly Lullaby," "The Good Old Times," "New Orleans, the Mardi Gras and You" and "Gold Dollar Moon." Each is worked as the theme in exercises on ground and aloft that fill the arena with an aura of almost dreamlike splendor. High up in the visual sweepstakes are the costumes designed by Miles White, whose colors and fabrics represent audacious notions that arrest the eye. That most of his costumic efforts are filled by the torsos of some five dozen damsels in aerial ballet and track terping tends to make his draughtsmanship come alive with picturesque execution.

Even the elephants bear their volume of chichi maidens, but in this instance it's a parade for which the habiliments have been fashioned by a dozen of the country's top designers, via a Look mag hookup. With White directing the promenade, the girls appear on their ponderous mounts in the garb devised by such names as John Frederics, Hattie Carnegie, Adrian, Mr. John, Clare Potter, Adele Simpson, Omar Kiam of Ben Reig, Tina Leser, Nettie Rosenstein, Ceil Chapman, Monte-Sano, Pruzan and Claire McCardell. Their names and the descriptions of the gowns are emblazoned on the caparisons of the bulls, trained by Eugene Stott.

The opening gun is in the usual wild animal key, centre-ringed by imported Oscar, Koyoot, with a trainer, Czeslan Mroczkowski, in snappy cageful of lions in some tricky leaps and formations. In the flanking rings are performing bears worked by Albert Rix and Robert Laydar. The complicated equipment and shifting chutes for the middle ring necessitate putting this display on in the teeoff spot, since it would cut into time as a later grooving.

Koyot is one of a score of acts with "first time in America" labelling which, together with last year's intros, give the unfolding a truly United Nations aspect. There are fewer than half a dozen full-season troupes holding over from the wartime years. Of these, the most easily recognizable are the three flying-return acts — Concellos, Comets and Artonys—whose personnel have changed over the span. As per tradition, they constitute the most graceful set in the show, earning the highest rewards for their didos in the ozone, including leg and arm catches, pirouettes and passing leaps. Their mentors are incomparable Antoinette Concello, aerial ballet director, and her husband, Arthur, general manager of the circus.

Tasso's Demi Tasse

Of the imports, the most novel is Dieter Tasso, a slack wire juggler flanked in the outer rings by Helmuth Gunther (new) and the Bakers. After the latter conclude their manipulating, Tasso is provided a solo that gives him star rating in a unique buildup of 16 cups and saucers, piece by piece, as he teeters on the thread. Tasso employs his free limb to toss the objects upon his noggin, and for a humorous fillip tops his effort with a cube of sugar and a spoon. It's about as extraordinary in the tease department as the show has offered in years.

The early trapeze display lines up with imports Greta Frisk, Nina Karpowa and Miss Luigina; and

Ringling Bros.-B&B

John Ringling North production staged by Richard Barstow. General director, Pat Valdo; designer, Miles White (assisted by Frank Spencer); music, North; lyrics, E. Ray Goetz; choreography, Edith Barstow; production coordinator, Ralph Allan; aerial director, Antoinette Concello; equestrian director, Angelo Nicholas; musical director, Merle Evans; orchestrations, Sammy Grossman; lighting, Doug Morris. Presented at Madison Square Garden, N. Y., April 4, '52; $6.50 top.

Miss Tamrov and Miss Mara. Latter sets the pace over centre ring with balancing on the hocks of her heels and ankle drops.

Stellar trapeze artist positioned later is Pinito Del Oro, an extremely graceful looker with a free wheeling series of conceptions on the swing topped by head balancing. She is over the centre in the "Butterfly Lullaby" aerial spec in which the 60 gals are garbed in extravagant "Mme. Butterfly" inventions, and they work rhythmically on ladders with winged tops. Harold Ronk vocals the theme song with nostalgic delicacy.

A mixed aerial and ground number centres the imported Renis-Ferroni man and woman duo on a rolling cylinder in hand-to-hand and other stunts that take more technical virtuosity than appears on the surface. In the other spots are the Riggettis (new) in juggling on unsupported ladders, the Bisbinis (new), in matching display, and Kareff Manus on a low trap. Other skeddel act, the Similis, didn't work, a girl of the troupe having been injured at dress rehearsal during their perch tuneup last Thursday afternoon (3) and taken to Polyclinic Hospital.

Another import, the Great Linares, occupies centre on tight wire, with a forward somersault as piece de resistance that is too long in the making for best results. The supporting offerings are the roller-skating Heirolls (new), balancing Matrans and Chata Sisters, with slack wire performer Senor Tonito billed but not put on. Instead, there is a clever top-spinning senor culled from the sideshow in the Garden's underground.

The Liberty horse stanza with a dozen steeds in each ring has cynosure and Marion Seifert and Gena Lipkowska on the ends, plus a mounted equine. Aside from the errorless drills and formations, the big work here is in the rear-ups.

In the absence of seals this year, the animal humor is provided by Hammerschmidt's Wonder Apes, working on an elevated stage over centre in dining room setting to draw attention exclusively from the 50th St. side of the arena which they face. They are a good vaude-TV act, as are Nana Woolford's uninhibited dachshunds in their barrels and other props. Third ring has a pony drill.

A billed solo display of the Great Romba, touted somersaulting automobile import, was not shown, reportedly because they could not put his equipment into proper position against the entanglement of hangings and guy wires.

Pre-intermission spec, "The Good Old Times," will probably be the most remembered pageantry for this year. There are such floats as Helen of Troy, Trojan Horse, Cleopatra and Anthony, Ponce De Leon's Fountain of Youth, plus elephants and a Hannibal midget, a revolving fountain, Robin Hood, Columbus and his caravels, and Lady Godiva. Tumblers and dancers make the promenade, and the theme song, "Some Day, Today Will Be the Good Old Times," is but one of several vocals by Ronk. For finale, thousands of bubbles are released from the top of the arena, floating daintily down to pewholders who make the grab. The effects were devised by Nat Fisher.

Working on a lampost affair, the imported Rassos, man and woman, show good tricks on bikes. Also from European sod in this display are the bicycling Ricoris and cycling Frielanis, and in the other spots, the Cycling Chaludis come through with neat pyramids and the Haslevs with fine trampoline work.

The Rodry Bros., introed last season, are soloed in hand-to-hand gymnastics on a high bar. It's a real thriller, particularly in the somersaults to hands. Necessary times gaps between their tricks impairs continuity, however. Aerial Montons (new) and the Platos were billed, but absent at opening.

Educated Nags

Richly adorned is the "Mardi Gras" spectacle, starring the veteran Portuguese horesman, Roberto de Vasconcellos in his authoritative, multi-gaited haute ecole, with flankings by equestriennes Luciana & Friedel, and Franz Ackerl. Arena is dressed gorgeously via masked femmes bearing glittering scimitars. The North-Goetz song aids the gay atmosphere buildup.

On the bareback riding end and rewarded with the biggest mitt is the veteran Loyal Troupe, with Justino Loyal rating the loudest applause for his somersaulting and vaulting, plus razzle-dazzle clowning, aided by an octet of femmes. The other rings have two girls billed as the Parents Troupe and another gal in spot reserved for imported Erzop Family.

A ground display brings on acro acts in Gimmas Troupe (new), Lilly Kohler & Abbott Girls (new), the Freddie and Bokara teeterboard troupes and Fredonia Family, risley performers. Some of these appear to be doubling acts.

Next-to-closing spots the solo Camillo Mayer Troupe (6) on the high wire, an importation in a sterling performance that, while it's orthodox thrillery on the cable, is pushed to eminence via the speed and flapjack-making of Mayer. Latter is an amply proportioned man whose grace and agility are amazing. The entire routine is done to soft mood music that contrasts sharply with the other scorings of Merle Evans and his hard-working musicians. There are the usual pyramids and chair work, plus scary walks sans balancing pole.

The closer is "Gold Dollar Moon," carrying out the gilt theme in huge rotating gold pieces and appropriate costuming of the femmes and pachyderms. Even Evans' brass banders get into the act, with the entire contingent moving into the arena. Daredevil Connely, as the "Man in the Moon," works on high in his brilliant crescent rigging, to punctuate the overall theme. Nate Eagle is the overall announcer.

Among the operators in clown alley are Felix Adler, Emmett Kelly, Otto Griebling, Lou Jacobs, Paul Jerome, Paul Wenzel, Charlie Bell, Jack Le Clair and Paul Jung. The joeys get their innings in the various walkarounds, runarounds and spotted numbers. Some of these are Jung's "misfit army" ending in a cannon catapult; Paull's Musical Clowns; Lou Jacobs, in supersonic tomfoolery; and "Africa Squeaks," with jungle trappings and an oversized cauldron, the best of the productions.

After the opening wild animal display, NBC's Ben Grauer took over on the mike for the Heart Assn. proceedings. Last year some big marquee names were presented, but for this trip the American Guild of Variety Artists put a ban on such appearances. As a result, the big play went to cartoonists and illustrators, who accompanied the sketches with which they are associated. These were done on large placards. Involved in the parade down the 49th St. side of the track and ending in the centre ring were Russell Patterson, Rube Goldberg, Al Posen, Otto Soglow, Phil Berube, Martin Branner, Ken Kling, Tom Gale, Ham Fisher, Paul Frehm, C. D. Russell, Joe Archibald, Chad, Lee Elias, Hilda Terry, Gus Edson, Eric Ericson, Paul Terry, George Wunder, McGowan Miller, Walt Kelly, Alfred Andriola, Charles Biro, Bob Dunn and John Pierotti. Harry Hershfield resuscitated his oldtime Abe Kabibble character. The drawings will be offered to help swell the fund. Grauer did an expert job on the intros and continuity gab.

Following intermission, John Ringling North made a brief speech, and then Grauer ringmastered a drawing for prizes from a large drum. He did a double take when the name of legit theatre owner Louis Lotito was announced as winner of an intermediate prize. The top prize was a Packard.

Mayor Vincent R. Impellitteri was present as were a number of other notables, in behalf of the fund. The mayor's wife, Elizabeth, was chairman of the circus committee handling the preem night. She is also honorary campaign chairman for the year.

The circus figures to enjoy smash boxoffice in being dated so as to get in the Easter period, unlike last year when Easter occurred in March.

Roxy, N. Y.

Bill Hayes, Clifford Guest, Nanci Crompton, Divena, Roxyettes, H. Leopold Spitalny Choral Ensemble; "With a Song in My Heart" (20th), reviewed in VARIETY *Feb. 20, '52.*

The stage accompaniment to the showing of "With a Song in My Heart" is necessarily brief because of the long running time of the film, but the entertainment values are compact and well routined. Booker Sammy Rauch and Arthur Knorr have dressed this display handsomely. The Easter theme is carried out in a manner that will get the school holiday trade and to provide the appropriate pastel motif to the proceedings.

There is sufficient novelty character in this show to please all age segments, a necessary item to trap the holiday trade. The novelty is a replacement for name value, although Bill Hayes (New Acts) is w.k. because of his regularity on tele's "Your Show of Shows."

Probably the highlights of the current layout are Nanci Crompton and Clifford Guest. Miss Crompton is a refreshing ballerina. She spent the major part of last season as the pirouette specialist at the Riviera, Ft. Lee, N. J., and has since done some TV shots. She's a lithe and graceful specimen and has a pair of charming routines that do extremely well. She chimes in with production, such as mouthing a nursery rhyme to offstage singing, and appears in the line numbers. She registers in every department.

Guest, an Australian import, who has made good in previous trips to this country, has an excellent line of ventriloquy. He handles the dummy masterfully and has a set of effects such as echoes, dummy yelling from a suitcase, and approaching sounds which show his technical excellence as well as entertaining abilities.

An added novelty is Divena, an underwater act in a glass tank. Actually, the marine maid is one of several doing this act. For the family fare the strip aspects have been minimized. The gal sheds a gown underwater and then performs most of her stuff in a one-piece bathing suit. The ballet is well done and comes off smoothly. The applause returns are okay.

The line numbers are well staged and costumed. The bouncing ball routine, a fave at this spot, is fitting for the holiday and the fan number surrounding the Divena stanza is picturesque. Paul Ash's orch showbacks well.

Josei

Warner, N. Y.

Louis Jordan Tympany Five (8), Harvey Stone, Gene Nelson, Ella Mae Morse, Les Diagoras (3), Bob Connelly orch; "Jack and the Beanstalk" (WB) reviewed in current VARIETY.

The Warner Theatre, which dropped stage shows about a year and a half ago, is giving live fodder another try. Here's a case where a theatre can't do with 'em or without 'em. Apparently, there is an audience for variety shows and the Warner (nee Strand) is attempting to buttress the weak takes of the straight film policy with live talent.

The Warner, during the past two weeks, housed the Sadler's Wells Theatre Ballet and did a whopping business. Object lesson, in this case, has been known for some time. It's attractions that enliven the boxoffice — without them, no policy can hold on for any length of time. Should booker Harry Mayer et al. be able to get top-notch headliners, then the house will draw.

The Warner's return to variety is marked by a peculiar bill. It's a layout that will most likely get stronger matinee than evening trade. The picture, "Jack and the Beanstalk," will entice the juves who can't stay out too late. What evening trade goes into the house will be credited to the stager. The opening day's show was underlighted because of the fact that the ballet didn't get out until a few hours before the doors opened. The kleigs couldn't be set up completely by the time the show went on.

The house has collected a prime batch of talent. Gene Nelson, from films; Ella Mae Morse, who's riding on "Blacksmith Blues," Louis Jordan and Harvey Stone, along with Les Diagoras, make up an entertaining layout.

There are many interesting items on view here. Foremost among them is Nelson, the Warner filmster, who has impressed with his song and dance work. It's considerable at this showing. He is a smooth and ingratiating terper, shows much charm and skill and has some applause-winning routines, particularly the one in which he does some spectacular leaps. However, the net effect isn't all that he can get out of the turn. He talks too much and overworks the gag of changing shoes. All this slows up his act to the point where interest is diminished. Granted that some gab is necessary in order to permit him to catch his breath, and the shoe changes help toward the same end, but it seems that Nelson spends more time fooling around with inconsequentials than he does in terping. But no matter what faults are inherent in this turn, it's still an applause winner on the strength of superior dancing.

Ella Mae Morse has been around for many years and retired about five years ago for a fling at domesticity. With her recent comeback, which was given terrific impetus by her Capitol recording of "Blacksmith Blues," she fills the public's requirements of a "new sound." Not having been heard for some years, she's an auricular stranger to many. There's tremendous interest in her voice, which has a bluesy, bouncy overtone. However, there's too much concentration on style at this point. It seems like a conscious overlay upon an essentially good voice and frequently the stylistic endeavors have little relationship with the song. However, she gets jogging along nicely in some of her numbers and the net effect is very good.

Louis Jordan and his Tympany Five, with the assistance of two lookers, seem to have a good time on stage. Jordan gives the effect of enjoying his work and bats out a variety of tunes which hit maximum response. In closing the show, he makes the customers walk out feeling they've gotten their money's worth. Jordan's singing, crew's musical backing and the girl's incidental stepping give a good overall effect.

Harvey Stone started as a GI comic and hasn't been able to lose that characterization. Everytime he adds a new routine, the booker or nitery owner asks that he return to the khaki stuff. The customers are used to it and like it. It's a bit of type-casting that's working out to his advantage. The routine goes smoothly and the laughs go over as always. His GI meanderings are on their way to becoming classics, and when mixed with new writing, it makes for a fine bit of entertainment.

Completing the lineup is Les Diagoras, two boys and a girl to take care of props. The lads are expert hand-to-handers and make some picturesque acrobatic and juggling formations. Go over handsomely.

The Warner is also attempting

(Continued on page 67)

VARIETY BILLS

WEEK OF APRIL 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 9
Gertrude Lockway
Andrea Dancers
Patricia Drylie
Edward Ruhl
Bela Kremo
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 12
Betty Hutton
Herb Shriner
Harmonica Rascals
Skylarks
Dassie Bros
Andre Andree & Bonnie
Paramount (P) 9
Billy Eckstine
Fran Warren
Bobby Sargent
Barretts
Will Bradley Orc
Roxy (I) 11
Bill Hayes
Nanci Crompton
Divena
Warner (W) 7
Les Diagoras
Ella Mae Morse
Harvey Stone
Gene Nelson
Louis Jordan Orc
Bob Connally
CHICAGO
Chicago (P) 11
Bob Crosby
Grace & Nicco
Bob Hawkins
Harold Barnes

Regal (P) 11
Sugar Chile Robinson
Lowell Fulson Orc
Hal Singer Orc
Lil Green
Hotshots
Howell & Bowser
Emil & Evelyn
CLEVELAND
State (L) 4
Les Paul & Mary Ford
Don Cornell
Gary Morton
John Tio
MIAMI
Olympia (P) 9
Gil Lamb
Mack Triplets
Barr & Estes
Rutons
Folie Miller
ROCKFORD
Palace (I) 11-13
Marino Sis
Low, Hite & Stanley
Harmonitones
Claude Arwood
WASHINGTON
Capitol (L) 10
Johnny Johnston
Frank Marlowe
Ann Russell (1 to fill)
Howard (I) 11
Pearl Bailey
Eddie Wilcox Orc
Bill Bailey
Swallows
Conway & Parks

AUSTRALIA

MELBOURNE
Tivoli (T) 7
Jimmy Hanley
Babs Mackinnon
Rosemary Miller
John Clifton
Kevin Miles
Valerie Keast
June Lansell
SYDNEY
Tivoli (T) 7
Roger Ray
Marquis & Family
Wally Boag
Rosita Alexander & Vilette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron

Charlotte McGuire
Dancing Boys
Tivoli Ballet
NEW ZEALAND
AUCKLAND
St James (T) 7
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

BRITAIN

ASTON
Hippodrome (I) 7
Violet Pretty
Les Frere 6
Curzon 3
Ravic & Rene
Les Murphy
Vic Leonard
BIRMINGHAM
Hippodrome (M) 7
Phyllis Dixey
Walthon & Dorraine
Michael Bentine
Jack Tracy
Billy West Co
Morecambe & Wise
George Martin
Varga Models
Eddie Gordon & Nancy
BOSCOMBE
Hippodrome (I) 7
Radio Revellers
Winsor & Wilton
B & R Rema
Potter & Carole
Taro Naito
Danny O'Dare
Kizma & Karen
Billington
BRIGHTON
Hippodrome (M) 7
2 Sterlings
Pat Kirkwood
Bobby Dennis
Anton Karas
Mundy & Earle
S & M Harrison
Evy & Everto
Hall Norman & Ladd
BRISTOL
Empire (I) 7
Jimmy Gay
Barbara Ford
Jean Dene
Anita & Charles
Terry Stunt
Michael Ormand
Margot Austin
Benny Humphrey
Derek Dene
Marie De Vere Midianettes
CARDIFF
New (S) 7
Hal Monty
Desmond & Marks
Kirk Stevens
3 Hicks
CHISWICK
Empire (S) 7
Dorothy Squires
Semprini
Benson Dulay
Arthur Worsley
Joe King
Slim Rhyder
Mme Truzzi Pets
3 Atlantas
EAST HAM
Granada (I) 7
Puposys
Marionettes
Kay & Katrina
De Campe & Dodge
Bashful Boys
Hargraves & Russell
Janine Duc Co
Metropolitan (I) 7
Fred Ferrari
Ken Morris
Len Marten
Cassandres
Downey & Daye
De Vere Dancers
Gordon & Volville
Palace (I) 7
Syd Seymour Bd
Kalmar 3
Lucille & Diane
Diplomats
Erik
Jay Howard
GLASGOW
Empire (M) 7
Joe Loss Bd
Merle & Marie
Peter Cavanagh
3 Darleys
Bill Waddington

Puposy Marionettes
Walter Jackson
GRIMSBY
Palace (I) 7
Billy Whittaker
Mimi Law
Eric Marsh
Jack Lennard
Gradiner & Baxter
Frances Whitmer
Lillian Brow
Windmill Follies
Debs
HACKNEY
Empire (S) 7
Joe Stein
Louis Hayden
Fred Sloan
Max Carole
Eric Lloyd
Melville Birley
Vicky Raymond
Tih-Boult
Dumarte & Denzer
LEEDS
Empire (M) 7
Laurel & Hardy
Clayton & Ward
Saveen
Jimmy Elliott
Voltaire
Lorraine
Kenways
Irving & Girdwood
LEICESTER
Palace (S) 7
Dick Whittington
Ice Rev
LINCOLN
Royal (I) 7
Rhodes & Lane
Gay Euridge Co
Melody & Joy
John Baldwin
Denwys Heckit
Marche & Bourn
Carolyn & Richards
Sydney Glen
Girls Co
LONDON
Palladium (M) 7
Jo Stafford
Talo Boys
Peter Sellers
Ross & La Pierre
Louise Pets
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 7
Dave Morris Co
Allen Bros & June
3 Lesters
Ruddy Bolly
Alex & Nico
Bette Lee
NEWCASTLE
Empire (M) 7
McAndrews & Mills
Max Bygraves
Yolandos
Nitwits
R & J Stuthard
Christine Norden
Locky & Henry
Grossetto 3
NOTTINGHAM
Empire (M) 7
Naunton Wayne
Alfred Marks
Julie Andrews
Paddie O'Neill
Ossie Noble
Patricia & Colin
S Fisher Girls
PORTSMOUTH
Royal (M) 7
Rex & Bessie
Tessie O'Shea
Eddie Arnold
Wilson Keppel & Betty
Les Alyxsons
Cardew Robinson
Pierre Bel
Dick Henderson Jr
SCUNTHORPE
Savoy (I) 7
Cyril Dowler
Rhoda Rogers
Billy Hancox
Noble & Denester

Edwards & Hartley
SOUTHAMPTON
Grand (I) 7
Norman Harper
Joe Lawman
Desmond & Marks
Miriam Pearce
N & B Bridges
M & S Davies
Nelville Williams
New Ambassy Girls
SUNDERLAND
Empire (M) 7
Max Wall
Dick James
Beryl Reid
Hedley Ward 3
P & P Page
Sherman Fisher Gls
WALTHAMSTOW
Palace (I) 7
Esme Lee
Hawaiian Islanders
Peter Bernard
Vic Meredith
Joy Kenny
Ward Bros
Cherry Sis

WOLVERHAMPTON
Hippodrome (I) 7
Tanner Sis
Rosinas
Ken Barnes & Jean
Les Galentos
WOOD GREEN
Empire (S) 7
Kitty Masters
Billy Nelson
Chuck O'Neill
Jimmy Robbins
3 Imps
Roy Jeffries
Bill Morris
Babs Warren
YORK
Empire (I) 7
Piddingtons
Skating Orlandos
Terry O'Neil
Godfrey & Kirby
Jackie Allen & Barbara
Ford & Lenner
Joe Kaye

Cabaret Bills

NEW YORK CITY

Birdland
Stan Getz Orc
Bill Davis 3
Blue Angel
Frere Jacques
Queenie Leonard
Stuart Ross
Ellis Larkin Trio
Bon Soir
Alberta Hunter
Kirkwood & Goodman
Mae Barnes
Jimmy Daniels
Three Riffs
Norene Tate
Chateau Madrid
De Castro Sis
Bergazza & Tarrazza
Copacabana
Johnnie Ray
Jimmy Nelson
Danny O'Day
B & J Kean
De Marlos
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy
Havana-Madrid
Lao & La Minerva
Julie Mitchum
Don Reynolds
Duffy Dcrs
Reyes Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Yma Sumac
Mario & Floria
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Evelyn Knight
Hocter & Byrd
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Freddy Martin Orc
Hotel St. Regis
Russell Nype
Yvette
Milt Shaw Orc
Horace Diaz Orc
Sherry-Netherland
Emil Coleman Orc
Hotel Statler
Blue Barron Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Three Suns

Latin Quarter
Joey Bishop
Trio Bassi
Fedi & Fedi
Costello Twins
Corinne & Tito
Lalla & Steffen
Ralph Young
Ebony Stevens
Pamela Dennis
La Vie En Rose
Jan Arden
Jana Jones
Phil Moore Trio
Le Ruban Bleu
Patricia Bright
Mickey Deems
Ellen Hanley
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Penny Copper
Roma
Al Dellay
Argo & Faye
Oliver Dcrs
No. 1 Fifth Ave
Louise Howard
Mitchell Gregg
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Albert Dekker
Oscar Brand
Gloria Warner
Clarence Williams
Waldorf-Astoria
Kyle MacDonnell
Ryan & McDonald
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Beth Challis
Harvey Bell
Bombay Hotel
Pat Carson
Elaine Dexter
Joe Harnell
Brook Club-Lounge
Madmoiselles 3
Chris Columbo
Skeets Minton
Andy Somma 3
Zig & Vivian Baker
Helene
Casablanca Hotel
Billy Vine
Alex Shey 3
San Kanez Orc
Celebrity Club
Freddie Stewart
Ted Dorian
Alan Gale
The Haydocks (2)
Teddy King Orc
Clover Club
George Dewitt
Nov-elites 3
Edwards & Diane
Selma Marlowe Line
Tony Lopez Orc
Gaiety Club
Tommy Raft
Zorita
Rita Cortes
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Ernie Bell Orc
Beauv'lle
Joe Mooney
Hughie ...rrell
Delano Hotel

Carolyn Wood
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Johnina Hotel
Tony Matas
Marion Page
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guerlin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLane
Babe Baker Revue
Martinique Hotel
Allani & Diard
Helen Aimee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Norma Parker
Melo-Tones 3
Seere & Haymer
Monte Carlo
Steve Gainer
Gomez & Beatrice
Arne Barnett 3
Nautilus Hotel
Betty & Jane Kean
Larry K. Nixon
& S Reyes
Freddie Calo Orc
La Rue's
Val Olman Orc
Paddock Club
Lois De Fee
Diane
Dolores Roselle
...ack Calhoun
...s Shaw
Flash Lane

Rusty Ambers
Bob Morris Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Joe Sodja
Robert Richter H'l
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Alan Dale
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Henri Rose
Jose Cortez Orc
Connie Howell
Tano & Dee
Sea Gull Hotel
Faith Condullo
Mae Silva Dcrs
Norman Lester
Tiny Kaye
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Shore Club
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Phil Zwill
Lillian Lee
Tinkie DeCarlo
Margo
Haveler Dcrs
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Maria Neglia

George-Horton
Gloria Grey
Trini Reyes
Morro-Landis Dcrs
Preacher Rollo 5
Frank Linale Orc
Golden Slipper
Bagels & Borsch Rv
Marty Gayle
Bernie Sloane
Nirma Cordova
Seldin & Winters
Johnny Silvers Orc
Sherry Frontenac
Dave Fisher
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan
Lord Tarelton
Michael Solker Orc
The Carltons
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Louise Angel
Jackie Small
Noma Mahi Jia
Linda Fonte
Diana DeVon
Joan Campbell
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Dcrs
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Rogent Orc
Five O'Clock
Martha Raye
Gene Baylos
Rivieras
Ben Yost 5
Len Dawson Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Mariann D'Or
Henry Brandon Orc
Chez Paree
Olsen & Johnson
Marty May
June Johnson
Konyots (2)
3 Pitchmen
Leonard Sues
Jay C. Olsen
Chickie Johnson
Nina Varella
Jean Olsen
Billy Kaye
Ivor Boden
John Ciampa
Billy Young
Shortie Rennard

Charles Senna
Georgie Daye
N Miller Dcrs (12)
Brian Farnon Orc
Edgewater Beach
Tito Guizar
Martez & Lucia
D Hild Dcrs (8)
Don Reid Orc (12)
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seller
Scotty Marsh
Boulvedears (8)
Orrin Tucker O (2)
Palmer House
K Thompson & The Williams Bros (4)
Pierre D'Angelo & Ana
Martin Bros (2)
M Abbott Dcrs (8)
E O'Neal Orc (12)

LOS ANGELES

Ambassador Hotel
Continentals (4)
Walter Gross
Eddie Bergman Orc
Bar of Music
Elsa Lanchester
Bobby Short
Felix Decola
Benno Rubinyi
Johnny David Orc
B Gray's Bandbox
Betty Reilly
Alan King
Hannon & Ryan
Bob Durwood

Biltmore Hotel
Anthony, Allyn & Hodges
Wideler Bros (3)
Gali Gali
George Milan
Hal Derwin Orc
Ciro's
Divena
Jackie Kannon
Los Gatos Trio
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
June Roselle
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Vaughn Monroe Orc
Ziggy Talent
Moonmaids
Moonmen
Don Cummings
Dorothy Keller
Bobby Page Orc
Desert Inn
Lou Walters' Latin Quarter Rev
Frank Libuse
Margot Brander
Darvas & Julia
Marilyn Ross
Collette Fleuriot
Andre Phillippe
Los Pablos
Geneve Dawn
Gay & Harry Wells
Wallen Twins
Mullen Sisters
Lyn Allen
Lee Perkins

Latin Quarter Line
Carlton Hayes Orc
Thunderbird
Colleanos
Jay Jason
Jan Nelson
Johnny O'Brien
K Duffy Dansations
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Samia Gamal
Tony Bennett
El Rancho Dcrs
Joy Walker
Jerry Pedersen
Louise Burnett
Ted Fio Rito Orc
Last Frontier
Modernaires
Rubinoff
J Devlyn Girl Rev
Gil Johnson
Bob Millar Orc

Jake Wilk

Continued from page 30

years ago influenced WB to insert a TV reservation clause in all contracts, a proviso which has become a standard in the trade, excepting, of course, where equally alert writers, agents and others fought for and were able to reserve video rights unto themselves.

Some of the biggest WB grossers and story, idea and play deals were consummated by Wilk, including Irving Berlin's "This Is the Army," George M. Cohan's "Yankee Doodle Dandy," "The Watch on Rhine," "Fugitive From a Chain Gang," "Where's Charley?," "Anthony Adverse," "Life With Father," et al.

Incidentally, his son, Max Wilk, is a successful TV-radio and general show biz scripter.

YVETTE'S SQUEEZE

Margaret Phelan is filling in for Yvette, the songstress, last night (Tues.) and tonight (Wed.) at the N. Y. Hotel St. Regis' Maisonette.

The hotel's managing director, Pierre Bultinck, gave Yvette the out on the last two days of her four-week date to let her do a two-dayer for Coca-Cola in Birmingham, in a unit headed by Morton Downey, [illegible]

House Reviews

Continued from page 66

Warner, N. Y.

to build up a personality as it did previously in the case of Florian ZaBach. Bob Connelly, a singer, fronts the band, emcees and does a song turn. He makes a good appearance, although he still has to learn much of stage mores.

The Holy Week biz is a bit discouraging at this point, but there's the lush holiday trade coming up. *Jose.*

Capitol, Wash.

Washington, April 5.

Connee Boswell, Three Kanazawas, Sis & Sonny Arthur, Norman Evans; "Steel Town" (U).

Despite lift given by chantoosey Connee Boswell, this is a slipshod show, lacking general format and style. With biz generally dull at the Capitol current session, reaction is indifferent and spotty.

Headliner Boswell, appearing in final slot, manages to lift sagging galleries with her unique style and warm voice. Her infectious personality catches on early in act, and customers respond with affection, but sans the all-out enthusiasm this fine showwoman deserves. Tees off with a catchy medley of "Smile" tunes, then goes on to the sentimental "I'm Not Afraid" from "King and I." Her new version of "Begin the Beguine" impresses as highspot of routine. This is an unusually appealing treatment of a surefire tune. Switches to her portable spinet for her new Decca hit, "Somebody Stole My Darling From Me," and winds up with heftiest mitt action of evening.

Other three acts are okay of their type, but seem to fit together poorly. The Kanazawa trio of Oriental across twirl barrels and each other with amazing dexterity, for which they receive fine response. However, placed in No. 2, there's little they can do to pace show.

Norman Evans, import from the British music-halls, has a novel comedy act that garners spotty laughs. His British accent slows him up, so far as this crowd is concerned, and it takes about five minutes for customers and comic to get together. Subject of comedy skit, a session in a dentist's chair, seems worn and not up the alley of American audiences. Starting slowly, newcomer does manage to work pewholders up to some enthusiasm before bowing off. Not much more can be said for act.

Comedy terpers Sis & Sonny Arthur spoil a pert routine with too much patter. They bounce around to fair results, winding up with a fast jitterbug routine. *Lowe.*

Casino, Toronto

Toronto, April 4.

Les Paul & Mary Ford, Garry Morton, Vinni De Campo, Clark Bros., Wallace & Gayle, Jimmie Cameron, Archie Stone House Orch; "Sellout" (M-G).

Les Paul & Mary Ford, with both on electric guitars for sophisticated hillbilly and modern folksong arrangements plus Wally Kamin on bass, are packing the customers in for requests of "How High the Moon," "Mockingbird Hill" and other disk clicks. Bouncy tempo also includes "Just One More Chance" and terrific speed finale of their "World Is Waiting For the Sunrise," with Carol Kamin (Mary Ford's sister and wife of Wally Kamin) offstage at separate mike for dual echo effects, but receiving no billing or even appearing onstage for final bow. (Thought is this would otherwise spoil the audience illusion, though known to the trade.) Group earned enthusiastic beg off when caught.

Clark Bros. over nicely on their fast and furious tap challenges, full-stage glides and splits; Vinni DeCampo for his song package; Wallace & Gayle for their adagio acrobatics in waltz time, complete with shoulder spins; Garry Morton for his patter and trumpet finish. Neat and fast-paced bill, with everyone over to nice returns, but the Paul-Ford duo the topper marquee lure via those lineups.

Jimmie Cameron, as m.c., competently skippers, with Archie Stone's pit orch contributing ditto support. *McStay.*

Olympia, Miami

Miami, April 6.

Bill Lawrence, Skeets Minton, Ben Wrigley Co., Ciro Rimac (4), Rudenko Bros., Les Rhode House Orch., "Whispering Smith Vs. Scotland Yard" (RKO).

There's an offish show on tap here this week, despite a balanced lineup of acts. In top spot, Bill Lawrence offers up the run of pops and standards that most of the current crop of recording and TV upcomers essay. Working with a bad throat, he still managed to garner a fair amount of mitts. Lad needs instruction in delivery on the showmanship angle. Has the personality and the looks to make him a bet.

Skeets Minton sets up a novel idea in ventro acts, via his dummy-impreshes. Utilizes a well versed technique and gets them with his vis-a-vis taking off Vaughn Monroe and other record clickers, to make for novelty.

Ciro Rimac & Co. are familiars here. They project their Latino hip and frenetic dances and songology, plussed by the kicked around "American yitterbug" idea, to mark up heavy reaction from stubholders.

Rudenkos set in fair fashion with their ball balancing and juggling. Comedy ideas and eccentric hoofery of the Ben Wrigley group is on the negative side for aud reaction. Les Rhode house orch backgrounds capably. *Lary.*

New Acts

LES FRERES JACQUES (4)
Songs
20 Mins.
Blue Angel, N. Y.

Les Freres Jacques, a four-man team which has been clicking in Parisian niteries, make a dubious debut in the U. S. with their current stand at the Blue Angel. Essentially, this combo is handicapped mostly by the language barrier, and a completely revised repertory, designed for English-speaking audiences, is needed for them to register in the U. S.

Garbed in a Gallic version of a barbershop quartet, with handlebar mustaches and nylon sweatshirts, this crew is formatted as a comedy-singing turn. That's pointed up by the unison gesturing and incidental antics within the group, but the pantomime aspects are definitely not strong enough to hit with non-French speaking customers. In fact, the audience's failure to understand what they are singing tends to make their panto seem somewhat repetitious and monotonous.

Their best number, done with some prelim explanatory notes, is a number about a short Mexican general. Another, supposed to be pure nonsense, registers as the others. One serious item, "Barbara," is delivered in okay choral style but straight singing is apparently not their forte. *Herm.*

QUEENIE LEONARD
Comedy Songs
15 Mins.
Blue Angel, N. Y.

Queenie Leonard, British songstress who has come to this N. Y. spot by the way of Hollywood niteries, has a repertory of special material numbers rendered in English music hall style. Miss Leonard has an okay delivery for smart songs but, unfortunately, her material is spotty, some of it being witty but most of it rather heavy-handed.

Miss Leonard seems to be on the verge of being a satirist but she never quite crosses the threshold. On such tunes as "Be My Guest" and "I Do It Myself," there's an obvious comedy potential but the numbers fail to fulfill the promise. With considerable sharpening of her repertory, Miss Leonard could click in the class spots. At present, she has an esoteric appeal for special British-oriented audiences. *Herm.*

BILL HAYES
Songs
9 Mins.
Roxy, N. Y.

Bill Hayes, a regular on NBC's TV "Your Show of Shows," has throughout these appearances provided ample proof that he knows his way around the scales. His pipes are well developed, and techniques and projection are good. He's got a boyish charm that sits well with the crowd.

However, Hayes fails to get the maximum out of his personal appearance here. Stage deportment is virtually devoid of color. His gestures seem mechanical and song selection isn't of the best.

Chalk it up to lack of in-person experience. He doesn't have to work hard to project before camera closeups. Trying to get the same effect in a large theatre is somewhat different. *Jose.*

'Camera,' 'Joey,' 'Venus' Crix Choices; 'Don Juan' Gets Special Citation

"I Am a Camera" is the best play of the season, according to the N. Y. Drama Critics Circle, "Pal Joey" is the best musical, "Venus Observed" the best foreign play and "Don Juan in Hell" is "a distinguished and original contribution to the theatre." The selections were voted by the critics at a meeting yesterday (Tues.) at the Algonquin Hotel, N. Y.

"Camera," the John van Druten dramatization of Christopher Isherwood's series of "Berlin Stories," received 10 votes as the best play of the 1951-52 semester. It thus topped "Mrs. McThing," the Mary Chase fantasy for "children of all ages," which received five votes. Others mentioned in the balloting were Joseph Kramm's "The Shrike," with three; "Point of No Return," Paul Osborn's dramatization of the John P. Marquand novel, three; "Barefoot in Athens," by Maxwell Anderson, and "Grass Harp," by Truman Capote, one.

There was no real competition for best musical. After the members decided that "Pal Joey," originally produced 11 years ago, was eligible this season as a revival, the musical version of John O'Hara's mag sketches, with book by O'Hara, score by Richard Rodgers and lyrics by the late Lorenz Hart, walked off with 20 votes. "Three Wishes for Jamie," with book by James O'Neal and Abe Burrows and songs by Ralph Blane, got one vote, as did "Paint Your Wagon," which has book and lyrics by Alan Jan Lerner and music by Frederick Loewe. No other musicals were mentioned.

"Venus Observed," by Christopher Fry, received 15 votes as the best foreign play, while "Fourposter," by Jan de Hartog, drew eight, the only other import men-

(Continued on page 72)

Is This Heresy?

During the voting yesterday (Tues.) for the N. Y. Drama Critics Circle awards for the season's best shows, there was some discussion about whether the revival of the 11-year-old "Pal Joey" was eligible for the best musical and the 50-year-old "Don Juan in Hell" as the best foreign play.

George Jean Nathan, of the N. Y. Journal-American, opposed the idea. "It will make us look silly," he suggested, "if that's not redundant."

Sadler's Winds Two-Week N.Y. Stay with Sock 153G; Ballet Exodus to Europe

Sadler's Wells Theatre Ballet, winding up a two-week stay at the Warner, N. Y., Sunday (6), racked up a sock $72,900 for eight performances for the stanza. Previous week, the troupe had garnered $80,200 on nine shows, for a socko $153,100 on the fortnight.

Troupe of young dancers, finishing a 27-week tour of the U. S. and Canada, flew back to London yesterday (Tues.). This week saw an unusual exodus of dancers from N. Y. to Europe. In addition to the Sadler's company of 49 that went home yesterday, a unit of 68 people representing the N. Y. City Ballet Co. flew to London on Monday (6). From there they planed to Barcelona, for a three-week engagement that opens a five-month European trek for the Gotham dancers.

Jerome Robbins, associate artistic director of the N. Y. troupe, stayed in N. Y. to finish dance rehearsals for "Call Me Madam," which is set to tour next month. Then he joins the ballet troupe in Spain. Artistic director George Balanchine, who was in Italy creating a ballet for La Scala Opera, in Milan, is already in Barcelona. Janet Reed, N. Y. City Ballet lead dancer who injured her leg several weeks ago, has recovered sufficiently, and flew to Europe with the troupe.

Sadler's Wells Theatre Ballet finished off strongly at the Warner last week, with some new ballets and some sterling performances in evidence. The company, on its first U. S. visit, and tired from 26 weeks of steady, uninterrupted trouping, didn't show any of this fatigue, with Elaine Fifield, Svetlana Beriosova, David Blair, David Poole and Donald Britton as standouts, and supporting dancers also shining.

Director Ninette de Valois' choreography on "Haunted Ballroom" was intriguing, but her "Prospect Before Us" was a little too extended and colloquial to be altogether effective. John Cranko's "Pastorale" was a very engaging work. Celia Franca's "Khadra" was a pleasant fairy-tale confection, and Andree Howard's "Assembly Ball" an attractive work made particularly memorable by Blair's terrific twirls. *Bron.*

ATPAM Wants Pay for Benefits

Assn. of Theatrical Press Agents & Managers has waived for this season its claim for pressagent pay for Equity Welfare Fund Benefit performances of Broadway shows. However, the union has notified Equity and the League of N. Y. Theatres that it expects the matter to be rectified in the next production contract, which comes up for negotiation this summer.

Since the Welfare benefits became part of the Equity-League agreement, ATPAM has been agitating for pay for the pressagents, who were specifically excluded. The union has noted that company managers and house managers are paid for the extra shows, and argues that pressagents actually do a comparable amount of extra work for the dates. Equity has taken the stand that the added coin should be paid by the management of the show in question, rather than by the Welfare Fund.

Pending settlement of the dispute, the approximately $400 involved has been held in escrow.

L'ville Amphi Axes Chorus on Wage Hike

Louisville, April 8.

Slash of chorus personnel for the Iroquois Amphitheatre season was announced last week by George E. Gans, prez of the Louisville Park Theatrical Assn. Gans stated that Chorus Equity demands for $10 hike in weekly salary was responsible for the lopping off of four singers and four dancers.

Denis DuFor, managing director, readying his seventh season in Louisville, announced Edward Clarke Lilley will return to stage the productions, and Edward Hunt has been reengaged to conduct the orch and chorus. William Holbrook will be choreographer for the 1952 summer season.

Opening July 7, and running through Aug. 17, season will consist of "Where's Charley?" "Finian's Rainbow," "Great Waltz," "Up In Central Park," "Carousel" and "Brigadoon."

De Vries Disappoints In One-Woman Show

Beppy de Vries, a performer from The Netherlands, made her N. Y. debut in a one-woman show at Carnegie Recital Hall last Thursday (3). The stunt nature of the one-woman show is not a fair test of an actress' ability, but Miss de Vries clearly lacks the showmanship and potent personality that has won audiences for Cornelia Otis Skinner and Ruth Draper in this medium.

She is further hampered by the mediocrity of her material in sketches by Ryerson & Clements, Clary Franklin, and longer pieces by Sydney Thompson and Maria M. Coxe. The comedy is often obvious and tasteless and the characterizations amateurish, with the single exception of Dorothy Parker's poignant, "Just a Little One," in which a girl in a bar with a man grows increasingly maudlin with each drink. Even with the variety of accents employed, the net effect is of monotony and dullness. *Gale.*

Freedom Award to Green For 'Fathers' Pageant

Washington, April 8.

Paul Green, North Carolina playwright, won a Freedom Foundation Award here last week for "Faith of Our Fathers," his pageant with music which has been a feature of Washington's Sesquicentennial celebration.

Also honored with an award was Herbert T. Edwards, chief of the motion picture division of the State Dept.'s "Voice of America" program.

Bard Gets Superior Try At Hofstra College Fest On Special Globe Stage

Featuring what is probably the most authentic full-size replica of Shakespeare's Globe Theatre stage, the Hofstra College (Hempstead, L.I.) Third Annual Shakespeare Festival (2-6) drew over 6,000 viewers, including the Theatre Guild's Lawrence Langner, who plans to utilize a similar Elizabethan stage for the presentation of the Bard's plays at a Shakespeare Festival at Westport, Conn.

Superior for a college production, the offering, "Twelfth Night," starred British actress Stella Andrew, and Bernard Beckerman directed. The wooden, solidly constructed three-story stage structure, finished off with wooden "returns," is set up each year at one end of the school gymnasium, with wall drapes and a $2,000 back curtain aiding acoustically. Seating capacity is 1,200, with bleachers lining the side walls.

Designed by John Cranford Adams, the Hofstra Shakespearean stage was built by students from the college and nearby schools for some $3,000; commercial estimate was $30,000. The wooden stage provides five acting areas: the large forestage, the curtained inner alcove upstage, a curtained upper (or balcony) stage directly above it, with two window stages at either side of this upper stage. On the third level is the gallery where musicians are seated, and two colored columns on the forestage support a roof which protected the Elizabethan actor from the element in the open-air theatre of that day.

Utilizing these columns, the large forestage and the other "stages," director Beckerman kept the action fluid and well-paced, but locating successive scenes always in a different acting area wore the novelty a bit thin. Miss Andrew gave a sensitive, well-modulated interpretation of the wistful pageboy in disguise, Viola. Rest of the roles were played by students.

Of a cast generally competent for a college production, the most acceptable were William Schoope as the roistering Sir Toby Belch; Edward Hingers as the imitative bumpkin Sir Andrew Aguecheek; and Walter Thomson as the disapproving, ambitious Malvolio. Director Beckerman compensated for the shortcomings of his actors with ingenious bits of business, and while the comedy was broad, it was at the same time inventive. Composed by Gerald Humel, the music in the Elizabethan manner was a definite assist.

Regarding Elizabethan stages for modern Shakespearean productions, audience consensus was the same as at Stratford-upon-Avon this summer, where five plays were mounted on the Globe-style stage: okay for an occasional novelty but not for a steady diet. *Vene.*

Chagrin Valley, O., Barn Maps 10-Week Schedule

Chagrin Falls, O., April 8.

Second season for the Chagrin Valley Little Theatre here will start June 24, according to William Van Sleet, co-producer of the venture last year, who has arrived from New York to work on the season. His partner is Paul Marlin, of Canton, O. A new play will be tried as the first production, he said. Herbert Patterson, leading man in last summer's plays, has been engaged in direct the new troupe in 10 plays. Each show will run one week, from Tuesdays through Sundays, without matinees.

"Personal Appearance" will be the second play, and "Come Back, Little Sheba," the third. Also planned are "Olivier, Olivier," by Paul Osborne, "Blithe Spirit," "The Heiress," "Candlelight," "Papa Is All," and either "Dark of the Moon" or "Laura."

Met's 67th Season Ending on Upbeat; Bing Looks Set; Deficit a Mere 200G

By ARTHUR BRONSON

The Metropolitan Opera will close its 67th season in New York this Saturday (12) on an upbeat note, financially as artistically. Rudolf Bing, ending his second season as general manager, now seems solid in his spot after two years of storm, change and streamlining.

And as the Met preps for a spring tour of seven weeks, one of the most extensive in its history (likely to gross $1,185,000), Bing can look back on a '51-'52 season that ran the gamut—from picketing of the house, because of "Don Carlo," to packed houses for a terrific "Carmen"; from the shenanigans of a Welitch in "La Boheme" to the glories of a Flagstad in "Alcestis."

The Met, which ran up the biggest deficit in its history last season ('50-'51) with a 462G net loss, was headed for an even bigger nick this season, due to increased costs all around and no cutback on expenditures or new productions. A probable 500G or even 600G deficit loomed for the home organization, plus an additional setback of about $70,000 from the special touring company of "Die Fledermaus," which was a resounding financial flop, instead of an auxiliary moneygainer, as anticipated. (Troupe folded to about 140G in the red, with 70G for operational losses, which the Met is standing, and 70G additional for the production cost, which Columbia Records advanced and is absorbing.)

But due to two windfalls at beginning of the season—(1) remission of the Federal 20% admission tax, which ran last season to

(Continued on page 72)

Indiana Legit Group Makes Deal for House

Indianapolis, April 8.

Richmond, Ind., Civic Theatre has completed arrangements with Hudson Theatres, Inc., to use the 700-seat Indiana Theatre there for its productions during the next two years.

House, built originally for vaudeville and known as the Murray, will be made available to the community group a week at a time for seven plays a year. Otherwise it will operate with a film policy.

Richmond Civic, one of the strongest organizations of its kind in the state, has a membership topping 2,000, with a waiting list of 700, in a town of 40,000 population. It has operated the past several years in McGuire Hall at Richmond High School, which has 500 seats.

Equity Pushing Barn Fee Tilts

Actors Equity is going ahead with its proposed increased salary minimum for stock and its new $5 registration fee for locally-hired local players. However, the union has dropped its demand for hospitalization by the management for all players. That was decided at a meeting last week between Equity officials and representatives of the Stock Managers Assn.

Despite managerial predictions that the minimum salary increase from $50 to $55 a week, which it's claimed won't affect the established spots, may force some of the smaller barns to close or go non-Equity, the union refused to budge on the matter. It also declined to modify its regulation, applicable this summer for the first time, that actors recruited locally for bit parts be assessed a $5 registration fee. In this case, the strawhatters argue that relatively few places use such walk-ons and that a negligible amount of salary is involved, but assert that the setup has local promotional value for such spots.

After SMA reps pointed out some of the complications and questionable legal aspects of the proposed hospitalization payment rule, Equity agreed to drop it, at least for this season. According to the strawhatters, the suggested $1 per week payment by the management for each cast member would be at a higher rate than the hospitalization fee. It was also argued that in most cases the coin would be thrown away, or would have to be included in the union's overall welfare pool.

In its campaign against "abuses" of the touring package setup, SMA last week issued a letter listing the various "subterfuges" being used by agents to get around the organization's new stand. These were said to be substitution of a fourth actor in place of the advance man, offers by the stars to pay for additional actors in the unit, and attempts to classify straight plays as musicals (which are exempt from the SMA policy) by having the star sing a few songs.

SMA awards for the most cooperative stars of last season and the most promising new players this season will be announced at a luncheon to be held next Monday (14) at the Astor Hotel, N. Y.

2 Yiddish Plays to Debut

Two new Yiddish plays debut in the New York area this week, both to run through the Passover holidays.

Miriam Kressyn will be costarred with Leon Liebgold, Muni Serebrov and Max Bozhyk in "Sisters," comedy-drama with music by Louis Freiman, which opens Friday (11) at the Second Ave. Theatre, Manhattan.

Leo Fuchs will be starred in the title role of "Mendel Der Continental," musical by Harry Kalmanovitz, which opens at the Parkway, Brooklyn, with a matinee tomorrow (Thurs.). New production marks Goldberg & Jacobs' return as operator-managers of the Parkway.

Stormy 'Wozzek' in Sock N.Y. City Opera Preem, Grim But Impressive

The N. Y. City Opera Co. preemed its production of Alban Berg's controversial modern opera, "Wozzek," at City Center, N. Y., last Thursday (3) to an overflow house that included a fine crosssection of show biz. Work, composed 26 years ago, had had only one previous showing in N. Y., when Leopold Stokowski brought a Philadelphia troupe over to do it in a single some years ago, and was heard in concert version at N. Y. Philharmonic concerts last season. This is first time for its inclusion in regular repertoire of a N. Y. operatic organization.

Opus, a grim story of a downtrodden soldier, abused by officers and fellows alike, and finally betrayed by his woman, the mother of his child, in an impressive work. Music is atonal, with spoken dialog and sprechgesang in place of set arias and melodies, in a score as grim as the libretto. But the work packs power in ascending crescendo, and though one may not like it, one is impressed and even absorbed by it.

Joseph Rosenstock manfully conducted an enlarged orchestra through the difficult score, while Patricia Neway, Marko Rothmuller, Howard Vandenburg, Luigi Vellucci and Ralph Herbert han led the demanding lead parts skillfully. Work has undeniable stature, and adds strength to the N. Y. City Opera Co.'s list. *Bron.*

Two Operas Due on Spring Little Orch Society Sked

The Little Orchestra Society will present two post-season programs, featuring operas in concert form, this spring in N. Y. Vivaldi's "Judith Triumphant" will have its New York premiere April 21, and "The Pearl Fishers," by Bizet, not heard in N. Y. since 1916, will be given April 30. Thomas Scherman will conduct.

Janice Moudry and Mack Harrell head cast of the Vilvaldi work; David Poleri, Martial Singher, Jean Bartl and Kenneth Smith will sing "Pearl Fishers." Chorus in both performances will be the Westminster Choir, John Finlay Williamson, director.

Equity Show

(April 7-19)

"Chicago" — Lenox Hill Playhouse, N. Y. (8-12).

'Wife' Closes on B'way to 24G Gain; 'Aisle' Loss Hits 230G for N.Y. Run

"Constant Wife," Katharine Cornell's revival of the Somerset Maugham comedy which closed Saturday night (5) after 139 performances at the National, N. Y., earned a profit of $24,000 on its $40,000 investment. That included about $6,500 profit on its pre-Broadway tour.

The show, co-starring Miss Cornell, Brian Aherne and Grace George and staged by Guthrie McClintic, cost approximately $30,000 to produce. It received generally favorable notices and played to near-capacity houses for about two months, but tapered off during the recent boxoffice slump. The backers have been repaid their original investment and $14,000 profit has been distributed.

After laying off this week, the production will play engagements in Philadelphia, Washington and Boston, after which it will shutter until fall, when it goes on a nationwide tour.

"Two on the Aisle," the Arthur Lesser revue which is currently on tour after its recent closing in New York, represented a loss of about $230,000 when it ended its 276-performance run at the Hellinger, N. Y. The production, capitalized at $175,000, plus 20% overcall, ran into terrific losses during its Philly tryout, necessitating an additional loan of $105,000 by Anthony B. Farrell, a major backer who had already put up the $38,000 bond money.

Farrell is understood to have been repaid about $85,000 of the extra coin, but the operation did not succeed in earning back any of the original investment or overcall, so the backers have received nothing. Despite a six-to-two favorable break in the notices (including a couple of raves), the musical never quite sold out, although it drew big grosses and operated comfortably in the black for many weeks.

Despite Farrell's loss on his original investment and his additional loan, he's figured to have actually made out fairly satisfactorily on the deal as a whole, since the show kept his Hellinger Theatre lighted over the summer, and for much of the time paid a sizeable rental.

Doolittle Plans 'Civic' Venture at Coast Ozoner With G&S, Opera & Ballet

Los Angeles, April 8.

James A. Doolittle heads the combine which has taken over the 4,400-seat, city-owned open-air Greek Theatre in Griffith Park for a season of ballet, opera and Gilbert & Sullivan presentations. Group expects to get started around July 15.

Doolittle reported that the Greek will be operated more on a civic basis, with emphasis on local talent wherever possible. Arrangements now are being made for productions.

Lease with the city provides for a guarantee and percentage deal, understood to be around $15,000 for the season, plus 5% of the gross.

Ozone legiter had been operated for the last six years by Gene Mann, who had inaugurated the outdoor musicomedy policy at the theatre. Greek operated in the red the first year, but made a profit in 1948, '49 and '50. Last year, Mann's interest was purchased in a corporate reshuffle that found a group of non-show biz people running the theatre. Mann remained as producer. Group's policy errors, including a decision to stage season's shows in San Francisco as well as Los Angeles, resulted in a seasonal loss of around $250,000.

Mann had maintained an option on the Greek, finally dropping it when he decided to concentrate on television packaging. He reported that the downbeat in Coast legit, and the rising cost of production, made it a difficult venture with a weekly operating nut of around $40,000 on regular shows.

Doolittle hopes to shave the production costs and is aiming at a $25,000 weekly budget for each of the four Gilbert & Sullivan operettas he plans. Spot will be operated on a $3.60 top basis, and civic groups are being approached to get behind a subscription deal.

ATPAM Nominations Set for This Month

Nominations for the election of officers and board members of the Assn. of Theatrical Press Agents & Managers will be made April 17. Prior to that, the manager and pressagent chapters will make their own nominations for chapter officers and board representatives.

There's been no indication yet whether Frank Smith, house manager of the Lyceum, N. Y., will be a candidate for re-election as president or whether Wolfe Kaufman will run again for vice-president. It's assumed, however, that Milton Weintraub will be renamed secretary-treasurer of the union, and that Oliver Sayler will be opposed as usual for re-election as business agent.

Barns Co-op To Woo Coast Names

Cooperative setup has been formed by a group of strawhat operators to persuade Hollywood stars to make appearances in stock this summer. Barn managers specifically note that the arrangement is not a move to bypass agents, but is intended merely to lineup additional film names for stock dates. If these latter players want to be booked by agents it's entirely up to them, the strawhatters explain. Elsa Finlay has been engaged as the Coast contact for the stock group.

Members of the producer setup (and their respective spots) are Lee Falk (Boston, and a new barn to be located near Framingham, Mass.); Theron Bamberger (New Hope, Pa., and the new musical tent in Philly); Charlotte and Lewis Harmon (Clinton, Conn.); Guy Palmerton (Fitchburg and Worcester, Mass.); Sara Stamm (Newport); John Lane (Ogunquit, Me.); Rowena Stevens (Mountainhome, Pa.); Marshall Migatz (Hinsdale, Ill.); Thomas Ratcliffe (Sea Cliff, L. I.) and John Huntington (Saratoga, N. Y.). Alternates who may take bookings the other members don't want or can't handle, are Donald Wolin and Harold Schiff (Matunuck, R. I.) and Gail Hillson (who expects to operate a new spot at Binghamton, N. Y.).

SPRINGFIELD LEGITER HAS FRENZIED OPENER

Springfield, Mass., April 8.

The Springfield Playgoers, Inc., almost saw hopes of opening and part of their house go down the drain last Tuesday (1), but despite a series of lawsuits and a burst of water pipe, they brought "Candida" in at curtain time before a near-capacity house.

The suits, which stemmed from a claim by the property's former lessee, Elias M. Loew, of Boston, brought a restraining order against the Springfield Playgoers, Inc., and the Gilmore Associates, who own the theatre, which threatened, even up to opening night, to prevent their using some of the theatre properties necessary for the production.

Among these items are listed the candy stands, light fixtures, balcony spotlights, velvet and canvas curtains, marquee ceiling, and curtains, marquee ceiling and floodlights. Loew says the properties listed in the complaint belong to him.

However, the restraining order was lifted to permit "Candida" to go on. Four hours before curtain time, a water pipe burst in an unused restroom in the gallery, sending hundreds of gallons of water cascading through to the main floor before it was discovered. The weight of the water collapsed the ceiling of the ladies' restroom on the main floor, damaging fixtures, new carpets, paint and other accessories.

By dint of extraordinary effort, the mess was cleaned up in time for the curtain.

COAST BOW FOR MARKS' 'LAND SAKE' MUSICAL

Hollywood, April 8.

Manley Marks has written book, music and lyrics for "For Land Sake," a new musical slated for an April 22 bow at Las Palmas Theatre here. Leon Gordon will direct.

Musical deals with a songwriter and his Broadway producer pal who are stranded in the Ozarks, and take refuge with a mountain family. It will be presented by Spotlight Productions.

'Dolls' Dishes Out 718G In Profits

Another dividend of $80,000 was paid last week by "Guys and Dolls," bringing the total distributed profit on the two-company operation to $718,191.81 thus far. The Cy Feuer-Ernest H. Martin production was originally financed at $200,000, plus $50,000 (however, the latter was returned to the backers without being used).

For the four weeks ended March 1, the period covered by the last accountant's statement, the operating profit on the venture was $84,719.52. That included $35,905.40 after deducting $109.64 N. Y. State unincorporated business tax) on the Broadway production and $48,814.12 on the touring edition. It brought the total net profit on both companies to $986,560.64 as of March 1. Show is in its 73d week on Broadway.

More Pointers, Brickbats For Show Outdoor Ads; N.Y. Museum Defended

New York.

Editor, VARIETY:

Ned Alvord has an excellent point when he contends that there's nothing wrong with outdoor paper that elimination of superfluous copy couldn't improve. Another point which I believe is making paper not as effective as possible, is the standardization to the present-day three-sheet. Bastard-size paper, as is often used abroad today, gives wider scope to the layout artist for eye-catching design.

I believe Alvord was offbase, though, when he took a crack at the Museum of Modern Art. It is one institution that has always promoted exhibits of graphic art, American as well as European, especially theatrical paper. And its film research library and rental service to community and school groups should be applauded. Show business has no stronger ally for fostering an appreciation, both historical and contemporary, than the Museum of Modern Art. I'm happy to be a member.

Sol Jacobson.

More Schooling

Dallas.

Editor, VARIETY:

Have read with interest your several letters published from various writers concerning show outdoor advertising. Everything has been covered but the remedy. The medium was, and is, to "exclaim," not "explain."

I am told there isn't a single school that teaches anything about outdoor advertising; so, until then, the bills will continue to be with self-imposed inefficient selling quality. The boy who graduates from a school of journalism, therefore, is as unfitted to write copy for an outdoor poster, as I am to perform a thrombosis operation.

Only about four of the largest advertising agencies employ specialists in this field. In show business, they usually tear out the Sunday ad, caption it "A Smash Hit," and call the sign company.

Pat Baron.

Ashley's '10%-er'

Vet talent agency exec Arthur Ashley, onetime stage and film star, has optioned "The 10%-er," a farce about the talent agency biz by Bud Spence.

Ashley plans to produce it in the fall with a $50,000 budget. It's a one-set three-acter.

'Fourposter' Subs to Tune Up in Texas; Lone-Staters Plan Own N.Y. Hit Tours

Hylton to Stage London 'Blondes'; Seeks Channing

Deal has been concluded by the Kenneth Later agency for the British production of "Gentlemen Prefer Blondes," which will be done in London by Jack Hylton. Negotiations have been going on for two years.

British edition will start at the close of the show's current U. S. tour. Carol Channing, the lead, has been offered the role in the English edition if she'll agree to stay on for a full year. Herman Levin, producer of the original show now on tour, is in Europe, having just concluded confabs with Hylton in London.

Evans Aids Equity, Brit. Swap Talks

London, April 8.

Maurice Evans, who returned to England after 17 years to play the part of Arthur Sullivan in the film production of "Mr. Gilbert and Mr. Sullivan," is acting as ambassador on behalf of American Equity to open negotiations with British Equity for free exchange of players between England and the U. S.

The actor who contacted British Equity on his arrival, is hoping to arrange an early conference on the subject. He said there was an urgent need to liberalize regulations and establish free trade in the theatre, but the problem is difficult for both parties.

In the U. S., approximately 70% of the thespers are unemployed, and the figure in Britain is on a comparable level. It was hoped, however, that a formula could be worked out which would give a fair deal to both sides.

In last month's Equity News Letter, it was reported that an attempt to reach a reciprocal agreement with American Equity to abolish fees and recognize each others cards, had failed. The British union had therefore agreed to charge similar to those which British artists have to pay when they work in the U. S. This amounts to 5% of the salary, plus entrance fee.

SECOND BALLET TROUPE TAKING TO STRAWHATS

Growing popularity of ballet, as evidenced by its invasion of films, stageshows and TV, is being evidenced in another direction, in ballet's wooing by the strawhats. Ballet Theatre, due at the Warner, N. Y., April 23, as complete stage bill, along with a film feature, is being offered for four to six weeks on the silo circuit. Now another troupe is in line for barn dates, despite strawhat managers' professed dislike for touring package attractions (as against resident stock troupes).

Second troupe is a new group headed by Mia Slavanska and Frederic Franklin, with Alexandra Danilova as guest star, and a corps of eight dancers in support. Trio of leads are top names in the dance world. Under name of Slavenska-Franklin Co., troupe is currently in negotiation with Richard Aldrich for the week of July 28 at either his Cape Playhouse, Dennis, or Falmouth Playhouse, Coonamesset, Mass.

Troupe will likely play six barn dates in all, in a repertoire of two programs alternating during each week. Alfred Katz and Kurt Neumann (Mme Slavenska's husband) are the summer impresarios. In the fall, Naumann will send the troupe out on regular tour, while Mme. Danilova returns to her school in Dallas.

A joint recital by Merce Cunningham, Jean Erdman, Erick Hawkins and Donald McKayle, with assisting companies and orchestra, will be given, April 22 at the Brooklyn Academy of Music, as first venture of Theatre For Dance.

The replacement edition of "Fourposter," co-starring Betty Field and Burgess Meredith, is set for a tuneup tour in Texas before moving into the Barrymore, N. Y., to replace the original stars, Jessica Tandy and Hume Cronyn. The tour will also serve as a test run for a proposed production-booking setup in Texas.

Plan is for the Field-Meredith company to play four weeks of split-weeks and one-nighters in Texas and Louisiana, opening May 5 in Fort Worth. It will then return to New York for a week's final checkup rehearsal before taking over for the Cronyns, who plan a vacation and then a national tour, opening late June on the Coast.

Besides playing the tuneup tour in Texas, the replacement edition of "Fourposter" will be built in the shops at the State Fair Auditorium, Dallas, which constructs the productions of the summer operettas given there. Actual boking of the four weeks of tour dates in Texas and Louisiana is being handled by Bob O'Donnell, Interstate Circuit head, who has just returned from an extended vacation abroad.

With "Fourposter" as a test, it's reported that Interstate and the State Fair organizations have worked out a joint setup to produce and tour their own editions of Broadway hits next season, besides offering guaranteed tours for other productions. Of the four weeks available, 21 dates are said to be Interstate, with the balance independent spots.

La Jolla-Texas Tie

Idea is understood to be that managements would lease touring rights for the Texas-Louisiana territory while the shows were still current on Broadway, rather than wait until they could send the productions out themselves. This would enable the Interstate-State

(Continued on page 72)

New Orleans Community Drive Hits Record 45G; 9 Top Concert Events Set

New Orleans, April 8.

The New Orleans Community Concert Series concluded a drive last weekend for subscriptions to next year's concert series, amassing a total of $45,000. Drive was biggest in city's history, with total receipts setting a record for this town or any in the Community list, and helping to disprove the theory that the country is in the music doldrums.

Community, organized by Columbia Artists Mgt. to bring concert series to towns on an organized audience plan, comprises over 1,000 cities, about 500 of which raise under $3,000 for a season's series (of four or five events). New Orleans is one of 10 large cities included in Community.

Local drive was conducted under sponsorship of the new Orleans Opera Guild, an affiliate of the Metropolitan Opera Guild, with Mrs. Edward B. Ludwig as chairman. Community assigned Herbert O. Fox from N. Y. as field director on the drive.

With the coin raised, New Orleans will get a concert series of nine top-priced events, comprising the Danish State Symphony, Boston Pops Orchestra, St. Louis Symphony Ballet Theatre, Robert Shaw Chorale, Lily Pons, James Melton, Yehudi Menuhin and Rudolf Serkin. Prices of subscriptions ran from $5 to $14.

VET DANCER SHAWN SET FOR BARN LEGIT DEBUT

Ted Shawn, famed dancer-choreographer who's been in the longhair terp field 40 years, will make his first legit appearance this summer, at the Berkshire Playhouse, Stockbridge, Mass. He'll play the title role in "Death Takes a Holiday," which opens the 11-week summer season at the Playhouse June 16.

Shawn is a neighbor of the Playhouse, being founder-director of the Jacob's Pillow Dance Festival, which has a 10-week season of its own every summer at Lee, Mass. Its season begins June 27.

Plays Out of Town

Of Thee I Sing

New Haven, April 8.

Chandler Cowles & Ben Segal presentation of musical revival in two acts (11 scenes), with book by George S. Kaufman, Morrie Ryskind; music, George Gershwin; lyrics, Ira Gershwin. Stars Jack Carson, Paul Hartman; featured: Jack Whiting, Lenore Lonergan, Florenz Ames, Betty Oakes, Howard Freeman, J. Pat O'Malley, Donald Foster, Robert F. Simon, Jonathan Lucas, Joan Mann, Loring Smith. Directed by Kaufman. Choreography, Helen Tamiris; sets, Albert Johnson; costumes, Irene Sharaff; musical director, Maurice Levine; orchestrations, Don Walker. At Shubert, New Haven, April 7, '52; $5.40 top.

Francis X. Gilhooley ..... J. Pat O'Malley
Louis Lippman ..... Robert F. Simon
Chambermaid ..... Louise Carlyle
Matthew Arnold Fulton ..... Loring Smith
Sen. Carver Jones ..... Howard Freeman
Sen. Robert E. Lyons ..... Donald Foster
Alexander Throttlebottom ..... Paul Hartman
John P. Wintergreen ..... Jack Carson
Beauty Contestant ..... Jean Bartel
Mary Turner ..... Betty Oakes
Sam Jenkins ..... Jonathan Lucas
Diana Devereux ..... Lenore Lonergan
Emily Benson ..... Joan Mann
Vladimir Vidovitch ..... Abe Stein
Yussef Yussevitch ..... Bob Oran
Chief Justice ..... Jack Whiting
Secretary ..... Ken Ayers
Guide ..... Jack Whiting
Sightseer ..... Parker Wilson
French Ambassador ..... Florenz Ames
Chief Senate Clerk ..... Mort Marshall
Senator from Mass. ..... Jack Whiting

Singers: Claudia Campbell, Louise Carlyle, Helen Rice, Jeanne Schlegel; Joanne Spiller, Gloria Van Dorpe, Ken Ayers, Norman Clayton, Warren Galjour, Michael King, William Kraft, James McCracken.

Dancers: Vicki Barrett, Betty Buday, Georgine Darcy, Peggy Merber, Miriam Pandor, Pat Stanley, Cordelia Ware, Tommy Andrews, Crandall Diehl, J. Corky Gell, Skeet Guenther, Sheldon Ossosky, Harry Rogers, Frank Seabolt; Bob Tucker, Parker Wilson.

Showgirls: Arlene Anderson, Jean Bartel, Gregg Evans, Charlotte Foley, Dorothy Richards, Siri, Jeanne Tyler, Charlotte Van Lein.

This being a season of revivals, Chandler Cowles and Ben Segal figured they might as well join the crowd and disinter a certain Pulitzer prize-winning musical tagged "Of Thee I Sing." Whether their hunch was good or bad will be determined in the next three weeks after polishing has been completed for its Broadway bow.

As the show now stands, it rates a classification of fair entertainment. This rating can be upped by smart simonizing, and the know-how is there to do it.

It goes without saying that the score will carry appeal in this reborn version just as it did in the original. Lyrics have been somewhat topicalized and same goes for dialog, but there are certain sequences that give an impression of everybody waiting for somebody to do something. This situation is a matter of editing, a task that should not be too difficult in this particular respect.

While ensemble singing is good, show's major weakness is lack of quality individual vocalizing to sell some of the numbers.

They've assembled a generally competent cast for this one. It is inevitable that old-timers will compare the work of Jack Carson and Paul Hartman with the creators of their respective roles in the original, William Gaxton and Victor Moore. Such a comparison, however, will mean nothing to a newer generation of playgoers ogling this musical for the first time.

Of sufficient interest is the fact that both Carson and Hartman turn in creditable jobs. There is a feeling that Carson could be funnier with some choicer material, but he handles himself well and should register okay on his Broadway debut in this one. Hartman has brought his individualized type of humor to the Throttlebottom characterization and he, too, should find good acceptance in the finished product. The two are a solid click in a song-and-dance routine.

Betty Oakes, especially in the upper register, contributes the show's best solo vocalizing. Lenore Lonergan is a striking beauty contestant and a good comedienne, but her Andy Devine pipes leave something to be desired in the singing department.

Jack Whiting triples competently in support; Florenz Ames makes the French ambassador amusing; Howard Freeman, J. Pat O'Malley, Donald Foster, Robert F. Simon are appropriately cast as machine politicians, and Loring Smith fits nicely as a bigwig newspaper publisher.

Visually, they've lined up a bunch of pips to show off effectively some standout apparel that ranges from eye-filling bathing outfits to chic formals. Color of costumes combines with color of settings to steal a little thunder from the rainbow.

Dances provide an entertaining portion of the overall setup, and are sagely not overemphasized in relation to balance of show's content. Jonathan Lucas and Joan Mann are the toppers of the terpers.

Comedy highlights are a very funny film interlude carrying election returns, also a scene with Hartman presiding over the Senate.

Kaufman's staging has blended the ingredients skillfully on the overall production end, and conducting of Maurice Levine has kept pace from musical directing standpoint. *Bone.*

I Am Laughing

Dallas, April 2.

Theatre '52 production of comedy in three acts (four scenes) by Edwin Justus Mayer. Features Norma Winters, Edwin Whitner, Ramsey Burch, Charles Braswell. Directed by Margo Jones; set and costumes, Tony Deeds. Art Theatre '52, Dallas, March 31, '52; $2.50 top.

Grace Darling ..... Norma Winters
Peter Poindexter ..... Edwin Whitner
Jack Trowbridge ..... Ramsey Burch
Nicolo ..... John Munson
Roger Adams ..... Charles Braswell

Theatre '52, in presenting Edwin Justus Mayer's sophisticated comedy as a new script, injects a subtitle, "A comedy for those who think; a tragedy for those who feel." Play is also vexing to those who hear and see. First, this isn't a premiere, as announced; VARIETY files reveal "I Am Laughing" was presented in Pasadena, Sept. 4, '35. Second, script is extremely verbose, and plotwise it adds up to nothing. Since the opening, however, Margo Jones has edited it, cutting 28 minutes' playing time, largely from the overlong first act.

First act reveals a fading 39-year-old actress, at liberty, working on a new love, a disappointed playwright. After necessary asides to the audience, and numerous poses, she seduces him. The ex-husband appears later with an offer of remarriage to the talkative nymph, who plans to wed the new love. Barroom meetings with the playwright intros his friend, a painter, who accuses her of playing around.

Closing scene finds actress dejected and contemplating suicide for the second time, after rejecting her males. She turns to find the artist seated in the room, and resumes her wiles by dropping her handkerchief before him at the curtain.

Implausible, excess dialog is mastered by Norma Winters, who gives a fine performance in a difficult role as the actress. Four males in the cast are adequate and necessary, though the sole femme role carries the burden. Scene change in the second act disrupts the play, while payees see the living room furniture removed and the arena converted into a barroom.

What the author intended is never conveyed in three acts of padded dialog. Perhaps the whole is contained in the artist's remark, "I am intoxicated with the effulgence of my own verbosity."

Settings are richly fitted with antique furniture and accessories, while Tony Deeds' costuming is tastefully modern. *Bark.*

Off-B'way Show

Bed of Neuroses

(Originals Only, N.Y.)

Originals Only, a group that doesn't charge admission, but depends upon the goodwill of its audience in the form of voluntary contributions, has been presenting something described as a farce-comedy and called "Bed of Neuroses." Title couldn't possibly give an inkling of the dreariness of this occasion.

A. P. Mollison's play concerns a con-man who exploits the juvenile, a young man who seemed feebleminded, by posing as a psychoanalyst, and attempting to break up his affair with the ingenue which menaces his plans for continued exploitation. The characters bear no resemblance to human beings, living or dead, and the author's attempts to induce laughter through a quack's use of psychoanalytic jargon are vulgar and humorless. Any actors playing this opus would presumably deserve sympathy, but this particular company seems on a par with the material.

The purpose of Originals Only, which has its own home on Seventh Ave. near Sheridan Square, is to encourage untried playwrights and actors. It will discourage audiences unless it "encourages" with more discrimination. *Gale.*

Price's Utah Guest

Salt Lake City, April 8.

Vincent Price has been inked as guest lead of T. S. Eliot's "Cocktail Party" to be given at Kingsbury Hall May 7-10 by the University Theatre.

Production will be under direction of C. Lowell Lees, with local performers for balance of cast.

Legit Bits

Bonnie Arden resigned last week from the Baum-Newborn talent agency . . . **David Warfield**, who died last June, left an initial $134,176 to the N. Y. Community Trust, it was revealed this week. Additional payments from the late star's estate will enlarge the gift, the proceeds of which will be used in public health work . . . **Robinson Stone**, production assistant to **Jose Ferrer**, returned this week to his original role in "Stalag 17," having completed the same part in the film edition . . . **Brian Aherne**, co-star with **Katharine Cornell** and **Grace George** in "Constant Wife," will not tour with the show next season, but will wind up with it next month in Boston . . . **Otis Bigelow's** "Lion and the Unicorn" will be given a workshop presentation April 16-17 by the New Dramatists Committee at the Palm Garden, N. Y. **George Bellak's** "Troublemakers" will be similarly processed April 29-30 . . . **Stanley Young**, managing director of Farrar, Straus & Young, has gone to London for the production there of his play, "Mr. Pickwick," based on Dickens' "Pickwick Papers." The show will be presented by Broadway producer **Roger L. Stevens** and **Thane Parker**, of the London Mask Theatre.

The citations didn't mention it, but **John van Druten** was the director involved in the case of four players who won "Tony" awards last week for best performances of the season. Actors were **Gertrude Lawrence** and **Yul Brynner**, in "King and I," and **Julie Harris** and **Marian Winters** in Druten's own play, "I Am a Camera." He staged both plays . . . **Herman Levin's** production of "Temptation of Maggie Haggerty" is now set for early-September rehearsal. Incidentally, author **James McGee** sailed last week for a European vacation, during which he'll confab with **Levin**, who's already there . . . **Willie Harris**, boxoffice man at the National, N. Y., has switched to a similar stint at various racetracks until the legit season gets going again next fall . . . **Theron Bamberger** will reopen his Bucks County Playhouse, New Hope, Pa., June 6 with **Kitty Carlisle** in "Lady in the Dark" . . . **Joe De Santis** has succeeded **Joseph Wiseman** in "Golden Boy" . . . **Cornelia Otis Skinner** will receive this year's Barter Theatre Award for the best performance of the season by an American-born player . . . **Bob Corris**, manager of the Auditorium, Rochester, in town last week to see the shows and scout for bookings for next season.

Charlotte and **Lewis Harmon** will reopen their Clinton (Conn.) Playhouse June 30 for a nine-week season . . . **Nola Fairbanks** has taken over the femme lead in "Paint Your Wagon," succeeding **Olga San Juan**, who was released by the management so she could plane to the Coast to be with her young daughter, who is ill . . . **Stephanie Augustine** is now regularly singing the role of Tuptim in "King and I," succeeding **Doretta Morrow**, who was released from her contract when doctors declared her voice would not permit her to resume the part. Miss Morrow is thus not required to pay the additional $2,000 penalty assessed by Actors Equity for contract violation, but the $500 rap she already paid still stands. She will take an extended rest . . . **Charles A. B. Heinze** will again be producer and **Richard North Gage** director of the Allenberry Playhouse, which reopens May 28 for a 17-week season at Boiling Springs, Pa.

Al Dalzell, former VARIETY mugg for Newark, and advance agent for "Oklahoma" last season, will be the drum-beater for the Maplewood, N. J., barn this summer. He did the publicity for the house when it last presented legits under **Frank McCoy** and **Cheryl Crawford**.

Gerald O'Connell has replaced **Leonard Field** as company manager of "Bell, Book and Candle" at the Great Northern Chicago . . . **Bobby Barry** has replaced **Sidney Grant** in the Chicago company of "Guys and Dolls" . . . **Patricia Wilks** took over for **Pam Britton** for three days, when star was bedded with flu in national company of "Guys and Dolls." Also, **Ray Shaw** took **Allan Jones'** place for a performance when latter got a touch of virus.

Kay Francis will tour strawhats this season in Somerset Maugham's "Theatre." She'll include **John Huntington's** Spa Theatre, Saratoga Springs, in her itinerary. She recently appeared in "Theatre" at Huntington's winter operation, the Auditorium Theatre, Winter Park, Fla. It will be the fourth consecutive year Miss Francis has played Saratoga.

Malcolm Atterbury and his wife, **Ellen Hardies**, of the Albany (N.Y.) Playhouse, due in N. Y. today (Wed.) to see the "Cleopatras" productions. **Jean Seamon**, of the Playhouse boxoffice, and **Florence Dunlap**, character actress there, also show-shopping in Gotham.

The Maplewood (N. J.) Theatre, to be operated as a strawhat by **Albert H. Rosen** and **Al Lewis**, will have a capacity of $22,000 a week. **Judy Holliday**, in "Dream Girl," will open the spot May 3 . . . **Joshua Logan** will direct and co-produce with the Playwrights Co. the new **Robert E. Sherwood** play, "Better Angels," dealing with the Mormons in Salt Lake City in 1860-61. The production is set for next season. Meanwhile, Logan has co-authored the book of, and will stage the musical, "Wish You Were Here," after which he will direct and co-produce with **Leland Hayward** and the Theatre Guild the new **William Inge** play, "Picnic." Logan is also planning to sponsor a U. S. engagement next season of the Kabuki troupe from Japan . . . **Cheryl Crawford** planed to Europe last weekend for a vacation . . . **Paula Stone** and **Mike Sloane** plan a fall production of a musical version of "Carnival in Flanders," with book by **George Oppenheimer** and score by **Johnny Burke** and **Jimmy Van Heusen**. **Franklin Gilbert**, who formerly held the rights to the property, is now mulling a musical edition of James M. Barrie's "What Every Woman Knows." Meanwhile, the Sloanes are planning a musical treatment of "Room Service."

Helen Gahagan, who as **Helen Gahagan (Mrs. Melvyn) Douglas** was formerly a Congresswoman from southern California, will return to the stage in the **Jane Cowl** part in the N. Y. City Center revival of "First Lady," of the **George S. Kaufman-Katharine Dayton** comedy about political intrigue in femme society of Washington . . . **Howard Newman** is returning this summer as pressagent of the Pittsburgh Civic Light Opera, not succeeding **Sam Weller** with the Chicago company of "Guys and Dolls," as reported. **Gertrude Bromberg** is shifting from the Chi company of "Moon Is Blue" for the "G & D" assignment . . . **Joe Magee**, in the William Morris agency television department, is doubling in legit casting . . . **Milton Bender** announces plans for an early fall production of "Saddle and Go," musical with book by **Leonard Gershe** and score by **Harry Revel**.

Betty Field and **Burgess Meredith** will take over as co-stars of the two-character "Fourposter," effective June 9, succeeding **Jessica Tandy** and **Hume Cronyn**, when the latter couple leave to appear in the **Jan de Hartog** comedy-drama on the road . . . "Circus of Dr. Lao" has been dropped from the ANTA Play Series schedule, at least for this season . . . **Rodney Millington**, managing director of Spotlight, the British casting directory, is in New York on his annual show-catching visit . . . **Max Eisen**, whose application for membership in the Assn. of Theatrical Press Agents & Managers aroused a ruckus in the pressagent chapter board recently, has been notified he'll be admitted next Labor Day . . . **Milton Lyon** and **Gus Schirmer** are packaging touring productions of "Kiss Me, Kate" to play the strawhat circuit this summer.

Bertram Yarborough, producer-director of Richmond (Va.,) Playgoers Guild series, which recently wound up a six-week series of guest-star stock engagements at WRVA Theatre there, has been signed as stage director for the Music Circus arena season in Toronto. Music-Circus is produced by **Leighton K. Brill**. This is Yarborough's second year as director of dramatic portions of the musical attractions.

Ted Cappy, who served as dance and ensemble director for the St. Louis Municipal Theatre Assn.'s 1949 season, will be brought back for a similar stint for the 34th consecutive season that tees off June 5 with an 11-night stand of "Show Boat."

Inside Stuff—Legit

Presence on Broadway currently of "Three Wishes for Jamie," recalls a situation of about a year ago involving that show and the long-since-closed "Make a Wish." Matter actually originated several years ago, when Hugh Martin and Ralph Blane were partnered as respective composer and lyricist of "Best Foot Forward," some of the songs from "Meet Me in St. Louis," etc. Pair differed and broke up their association, each branching out as both composer and lyricist. Both came up with legit musicals about the same time, both shows being optioned and going into production almost simultaneously. Martin's was "Make a Wish" and Blane's was "Three Wishes for Jamie." Albert and Arthur Lewis, producers of the latter, tried to persuade producers Jule Styne, Harry Rigby and Alexander H. Cohen to change the title of the former so as to avoid confusion. When they failed, they called their own show simply "Jamie" for a while, but later reverted to "Three Wishes for Jamie" after "Make a Wish" folded on Broadway. Both shows were financed at $175,000 plus 20% overcall. "Make a Wish" played the Winter Garden and "Three Wishes for Jamie" is at the Mark Hellinger, also on Broadway, almost directly across the street. "Make a Wish" drew generally unfavorable notices and had a brief run, winding up with a loss of about $350,000. After a disappointing tryout on the Coast last summer, "Three Wishes for Jamie" was taken off, extensively revised and recast, and finally reached New York three weeks ago, getting generally unfavorable reviews.

Community Plays of the American Theatre Wing is now preparing its first hour-long play, written and produced in collaboration with the National Assn. for Mental Health, which will sponsor performances by Wing casts in the N. Y. metropolitan area and then distribute it for performances across the country. Titled, "My Name Is Legion," the play, written by Nora Stirling, Wing playwright, and Dr. Nina Ridenour, mental hygienist, is based on "A Mind That Found Itself," autobiography of Clifford Beers, pioneer in the mental health movement. It will be premiered April 20 at the Park Sheraton Hotel, N. Y. Vera Allen has directed the all-male cast of five, made up of actors in the Wing's Professional Training Program.

"I Am Laughing," Edwin Justus Mayer play currently being tested by Margo Jones at her Theatre '52, Dallas, is apparently a revised version of the same script originally tried out during the summer of 1935 at the Pasadena Playhouse. VARIETY review of that production described the piece as a backstage triangle farce about a playwright, his actress-mistress and the latter's former lover. Victor Jory and Jean Inness (Mrs. Jory) co-staged the play, which was rated as promising Broadway material, though inadequately played.

Joe Grossman, company manager of the touring "Gentlemen Prefer Blondes," carries around a photostat of an old "Ziegfeld Follies" payroll list for 1915 or year or two later. Salaries of some of the stars were: Will Rogers, tops with $750 a week; Fannie Brice, $500; W. C. Fields, Bert Williams and Eddie Cantor, $400 each; Don Barclay, $200, and Fairbanks Twins, $80. Pay for the glorified Ziegfeld Girls of that day ranged from $25 to $50, and for members of the male chorus, from $20 to $35.

Recent commuter survey conducted by Transportation Displays, Inc., and the N. Y. Central, revealed nearly 10-to-one sentiment in favor of a once-a-week early curtain for Broadway shows. The survey, completed last week, involved circulation of more than 10,000 questionnaires among N. Y. Central commuters, with nearly 2,000 replies received. When the results of the survey have been analyzed, F. LeMoyne Page, TDI president, will present them to the League of N. Y. Theatres and the Committee of Theatrical Producers.

New Haven Legit Revives With Week-Long 'Sing'

New Haven, April 8.

After several dark weeks, Shubert again has the incandescents glowing currently with a full-week stand of break-in revival of "Of Thee I Sing" (7-12).

Next week gets preem of "For Crying Out Loud" (17-19) and new version of "Shuffle Along" has its baptism here April 23-26.

"Member of the Wedding" is set for May 1-3.

Chi Spotty in Bad-Weather Lent; 'Dolls' Wow $56,500; 'Bell' $18,200

Chicago, April 8.

Stormy weather and the Lenten slump, coupled with strike talks, isn't helping the local boxoffice much. However, all seem to have strong mail orders for the future.

"Remains to Be Seen" opened last night (Mon.) at the Erlanger and until May 6, when "Two on the Aisle" rolls in, there isn't much else doing. "Remains" drew two favorable notices: Marsters (Herald-American), Kogan (Sun-Times) and two so-so Cassidy (Tribune) and Harris (Daily News).

else doing. "Bagels and Yox" comes into the Blackstone May 11.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (6th wk) ($4.80; 1,500). Buffeted by the elements, only $18,200.

"Guys and Dolls," Shubert (6th wk) ($6; 2,100). Despite all the usual seasonal hazards, a sock $56,500.

"Moon Is Blue," Harris (49th wk) ($4.80; 1,000). Holding in the stretch for the year mark, with $12,100.

'Aisle' $29,100, 'Affairs' 14G, Hub

Boston, April 8.

Only newcomer this stanza is "To Be Continued," which preems at the Wilbur tonight (Tues). Continuing at fairly strong pace are "Two on the Aisle," currently in its fourth week at the Shubert, and "Affairs of State," in its fifth stanza at the Plymouth. "Cocktail Party" bows into the Colonial Monday (14).

Estimates for Last Week

"Affairs of State," Plymouth (4th wk) (1,200; $3.60). Beginning to sag, but still okay; nearly $14,000.

"Two on the Aisle," Shubert (3d wk) (1,700; $4.80-$6). Hit $29,100 for third frame with two weeks to go.

"Right You Are," Brattle (2d wk) (454; $1.20-$3). Wound second week with okay $2,800. "Billy Budd" bows in for a three-week return engagement tomorrow (Wed.).

'ROBERTS' NEAT $23,800 IN SEVEN-SHOW SPLIT

Kansas City, April 8.

"Mister Roberts," here for the third time, came off with a healthy take for three performances. Playing Friday and Saturday (4-5) in the Music Hall, the seaworthy yarn drew $7,700 at $3.66 top.

The first part of the week, the Leland Hayward production drew $8,900 in two performances Monday-Tuesday (31-1) at the Forum, Wichita; added $3,100 in a single showing Wednesday night (2) at the Auditorium, Salina, Kans., and picked up $4,100 more in a one-nighter Thursday (3) at the Auditorium, Topeka. That gave the Thomas Heggen-Joshua Logan play a total of almost $23,800 for the seven-performance week.

'Cocktail' Okay $18,200 In First D.C. Stanza

Washington, April 8.

Gayety Theatre, after five weeks of being dark because of lack of available plays, reopened last week for a fortnight's stand of T. S. Eliot's "Cocktail Party."

In its first stanza, the opus brought in $18,200, despite mixed reception from the critics.

'Blondes' Fine $37,900 In Pittsburgh Windup

Pittsburgh, April 8.

"Gentlemen Prefer Blondes" picked up in its second and final week at the Nixon, doing $37,900. Final three performances were SRO. Top was $5.85 ($4.50 plus taxes).

"South Pacific" is just around the corner, coming in April 21 for four weeks. Nixon will be dark until then. "Pacific" already has banked pretty close to $100,000 on mail orders alone.

'Remains' 16G, Detroit

Detroit, April 8.

"Remains to Be Seen" grossed $16,000 for a week at the Cass.

Both the Cass and Shubert are dark this week. The Cass reopens April 22 for two weeks of "Two On The Aisle."

'Tattoo' $16,800, Frisco; 'Happy Time' Low $10,000

San Francisco, April 8.

Both the Curran and Geary went dark Saturday (5), with the sudden shuttering of "Rose Tattoo" and "Happy Time." "The Consul" opens at the Curran Monday (14).

"Rose Tattoo," closing its tour here, slipped to $16,800 for its third and final frame at the 1,775-seat Curran. Top was $3.60.

"Happy Time" with Reginald Gardiner and Irene Hervey, never did manage to make the grade, winding up its second and final week at the 1,550-seat Geary to only $10,000, also at $3.60 top.

Current Roadshows

(*April 7-19*)

"Affairs of State" (June Havoc)—Plymouth, Boston (7-19).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (7-19).

"Candida" (Olivia de Havilland) (tryout)—Royal Alexandra, Toronto (7-12); His Majesty's, Montreal (14-19).

"The Chase" (tryout) (John Hodiak, Kim Hunter) — Locust, Phila, (7-12) (Reviewed in VARIETY, April 2, '52).

"Cocktail Party" (Dennis King, Estelle Winwood, Neva Patterson) — Gayety, Wash, (7-12); Colonial, Boston (14-19).

"Constant Wife" (Katharine Cornell)—Forrest, Phila. (14-19).

"Darkness at Noon" (Edward G. Robinson) — Aud., St. Paul (8); Lyceum Minneapolis (9-12); Davidson, Milwaukee (15-19).

"Gentlemen Prefer Blondes" (Carol Channing)—Erlanger, Phila (7-19).

"Guys and Dolls" — Shubert, Chicago (7-19).

"Happy Time" — Geary, San Francisco (7-19).

"Hook 'n' Ladder" (tryout) — Playhouse, Wilmington (10-12); Locust, Phila. (14-19).

"Member of the Wedding" (Ethel Waters) — Lyric, Richmond (7-10); Center, Norfolk (11-12); Rajah, Reading (14); Lyric, Allentown, Pa. (15-16); Community, Hershey, Pa. (17-19).

"Mister Roberts" (Tod Andrews) Stuart, Lincoln, Neb. (7-8); Coliseum, Sioux Falls, S. Dak. (9); Orpheum, Sioux City (10); KRNT Theatre, Des Moines (11-12); Paramount, Waterloo, Ia. (14); Iowa, Cedar Rapids (15-16); Orpheum, Davenport (17-18); Memorial Aud., Burlington, Ia. (19).

"Moon is Blue" (2d Co.)—Harris, Chicago (7-18).

"Moon is Blue" (3d Co.)—Forum, Wichita (7-8); Convention Hall, Tulsa (9-10); Home, Oklahoma City (11-12); Robinson Aud., Little Rock (14); Aud., Memphis (15-16); City Aud., Jackson, Miss. (17); Civic Aud., New Orleans (18-19).

"Of Thee I Sing" (tryout) (Jack Carson, Paul Hartman) — Shubert, New Haven, Conn. (7-12); Shubert, Phila. (14-19) (Reviewed in VARIETY this week).

"Remains to Be Seen"—Erlanger, Chicago (7-19).

"South Pacific" (Janet Blair, Webb Tilton)—Taft Aud., Cincinnati (7-19).

"To Be Continued" (tryout) — Wilbur, Boston (8-19).

Shows in Rehearsal

Keys: P (Play), M (Musical)

"For Crying Out Loud" (P)—Michael Midas, prod.; Edgar McGregor, dir.

"Four Saints in Three Acts" (M)—ANTA, prod.; Virgil Thompson, dir.

"Male Animal" (P)—N.Y.C. Theatre Co., prod.; Michael Gordon, dir.; Elliott Nugent, Martha Scott, stars.

"New Faces" (M)—Leonard Sillman, prod.; John Murray Anderson, dir.

"Shuffle Along" (M)—Irving Gaumont, prod.; Jack McGowan, dir.

"The Victim" (P)—David Heilweil, Robert Winter-Berger, prod.; Peter Frye, dir.

'Darkness' $19,400, Seattle

Seattle, April 8.

Edward G. Robinson in "Darkness at Noon" filled his dates here last week, his illness the previous week causing the cancellation of a three-day Portland booking. Gross here topped $19,400 at $4.50 top for eight shows.

Show is splitting this week between St. Paul and Minneapolis.

Ballet Russe $48,000 For 12 in Montreal

Montreal, April 8.

Ballet Russe de Monte Carlo did $48,000 in 12 performances at His Majesty's last week, with the 1,700-seater scaled to $4 top.

Met Opera general manager Rudolf Bing is in Montreal today (Tues.) for a conference with Canadian Concerts & Artists Corp. regarding the Met's three operas at the forum May 30-31.

'Wedding' $18,100, 'Brass' 7G, Philly

Philadelphia, April 8.

Lenten doldrums becalmed the stage here, although "The Member of the Wedding" made a profitable one-week return visit to the Forrest. William Goldman and Lawrence Shubert Lawrence relighted their Erlanger Theatre last night (Mon.) for the first time this season, with touring company of "Gentlemen Prefer Blondes."

Estimates for Last Week

"Member of the Wedding," Forrest (1st wk) ($3.90; 1,760). Theatre Guild-American Theatre Society subscription, plus Ethel Waters pull, brought in a tasty $18,100.

"The Chase," Locust (1st wk) ($3.90; 1,580). Lame start slowed this one, although Jose Ferrer magic may save it. Play is in process of rewriting and casting, with boxoffice suffering. So-so $10,900.

"The Brass Ring," Walnut (1st wk) ($3.90; 1,340). Second-stringers slammed this offering, and higher-touted competition hurt. Dull $7,200.

'CANDIDA' OVER $18.300 IN FIVE-STAND SPLIT

Hartford, April 8.

Although she had played eight weeks of strawhat appearances in the Shaw comedy, "Candida" in the area last summer, Olivia de Havilland pulled more than $18,300 in eight preformances in five New England stands last week. Leaving here Sunday (6) for Toronto, where she opened last night (Mon.) for a week's stand, the star was delayed several hours when her train had to be rerouted because of washouts from the heavy rains.

The Thomas Hammond revival opened the week with $2,100 for a on-nighter Monday (31) at Klein Auditorium, Bridgeport; added $8,000 for two evenings and a matinee Tuesday-Wednesday (1-2) at the Court Square, Springfield; $2,300 for a one-nighter Thursday (3) at the Metropolitan, Providence; $2,200 for another Friday (4) at the Memorial Auditorium, Worcester, and wound up with $3,700 for a matinee and evening Saturday (5) at the Bushnell Auditorium here.

'Pacific' Rocks Columbus With Sock $74.280 Take

Columbus, O., April 8.

The touring "South Pacific," with Janet Blair and Webb Tilton co-starred, turned this town on its head last week with what's believed to be the biggest gross ever drawn locally by a legit show. Playing the 2,875-seat Palace, downtown RKO house, the Rodgers-Hammerstein-Logan musical registered a whopping $74,280 at a $5 top for the eight-performance stand. It was a stampede all the way. Robert F. Boda, manager of the Hartman, regular legit spot, arranged the Palace booking.

Production is at the Taft Auditorium, Cincinnati, this week and next, then goes to Pittsburgh.

'Assembly' in L.A. Foldo; Only $2,700 for 2 Weeks

Hollywood, April 8.

The town was left legit-less, save for the intimate theatre groups, when "Assembly Call" folded Sunday after a pale two weeks at the 334-seat Ivar Theatre. Tally for the fortnight barely hit $2,700 and represented a loss of around $3,400 to producer William Jarvis.

Heavenly fantasy had been scheduled for a minimum of four weeks, but was unable to attract more than 30% capacity at any time. There's nothing in the offing now until the Philharmonic relights April 21 with the Judy Garland International Variety show, which is a special prelude to the Civic Light Opera season. Following night (22) a new musical, "For Land Sake," bows at the Ivar.

B'way Still Slipping, But 'Joey' 40G, 'Jamie' $41,100, 'Fourposter' $20,600, 'Egypt' $16,100, Julie Harris $15,000

For the third stanza in a row, business skidded last week on Broadway. Attendance was down all week, with the cold and rain Saturday (5) crimping the hoped-for weekend pickup. Receipts were a bit better Monday night (7), but indications are that there will be no substantial improvement until the weekend, when the official end of Lent and the normal Saturday spurt should help. The usual boxoffice upturn is due next week (Easter Week).

The total gross for all 26 shows last week was $663,000, or 70% of capacity. Week before last the total for all 26 current shows was $700,500, or 79% of capacity, a drop of 2% from the preceding week.

A year ago last week the total for all 23 current shows was $603,465, or 80% of capacity, a 6% drop from the week before.

Of the recent entries, "Grass Harp" and "Flight Into Egypt" still rate as uncertain prospects, while "Three Wishes for Jamie" had another profitable week, but isn't yet a clearly indicated boxoffice bet. The returned "Don Juan in Hell" made a fast start on its limited engagement. "Constant Wife" closed last week, "One Bright Day" and the limited-run "Cleopatras" shutter this week, and several other productions are uncertain stayers. This week's sole opening is "Brass Ring," due tomorrow (Thurs.).

Principal conventions, meetings and shows (with respective dates and expected attendance) that may provide theatre patronage this week and next are Knights of Columbus National Bowling Assn. (weekends, until May 20; 500); Antonio Tremblay Tours (2-9; 65); American Management Assn., production division (7-8; 500); Histo Chemical Society (7-8; 300); National Conference of Gas & Electric Utility Accountants (7-9; 1,200); Eastern Claims Conference (9-10; 75); American Assn. of Pathologists & Bacteriologists (9-12; 800).

Also, International Assn. of Medical Museums (9-12; 200); American Assn. for Cancer Research (10-13; 500); Van Zile Tours (11-16; 200); Empire Travel Club (11-18; 200); Hanover Fire Insurance Co. (12-16; 200); Mortgage Bankers of America (14-15; 400); Federation of American Societies for Experimental Biology (14-18; 5,000); Modern Network Synthesis Symposium (15-18; 500); North Atlantic Regional Conference for Agricultural Education (15-18; 50); Van Zile Tours (16-17; 200), and American Society for Testing Materials (16-18; 100).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic designations refer, respectively, to top price; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Call Me Madam," Imperial (77th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Topped $41,000 (previous week, $45,400); closing May 3, to tour.

"Cleopatras," Ziegfeld (16th wk) (D-$7.20; 1,628; $59,536) (Lawrence Olivier, Vivien Leigh). Shaw-Shakespeare repertory drew nearly $53,400 (previous week, $54,700); closing Saturday night (12).

"Constant Wife," National (18th wk) (C-$4.80; 1,172; $29,534) (Katharine Cornell, Brian Aherne, Grace George). Almost $13,800 (previous week, $15,000); closed Saturday night (5) after 139 performances; will tour after laying off this week.

"Don Juan in Hell." Plymouth (1st wk) (CD-$4.80; 1,063; $31,000) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Return stand got away to nearly $30,800 for the opener, with party commissions limiting the take; engagement limited to eight weeks, as the stars have film assignments this summer.

"Flight Into Egypt." Music Box (3d wk) (D-$4.80; 1,012; $27,000). Almost $16,100 (previous week, $20,500).

"Fourposter," Barrymore (24th wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Bettered $20,600 (previous week, $22,500; week before was under quoted —figure should have read $23,600).

"Girl," Fulton (20th wk). (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Nearly $14,100 (previous week, $17,800).

"Golden Boy," ANTA Playhouse (4th wk) (D-$4.80; 925; $23,000) (John Garfield, Lee J. Cobb). Almost $12,000 (previous week, $17,500); gross has been sharply reduced the last two weeks by the Revenue Dept.'s tax ruling, which has required the management to pay an upped rate on the advance sale.

"Grass Harp," Beck (1st wk) (D-$4.80; 1,214; $28,000). Nearly $11,700 (previous week, first four performances grossed $10,400, plus $2,800 for a preview).

"Guys and Dolls," 46th St. (72d wk) (MC-$6.60; 1,319; $43,904). As usual, $44,400.

"I Am a Camera," Empire (19th wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Over $15,000 (previous week, $18,200).

"Jane," Coronet (10th wk) (C-$4.80-$5.40; 1,027; $31,000) (Edna Best, Basil Rathbone). Almost $7,800 (previous week, $14,500); management announces 7:30 starting curtain Monday nights, effective April 21.

"King and I," St. James (54th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Capacity again, over $51,700.

"Moon Is Blue," Miller (57th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over $15,300 (previous week, $16,900).

"Mrs. McThing," Morosco (7th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). Bettered $22,000 (previous week, $22,000); this ANTA production also affected by the Government tax ruling, which required upped tax payments on the advance sale, thereby reducing the gross.

"One Bright Day," Royale (3d wk) (D-$4.80; 1,035; $27,000). Nearly $11,400 (previous week, $15,200); closing Saturday night (12).

"Paint Your Wagon," Shubert (21st wk) (MC-$7.20; 1,361; $46,000) (James Barton). Almost $26,500 (previous week, $37,000).

"Pal Joey," Broadhurst (14th wk) (MC-$6.60; 1,160; $39,602). Topped $40,000 (previous week, over $40,000).

"Paris '90," Booth (5th wk) (MC-$4.80; 900; $20,235) (Cornelia Otis Skinner). About $8,400 (previous week, $8,400); moves April 21 to the Golden.

"Point of No Return," Alvin (17th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Almost $35,100 (previous week, $37,500).

"Shrike," Cort (12th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Approached $20,000 (previous week, $23,300).

"South Pacific," Majestic (155th wk) (MD-$6; 1,659; $50,186) (Martha Wright, George Britton). Reached $40,000 (previous week, $44,400).

"Stalag 17," 48th St. (48th wk) (C-$4.80; 912; $21,547). Nearly $12,400 (previous week, $14,700).

"Top Banana," Winter Garden (23d wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Almost $34,400 (previous week, $41,500).

"Three Wishes for Jamie," Hellinger (3d wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Nearly $41,100 (previous week, $45,600).

"Venus Observed," Century (8th wk) (CD-$4.80-$6; 1,645; $45,000) (Rex Harrison, Lilli Palmer). Almost $21,600 (previous week, $23,500); has announced "last weeks."

OPENING THIS WEEK

"Brass Ring," Lyceum (D-$4.80; 995; $22,845). Donald Wolin, in association with Donald Flamm, production of play by Irving Elman; venture financed at $50,000, production cost an estimated $25,000 (plus $9,000 tryout loss and $9,000 in bonds and deposits), can break even at around $14,000; reviewed in VARIETY, April 2, '52; opens tomorrow night (Thurs.).

'HEIRESS' OKAY $10,000 AT $2 TOP IN ST. LOUIS

St. Louis, April 8.

For the second straight week, the Empress had the legit field to itself, and "The Heiress," with Miriam Hopkins as visiting star, wound up a one-frame stand Sunday (6) with a neat $10,000 for eight performances at the usual $2 top.

John Ireland and Joanne Dru, in "John Loves Mary," tee off a one-week stand at the Empress tonight (Tues.).

Plays Abroad

Winter Journey

London, April 4.

Henry Sherek & Sam Wanamaker presentation of drama in two acts (eight scenes) by Clifford Odets. Directed by Wanamaker. At St. James, London, April 3, '52; $2.25 top.

Larry ..... Guy Kingley Poynter
Phil Cook ..... Robert Perceval
Bernie Dodd ..... Sam Wanamaker
Paul Unger ..... Arthur Hill
Nancy Stoddard ..... Hazel Penwarden
Frank Elgin ..... Michael Redgrave
George Elgin ..... Googie Withers
Ralph ..... Ian Main

One of the most intelligent, intense importations from America has come to London in the shape of "Winter Journey," which was presented on Broadway as "Country Girl." Clifford Odets' backstage drama with a top starring trio is a surefire proposition.

The shrewd, incisive direction of Sam Wanamaker, who himself intelligently plays the part of the director in the play, has brought out all the vitality, meaning and characterization of Odets' writing. And a conventional idea has been transformed into engrossing theatre by the combined teamwork of the company.

Michael Redgrave's performance as the has-been actor, desperately trying to make a comeback, is as memorable as it is poignant. His is a contribution of real intensity, a perfect achievement.

Production brings Wanamaker to the fore in a twofold capacity, and he is equally distinguished as actor and director. His interpretation has sincerity and uncanny skill.

To complete the starring trio, Googie Withers comes across with a performance of surprising skill. An accomplished actress with a distinguished list of credits, she has, nevertheless, a tough assignment in matching her portrayal with her two co-stars. The role of the actor's harassed, long-suffering wife is by no means an easy one, and the character is cunningly obscured by the author's skillful play with situations. To the actor, she is a character in one of his plays; to the producer, she is a menace who is hindering her husband's career. In actual fact, both are wrong.

With almost all the stage time taken up by the principals, the play gives little opportunity to other members of the cast. The supporting roles, however, are competently etched, with Hazel Penwarden particularly displaying a pleasing charm.

Anthony Holland has done an impressive job with the sets. Four sets are employed, which faithfully capture the backstage atmosphere of the theatre. *Myro.*

The Young Elizabeth

London, April 3.

George & Alfred Black, Ltd., and Linnit & Dunfee, Ltd., presentation of drama in two acts (12 scenes) by Jennette Dowling and Francis Letton. Directed by Charles Hickman. At New Theatre, London, April 2, '52; $2 top.

Elizabeth Tudor ..... Mary Morris
Mary Tudor ..... Peggy Thorpe-Bates
Katherine Parr ..... Margaretta Scott
Lord Thomas Seymour .. Joseph O'Conor
William Cecil ..... Godfrey Kenton
Katherine Ashley ...Margaret Scudamore
Thomas Parry ..... Robert Atkins
Sir Francis Verney ..... Roy Dean
Sir Thomas Wyatt ..... John Crocker
Sir Peter Carew ..... Derek Benfield
Bishop Gardiner ..... Eric Dodson
Lord Robert Tyrwhitt..... Basil Dignam
Lady Tyrwhitt..... Betty England
Abel Cousins ..... Robin Hunter
Robert Dudley ..... Digby Wolfe
Lord William Howard..... John Fabian

The 16th century is a rich field for writers to delve in, providing colorful intrigue, plot and counterplot. Many plays and books have been written around Good Queen Bess, each contributing some vibrant, new slant on this dynamic personality. The American authors here need feel no trepidation about treading on hallowed ground in their treatment of this always fascinating era. Their delineation of the fiery-tempered, ill-used orphan makes absorbing entertainment and is deserving of the highest praise. Costume plays fill a special place in theatregoers' hearts, and this latest one should add credit to authors and cast in equal measure, and prove a profitable addition to the London stage.

Action opens with the death of the much-married Henry VIII and the almost indecent haste with which his widow Katherine consoles herself with Sir Thomas Seymour, an adventurer to whom she was once betrothed. On her marriage she makes a home for Bess, her younger step-daughter, until tattling tongues and her own perception reveal too close an intimacy between the girl and her husband.

Katherine dies following childbirth, but before Elizabeth can develop the affair, Sir Thomas is beheaded by his brother, who has made himself Protector of the sickly boy king, who dies shortly thereafter. Mary Tudor, whose ruthless purging of suspected traitors earns her the name of "Bloody Mary," imprisons her sister on attaining the throne.

With the Queen's marriage to Philip of Spain, Bess is restored to freedom, but her courtiers are sent to the block. Mary's false pregnancy robs her of the chance of cheating her sister out of the succession, and just when Bess expects to be arrested again, word comes of Mary's death. The young Elizabeth is left with a clear field, supremely confident of her ability to serve her country with wholehearted vigor.

Mary Morris gives one of the best performances of her career as the indomitable young princess, torn between the prestige of her position and the conflicting personalities of her parents. Rising above slander and persecution, she reveals the courageous spirit that would one day crown her hazardous youth with the glory of her older years. A close second is the impeccable characterization of Mary Tudor by Peggy Thorpe-Bates. Margaretta Scott makes a statuesque Katherine Parr and Joseph O'Conor is a bluff, kindly Seymour, affectionate to his wife but enslaved by the youthful Bess. All supporting roles enrich the main players, and Charles Hickman's direction is in his usual painstaking style. *Clem.*

La Tete Des Autres

(Other People's Head)

Paris, March 25.

Andre Barsacq production of four-act comedy by Marcel Ayme. Directed by Andre Barsacq. Set by Jean-Denis Malcles. Stars Monique Melinand. At Theatre de l'Atelier, Paris.

Juliette ..... Juliette Faber
Renee Andrieu ..... Gisele Touret
Louis Andrieu ..... Marcel D'Orval
Maillard ..... Jean Martinelli
Bertoller ..... Henri Cremieux
Pierrette ..... Joelle Robin
Roberte ..... Monique Melinand
Vallerin ..... Yves Robert
Lambourde ..... Marcel Peres
Gorin ..... Maurice Meric
Joana ..... Simone Chambord
Dujardin ..... J. P. Moncorbier
Alessandrovici ..... Raymond Souplex

This is a scathing denunciation of the alleged scandals of the French bench. It already has raised a howl from the offended bar and bench. That the drama is timely for exploitation can be seen from a glance at current French dailies denouncing cases of miscarriage of justice. All the griping magistrates were asked to see the play free, which naturally brought more free publicity and a heavy advance sale.

A public prosecutor is being congratulated on his arrival home after a criminal session where he convicted a jazz musician on a murder charge although the evidence was somewhat indefinite. After his friends go, his mistress arrives. They are interrupted in a clinch by the arrival of the man he has just sentenced. Latter has escaped, from the police wagon. He identifies the mistress as the one who could have established his alibi, but did not. He proves by knowledge of marks on her body that he tells the truth. The magistrate is torn between his fear of a scandal, his desire to avoid a miscarriage of justice and his professional greed. Finally he agrees to hide the man. After two more acts, the convicted man finally is cleared of the murder rap, through a politico's influence while the actually guilty man is erased.

This Marcel Ayme play offers two vastly different types of story and treatment. The first two acts are high-class character comedy. The last two, however, which become sort of a political denunciation, are melodramatic. The play is well written and has many lines carrying heavy impact.

The whole thing has been nicely done, both in casting and the excellent sets. Direction by Andre Barsacq is tops.

Monique Melinand, who graduated from the Louis Jouvet school, is the sexy femme, the prosecutor's mistress and friend of the musician. She will appeal to the male audience. The way she handles her role makes her one of the top current French actresses. She is supported by Yves Robert, who is convincing as intended victim of the miscarriage of justice. Jean Martinelli does well as the prosecuting attorney whose ideals are blurred by his love for the woman. The other roles are well done by Juliette Faber, as the prosecutor's wife, and by Henri Cremieux, a natural in the role of a silly colleague. The two cops, Marcel Peres and Maurice Meric are suitably tough, and laugh-getters. Raymond Souplex, a popular Paris comedian, is excellent in the part of the political crook. Gisele Touret is pretty enough but only makes a brief appearance.

A must for Russia, a sure bet for the Continent, the play will require some adapting for the U. S., because of the difference in legal routine and perhaps on account of the censorable material. But it is to be considered as a likely source of material for both Broadway and Hollywood. *Maxi.*

Stately Homes

London, April 1.

Peter Haddon, Ltd., production of new drama in three acts by Warwick Charlton and John Audley. Directed by Jack Hulbert. At Embassy Theatre, London, $1.50 top.

Sir John Henson ..... Ivan Brandt
Lady Roma Henson ..... Adele Dixon
Billy Miller ..... Patrick Westwood
Philip Hudson ..... D. A. Clarke-Smith
Colonel Sam Betteridge.... Peter Haddon
Peter Jennings ..... Ivan Craig
David Gold ..... Martin Miller
Joan Morrison ..... Peggy Simpson
Det. Inspector Jackson. Humphrey Morton

There is no mystery about this so-called thriller, which hovers precariously between the plausible and the ridiculous. It involves robbery and murder, and results in the triumphant evasion of the law by those concerned. In its present form, the play is unlikely to break fresh ground outside this try-out house.

Locale is one of the showplace country homes thrown open for public inspection to help maintain its upkeep. A gang of thieves have wormed their way into the household as antique experts, a lecturer for the British Council and a butler. This provides the assembly point to pull off a big haul of world famous jewels from a neighboring estate.

The lady of the manor is an ex-girl friend of one of the crooks whose attempts at blackmail and double-crossing culminate in his croaking by the pugilistic butler. Wildly attempting to conceal the body and evade a murder rap, the criminals stage a fake fight within earshot of the investigating

(Continued on page 74)

Future B'way Schedule

(Theatre indicated, if set)

"The Chase," Playhouse, April 13.

"Four Saints in Three Acts," Broadway, April 16.

"Candida," National, April 22.

"To Be Continued," Booth, April 23.

"The Victim," President, April 25.

"Hook 'n' Ladder," Royale, April 29.

"Josephine," April 29.

"Male Animal," City Center, April 30.

"Of Thee I Sing," Ziegfeld, May 1.

"For Crying Out Loud," week of May 5.

"Much Ado About Nothing," early May.

"New Faces," week of May 12.

"Tovarich," City Center, May 14.

"First Lady," City Center, May 28.

"Shuffle Along," May 29.

"Wish You Were Here," Imperial, June 25.

Stock Bills

(April 7-20)

"I Am Laughing" — Theatre '52, Dallas (7-19).

"John Loves Mary" (Joanne Dru) — Empress Playhouse, St. Louis (8-13).

"Kiss Me, Kate" — Paper Mill Playhouse, Millburn, N. J. (14-19).

"On Approval" (Arthur Treacher)—Arena Theatre, Memphis (15-20).

"Nina" (Edward Everett Horton) —Bermudiana Theatre, Hamilton, Bermuda (7-12).

"O Mistress Mine" (Ruth Chatterton)—Empress Playhouse, St. Louis (15-20).

"Petrified Forest" (Franchot Tone)—Bermudiana Theatre, Hamilton, Bermuda (14-19).

COUNTRY CLUB BALLROOM

Ideal for Theatre-in-Round. Size 35 ft. x 80 ft., private room and entrance with separate dining room and bar. 6 miles from George Washington Bridge on super highway. Hasbrouck Heights 8-2198.

DIRECTOR Available

Long Experience of Theatre in the Round — Classical and Modern
2 Years directing HABIMA PLAYERS, Germany; 3 Years BELOVSKY REPERTORY, throughout Europe. Summer Stock in New England and the Midwest.
WRITE BOX V-4352, VARIETY
154 West 46th St., New York 36

Metropolitan Opera Season

Continued from page 68

about $550,000, and which coin the Met now retains, and (2) about $750,000 collected in a public drive by the Metropolitan Opera Fund—the Met's financial picture will be relatively rosier this season's end, with prospects of about $200,000 deficit on home operations (plus, of course, the 70G touring "Fledermaus" nick). (The Met offered a half-dozen productions this season at upped prices, usually at $25 top, to get in some extra revenue for its production fund.)

Tariffs Upped

For next season, the Met is raising its prices (for all except the $1.50 family circle seats), going up from 10c to 50c per seat, depending on location, with the old $7.50 top now to be $8. The Met's biz administrator, Reginald Allen, claims that in the last 10 years, production costs have gone up from 50% to 100%, while the price rise runs only from 4% to 8%. In those 10 years, Allen points out, Broadway prices have soared, musicals going from a $4.80 top to $7.20.

As for the season just ending, which stretched 22 weeks, it ran from the ridiculous to the sublime, with some terrific moments, some historic ones, and a few duds in between. There were no sensations comparable to those in Bing's first year—which started with the dropping of Lauritz Melchior and James Melton and the lopping off of six of the eight conductors and half the ballet company; continued with such controversial matters as the rehiring of Kirsten Flagstad and production of such works as a "sacrilegious," streamlined "Pagliacci" and "Cavalleria Rusticana," and ended on a harsh note with the firing of Robert Merrill.

New Hits

But the season had interest a-plenty. There was nothing like the previous year's "Fledermaus" smash, which was given a record-breaking number of 19 times, but a fresh-revised "Carmen," starring Rise Stevens, was a resounding hit, and was done 11 times. Bing, who had brought in two directors from legit his first year, "imported" four this season, in Margaret Webster and Garson Kanin (repeating from his first year) and Alfred Lunt and Tyrone Guthrie. All contributed substantially, Guthrie staging the "Carmen" hit, and Lunt putting on a "Cosi fan Tutte" that was an artistic lulu. Miss Stevens' vivid acting and singing rated her Carmen the best for many a season.

Of the season's four newly-staged, costumed and designed productions, "Carmen," "Cosi," "Aida" and "Rigoletto," only "Aida" was artistically so-so (though boxoffice-wise a success), being pretentious and ornate instead of regal. "Otello" and "Elektra" had strong revivals, with Astrid Varnay's standout performance in "Elektra" helping to give that work new stature, and Ramon Vinay in the title role making the "Otello" revival great. The ill-fated touring "Fledermaus" did have the virtue of adding a fine singer to the regular Met. roster in Brenda Lewis.

There was a brilliant revival of "Alcestis," with Kirsten Flagstad's superb singing helping to make it so. The diva's farewell to the opera world in this work added to its poignancy and interest, her departure also removing from the scene one of the most controversial of post-war appointments.

Bing struck another fresh note this season with his hiring of the Met's first Negro principal, dancer Janet Collins, for the ballet corps lead. He also mended some musical fences by forgiving Robert Merrill for alleged contract-jumping the previous year, and reinstating the baritone on the Met roster.

There were low notes as well as high ones, with Ljuba Welitch bringing the whole N. Y. music critics circle pounding down on her for her rambunctious performance in "La Boheme," and Mario del Monaco souring the reviewers similarly for his exaggerated hamming and grimacing in "Aida" and various other operas.

A somewhat startling incident was the picketing of "Don Carlo" on the grounds that it offended Catholic tastes (libretto concerns the Inquisition), although the 100-year-old opera has always been performed without trouble in Catholic Rome and Vienna. Amusing sidelight is that the picketing started through error a week early, against the wrong opera, the picketers parading their protests in front of the Met the night of a "Fledermaus" performance. When the picket line paraded for the "Don Carlo" performance, a priest joined in.

'Fourposter'

Continued from page 69

Fair group to mop up with the plays while interest was still active (with the New York managements sharing in the profits, of course). Also, because of the State Fair Auditorium's ability to build productions on relatively small budgets (six musicals were produced for $30,000 last summer) it would make possible greater return.

An important phase of the Texas-Louisiana setup may be a deal with the La Jolla (Cal.) Playhouse, under which the latter's shows would play four-week tours of the circuit. It's understood that Mel Ferrer, co-director with Dorothy McGuire and Gregory Peck of the La Jolla spot, is due in Dallas soon to huddle with Interstate and State Fair Auditorium execs on the proposition. If deals with the La Jolla outfit and a few key Broadway producers can be arranged, the idea would be to build a subscription setup for the 32-date Texas-Louisiana route.

Meanwhile, as an indication of what it can do, the Texas group will finance and produce the "Fourposter" replacement and share with the Playwrights Co. in the profits from the four-week pre-Broadway tour. With the original stager, Jose Ferrer, occupied this week with the tryout of his new "Chase" production in Philly, besides his co-starring appearances on Broadway in "The Shrike," directing of Miss Field and Meredith is being handled by Cronyn.

Crix Awards

Continued from page 68

tioned. The "Venus" win was a repeat for Fry, whose "Lady's Not for Burning" also copped the honors in the same category last season. The special citation for "Don Juan in Hell," an excerpt presented in lecture platform style from Shaw's "Man and Superman," was unanimously voted. The meeting also voted unanimously to make Robert Garland, until recently critic of the N. Y. Journal-American, an honorary member.

Breakdown of the balloting was as follows:

Best plays: "Camera," 10 votes: Mark Baron (Associated Press), John Mason Brown (Saturday Review), Thomas Dash (Women's Wear), Whitney Bolton (Morning Telegraph), John Gassner (Current History), Walter F. Kerr (Herald Tribune), Ward Morehouse (World-Telegram & Sun), George Jean Nathan (Journal-American), Louis Schaeffer (Brooklyn Eagle), and Richard Watts, Jr. (Post).

"McThing," five votes: John Chapman (News), Harold Clurman (New Republic), Gilbert Gabriel (Cue), Jack Gaver (United Press) and William Hawkins (World-Telegram & Sun).

"Shrike," three votes: Ethel Colby (Journal of Commerce), John McClain (Journal-American) and Arthur Pollock (Compass).

"Point of No Return," three votes: Richard T. Cook (Wall Street Journal), Lawrence Perry (American Newspaper Alliance) and Tom Wenning (Newsweek).

"Barefoot in Athens," two votes: Robert Coleman (Mirror) and Joseph T. Shipley (New Leader).

"Grass Harp," one vote: Brooks Atkinson (Times).

Best musical: "Joey" received all the votes except for Perry, who picked "Jamie;" Dash, who liked "Wagon," and Nathan and Shipley, who abstained.

Best foreign play: "Venus," 15 votes: Brown, Clurman, Coleman, Gaver, Gabriel, Dash, Pollock, Schaeffer, Morehouse, Nathan, Cook, Shipley, Wenning, Watts and Gassner.

"Fourposter," eight: Barron, Colby, Atkinson, Bolton, Hawkins, Chapman, McClain and Perry.

Abstaining, Kerr.

Not present or voting by proxy were Joseph Wood Krutch (Nation) and Wolcott Gibbs (New Yorker).

Broadway

Vittorio Mattea, RKO manager for Italy, returned to his headquarters in Rome last week.

Edith Lynch, RKO publicist from Hollywood, returned to the Coast after a week's stay in New York.

Dave Martin, g.m. of the Biltmore, made veep of Realty Hotel chain (Biltmore, Barclay, Park Lane).

Rebecca Anne Spencer and/or Anne Spencer being sought by Home Assurance Society, Sioux City, Iowa.

Cafe Royale, lower Second Ave's counterpart of Broadway's Sardi's, reopens Saturday (12) to celebrate its 75th year.

Betty Hutton "poured" for friends last night (Tues.) prior to her Palace preem. She got in town Monday night.

Frank M. Folsom back from a flying quickie weekend visit with one of his married daughters in West Palm Beach.

Otto A. Harbach, president of ASCAP, has been appointed to the board of governors of the Veterans Hospital Radio Guild.

Nitery crix were big-handkerchief-gifted by the Copacabana management as "crying towel" stunt for Johnnie Ray's weeping ballad debut.

Publicist S. Jay Kaufman named director of the recently organized John Myers Foundation, founded by Dr. John Myers to encourage new talent in the arts.

Fritzi Scheff to be guest of honor at the Victor Herbert Festival, to be held in Carnegie Hall April 24. Concert will include a symphony orch, soloists and chorus.

Illness of Ken Englund's father in Hollywood chasing the scripter back to the Coast now that his writing stint for Max Liebman-Sid Caesar-Imogene Coca is through.

Jimmy Durante last week broke into Bond's clothing emporium across from his Astor Hotel hideout to cut it up with Casper (Hairbrush) Sargent and other pals of yore.

Carlo Buti, Italian singer, due in from Naples today (Wed.) on the Saturnia for a three-month U. S. vaude and nitery tour. He then goes to South America, returning to N. Y. in the fall.

Seymour (Hotel Roosevelt, New Orleans) Weiss bivouaced with Frank (Hotel New Yorker) Andrews during his N.Y. quickie for Ted Husing's Skeeter Club festivities this past weekend.

Vittorio Manunta, 11-year-old star of the Anthony Havelock-Allan British-made film, "Never Take No for an Answer," planed in from Italy Saturday (5) to attend preems of the picture in N. Y., Boston and Philadelphia.

Frances and Abe Lastfogel's 25th anniversary celebration in Atlantic City this past Sunday (6) was postponed because of the death of Danny Kaye's father. The Lastfogels kept the comedian company during latter's N.Y. stay.

Marilyn Stone, 20-year-old TV and legit actress, may go into the line of the new Copacabana show. She has appeared on the Sammy Kaye airer and was a cast member of a summer theatre production of "Our Town" which starred the author, Thornton Wilder.

Pegeen Fitzgerald, Lilli Palmer, Vivian Blaine and Dorothy Fields among show biz reps at the Fashion Show luncheon at the Hotel Pierre Monday (7). Event was sponsored by the women's division of the non-sectarian N. Y. Guild for the Jewish Blind in a drive to get new members.

"Bullets" Durgom, the agent, and his prospective bride, Jane Lamont, were partied Sunday (13) at the Hotel Warwick Raleigh Room by hundreds of friends who jammed the spot from 6 p.m. until the early a.m "Hosts" were Jackie Gleason, Joe Bigelow, Herb Rosenthal, Raymond Katz, Milt Krasny, Danny Stradella and Dan Lamort. Pair wed this Sunday (20). She's an MCA sec.

Maggie and Louis Vaudable, owners of Chez Maxim's, Paris, think that union and other local problems too tough to entertain a Maxim's-in-New York idea, at least for now. They are devoting their local stay to holidaying; also conferring with Pan-American, whose worldwide airline Maxim's now services with 1,000 pre-cooked meals monthly, not counting the wines and liquers from his Paris cellars.

Dallas

By Bill Barker

Lilly Christine headlining new show at Pappy's Showland.

ZaSu Pitts starring one week in "Ramshackle Inn" at Civic Playhouse.

Jules Stein, MCA topper, catching Carmen Cavallaro's opening at Baker Hotel.

Ed Sullivan in for personal at local store's "Toast of the Town" fashion show yesterday (Tues.).

State Fair of Texas' midway opening Saturday (12) for 23 weeks, with 12 weeks of free acts.

Herman Waldman orch airing via WFAA-ABC net weekly from Hotel Adolphus, starting Saturday (12).

Paris

By Maxime de Beix
(33 Bd. Montparnasse; Littre 7564)

Yves Mirnade better after very serious illness.

Marie Windsor here on her way back from India.

Jack Hylton giving Paris stage talent the onceover.

"African Queen" (UA) opening here to good business.

"Teresa" (M-G) getting nice word-of-mouth after Paris opening.

Robert Bronstein batoning the Lamoureux orch for a Beethoven Festival.

Lacey Kastners are staying in Paris and getting rid of their Chantilly chateau.

Katharine Hepburn doing some shopping unobtrusively before slipping out of town again.

Cynda Glenn pondering if she will leave the ABC show but hates to leave Mitty Goldin out on a limb.

Lena Horne such a smash at the Lido that she had to stay another week and postpone her Italian dates.

Jean Le Marois, whose "Double Blanc" is playing at the Bouffes Parisiens, is paying $200 daily for house rental to keep the play about pet twins going.

Chicago

Joseph Cotten in for a weekend stay.

Irene Broza, Israeli film actress, in for fund-raising drive.

G. W. (Johnny) Johnstone, radio and teevee chief of National Assn. of Manufacturers, in town last week.

Russel Crouse and Leland Hayward in for opening of "Remains to Be Seen" at Erlanger Monday (7).

Jean Hagen in for personal appearances for "Singin' in the Rain" which opens at Eitel Palace April 12.

Karl Bernstein and Monty Shaff in for o.o. of "Guys and Dolls" and huddling with Emmett Callaghan, company manager.

Mrs. Jeff Chandler visiting old friends while hubby did over 20 TV and radio guest shots for preem of "Battle of Apache Pass" last week at State-Lake.

Washington

By Florence S. Lowe

Johnny Mack Brown due in April 14 to headline American Legion benefit rodeo at Uline Arena.

Helen Hayes a weekend visitor, combining Dept. of Defense chore with some tub-thumping for "My Son John."

Marian Anderson will be guest soloist at an outdoor public memorial service in honor of the late Harold Ickes, April 20.

Wade Skinner, of local Warner staff, currently on duty as aerial photographer with U. S. Navy, promoted last week to rank of lieutenant commander.

Eric Johnston, in role of chairman of President's International Development Advisory Board, delivering closing address at three-day National Conference on International Economic and Social Development.

Tokyo

Harry Kleiner, 20th-Fox scenario writer, here to do research work on possible Japan locationer.

Helen Traubel booked for series of 20 concerts in Japan beginning April 24 under sponsorship of Asahi newspaper. A. Strok inked pact.

Nippon Cultural Broadcasting Co., ninth commercial station to go on the air since passage of new Nipponese radio law last year, has started operations.

E. K. Fernandez All-American circus troupe arrived here by plane to begin tour of Japan, Okinawa, Hong Kong, Manila and Guam. Animals due in later via ship.

Players, Inc., former Catholic U thesps turned pro, opened six-week tour of Far East presenting Shakespeare's "Twelfth Night" and Moliere's "School for Wives" to GI audiences. Walter Kerr directs both.

Nikkatsu International building, Japan's most elaborate postwar construction project, formally opened April 1. Nine-story structure, which contains a hotel on the top four floors, built by Nikkatsu Enterprises which operates one of Japan's largest theatre chains.

London

Wiere Bros. due back in N. Y. this week.

Karen Greer, newcomer to cabaret, opened at the Bagatelle.

Josephine Premice in for a return date at the Colony and Astor.

The 96 Restaurant in Piccadilly dropped cabaret as an attraction last weekend.

James C. Squier, former director of Metro in London, who died last December, left over $190,000.

Robert Clark, production topper of Associated British at Elstree, rushed to hospital for emergency operation.

The Sadler's Wells Ballet leaves for a three-weeks tour of Portugal when the current opera house season winds next Saturday (12).

Billy Daniels off to Paris April 6 to give gala performance at the Lido Club, Paris. Then takes two weeks vacation on the Continent.

Mary Eaton had to withdraw from cast of "We Dig for Stars" the day before it opened at the Irving; replaced by Daphne Hope.

Innovation at the Persian Room (part of the Empress Club) is this week's introduction of cabaret, with Vicky Autier as opening attraction.

Yma Sumac set for two-week concert tour by Lynford-Joel in June. After that she goes to Paris for gala performances at the Opera and Lido.

Gigli to make his TV debut in England April 14. He will appear in "Music for You" program. Gigli is also dickering for series of TV dates in America.

Jack Griggs, for the last eight years publicity director for Associated-British Pathe, resigned last Friday (4). His successor will be announced within the next few days.

Harry Watt, who directed the Command Film, "Ivory Hunters" (Where No Vultures Fly), returned to Ealing from South Africa where he had confabs with John Schlesinger on another joint venture.

Christopher Fry's "A Sleep of Prisoners," written for the Festival of Britain last year, is to be aired by the British Broadcasting Corp. next Sunday (13) with special narration spoken by the author.

Rome

By Helen McGill Tubbs

The N. Peter Rathvons have gone to Paris.

Bobby Goelet arrived for a film production here.

Gaby Andre, French film actress, here to work in an Italian pic.

German conductor Hans Schmidt Isserstedt here for radio concerts on RAI.

American singer, Norman Lawrence, signed for series of recordings to be made here.

The Gregor Rabinovitches and son-in-law and daughter, the Lester Welches, here for an indefinite stay.

Lionel Barrymore, resting quietly here, has gone to Capri but will return to Rome for an extension of his vacation.

Lizabeth Pritchett, from Texas, signed for role of Ross Weise in "Die Valkyrie," to be done by the Bayreuth touring opera outfit.

Honolulu

By Mabel Thomas

Helen Traubel here for concert.

Bob Hope came in for a much needed vacation.

Alec Templeton due in for a week's engagement here.

Ann Blyth here for a month's rest at the Royal Hawaii.

Fred T. Matsuo brought in the Andrews Sisters and their unit.

George Shilling, blind pianist, packing Orchid Room at the Tavern.

John Wayne and wife in for indefinite stay, and seeking suitable locations for a film. It would be directed by John Ford.

Elena Nikolaidi, Met's Greek soprano, giving two concerts at the McKinley Auditorium. Leo Harmonica Diamond, who arrived with the Patti Page show, played three weeks at Lau Yee Chai's. He goes on to Japan in May.

Philadelphia

By Jerry Gaghan

The Four Tunes are set to open at Club Harlem, Atlantic City, for a season run (June 16-Sept. 8).

The Frank Motley Quintet, current at Lou's Moravian Club, asked for their release from RCA Victor.

Mrs. Harry Roache, wife of the owner of the Beachcomber Club, Wildwood, N. J., is hospitalized at the shore.

Eddie White, nitery comedian, is celebrating his 25th wedding anni with a second honeymoon trip to Montreal.

The Paradise, Atlantic City, will return to a floorshow policy this summer, with Lena Horne and Dorothy Dandridge among acts booked.

Artie Singer is reviving the Overtones (three boys and a girl) formerly with Charley Ventura's orch, to do vocal backgrounds for recordings.

Paul Lukas made guest appearance at luncheon (3) in the Bellevue-Stratford for donors to fund drive of Kain Moses cancer research group.

Buddy Hackett, Latin Casino comedian, signed for return engagement with top billing on next trip. Bobby Lucas, vocalist on same bill, has received notice from his draft board.

Don McNeill's "Breakfast Club," which formerly played locally at Academy of Music, has balked at Academy rate rise and will switch to the Mastbaum, 4,360 - seat vaudefilmer, on next visit, April 25.

Jack Lynch will install an entertainment policy at the Cambridge Club, midtown private spot where he was recently named steward. Lynch plans to have five acts alternating in the Cambridge's three rooms starting Saturday (12).

Minneapolis

By Les Rees

Alvin, burlesque, to run into May.

Beachcombers into Hotel Nicollet Minnesota Terrace.

Spike Jones drew SRO to Prom Ballroom for one-nighter.

Richard Skinner back with "Moon Is Blue" at Lyceum.

Mary McCarty inked for Hotel Radisson Flame Room return.

Univ. of Minnesota Theatre offering "Hamlet" all of current week.

Carleton College Playhouse presenting "The Glass Menagerie."

Hotel Nicollet Minnesota Terrace has the Beachcombers, singing group.

Malone Sisters and Marvin Moran into Hotel Radisson Flame Room.

Minneapolis taxicab drivers' strike in sixth week and hurting nitery biz plenty.

Manager Jimmy Nederlander of Lyceum host at party for members of "Moon Is Blue" cast.

Wilson Stone here with his six-person revue, "What's New!," at Hotel Radisson Flame Room.

No settlement in prospect yet for seven-week taxi strike which has raised havoc with local nitery biz.

Town currently has Shipstad & Johnson "Ice Follies" and annual Sportsmen's Show and pulling many transients.

James Melton soloist with Minneapolis Symphony for first of series of pension fund Sunday afternoon concerts.

San Francisco

By Ted Friend

Sally Rand o.o.ing the 365 Club.

Alan Young due for Paramount Theatre one-day guestar.

Downtown Theatre going burlesque under aegis of Abe Blumenfeld.

Loew's Warfield celebrates 30th anni tomorrow (Thurs.). Debbie Reynolds due in for festivities.

Rex Allen and Frank Faylen head Hollywood group in for opening of Fox Theatre in Richmond.

Del Courtney moves orch from Mural Room of St. Francis to Hotel Claremont in Berkeley, April 22.

Ruth Newhall, Chronicle feature writer, subbing for Marporie Trumbull at KRON-TV while latter siestas at Palm Springs.

Pittsburgh

By Hal Cohen

Monte Carlo's Harry Fox headed for Florida and a month's rest.

Casino will have its first 20-week burlesque season in a long time this year.

Rosemary O'Reilly, local radio and TV singer, signed for "New Faces of 1952."

Dancer Earl Barton back in the old hometown for a week's stand at the Carousel.

Mara Landi and Marvin Arnold set for the new Playhouse musical, "Wonderful Good."

Ernestine Mercer was a last-minute sub for the ailing Ella Mae Morse at the Copa.

Carol Mansfield's doctors have ordered her to retire from the grind of a daily morning TV show.

"Y" Triangle Players rehearsing an original tuner by a couple of locals, Bill Blakely and Al Schafer.

John Walshes celebrated their 20th wedding anni, Harry Singers their 16th and Ralph Pettis their second.

John Ragin, doing "Hamlet" at Tech Drama School, offered a scholarship next year at London's Royal Academy.

Hollywood

Kay Armen planed to Mexico City.

Judy Garland trained in from N. Y.

Jimmy Durante aired in from N. Y.

Alan Young returned from personals.

Humphrey Bogart to Texas for personals.

Henry Hathaway planed to Niagara Falls.

Gene Autrys celebrated 20th wedding anni.

Errol Flynn bought a hotel in Jamaica, BWI.

Louis Lighton recovering from major surgery.

John Wayne returned from Hawaiian siesta.

Jack Cummings to Honolulu for month's vacation.

Bob Hope in town after his Hawaiian vacation.

Claude Sweetnen recovering from major surgery.

Marjorie Reynolds filed suit to divorce Jack Reynolds.

Brad Dexter emceed the Beaux Arts Ball in Palm Springs.

Louis Hayward back from Rome after a four-day round trip.

Ned Depinet in town after a two-week vacation in Phoenix.

Ezio Pinza pulled in from N. Y. to report for work at 20th-Fox.

John Barrymore, Jr., in town after a TV appearance in N. Y.

David A. Lipton returned to his UI desk after two weeks in N. Y.

Wendell Corey back to work at Metro after a stretch of jury duty.

Edgar Ulmer in town after directing "Babes in Bagdad" in Spain.

Joanne Dru and John Ireland to St. Louis to start midwest personals.

Louis Artigue resigned from Wynn Rocamora agency to open his own.

Vonne Godfrey, South African actress, becomes a U. S. citizen this month.

Danny Thomas to San Francisco to headline Newspaper Guild benefit show.

Cameron Mitchell returned to "Pony Soldier" cast after a siege of pneumonia.

Danny Kaye returned from N. Y. where he attended his father's funeral.

Rod Amateau recovering from malaria contracted while directing "Monsoon" in India.

Ewing Scott returned from Alaska where he was injured while directing a Monogram pic.

Harry Lenart heading for Samoa to help produce "Return to Paradise" for Aspen Pictures.

Queen Juliana will be guest of honor at a film industry dinner on the Metro lot, April 19.

Clark Gable named in a $20,000 damage suit, result of an auto accident near Marana, Ariz.

June Haver's illness caused 20th-Fox to postpone final dance numbers for "The Girl Next Door."

Miami Beach

By Lary Solloway

Milton Berle at Saxony, visiting his mother, Sandra.

Beachcomber shuttered Saturday (6) with possible reopening in June.

Loew's (N. Y.) booker Leo Cohen at the Lord Tarleton, as is special-material scripter Eli Bass.

Alan Gale shuttering his Celebrity Club around the 20th. Comic working only dinner shows.

The Louis B. Mayers in town, with her folks. Made the dining rounds with Joe and Nick Schenck.

Harvey Grant, back stateside after singing click at Havana's Nacional Casino and Sans Souci, partied at Delano's Zodiac Room Saturday. Heads north after vacash.

Franchot Tone spent week here before heading for Bermuda and legit-stock engagement. Mulling stock idea for Dade County and auditorium with Sandy Scott, local producer.

Montreal

Joe Howard to headline Bellevue Casino's third anni show in mid-April.

Normandie Room of Mount Royal Hotel shutters for Holy Week.

Consolidated Theatres' new de luxer, the Alouette, clicking with all-French policy.

Frankie Laine, Patti Page and Illinois Jacquet heading show at the Forum, April 20.

Barbara Ann Scott and "Hollywood Ice Revue" booked into the Forum for a week starting May 4.

Canadian Concerts & Artists bringing the full Met company to the Forum for three performances May 30 and 31.

Hamid-Morton wild animal show sponsored by the Shriners for crippled kids benefit-tees off May 17 for a week at the Forum.

Plays Abroad

Continued from page 72

Stately Homes

chief constable, but he uses the victim's watch as conclusive proof.

The cast works hard to give this improbable story an air of credulity. Best opportunities go to D. A. Clarke-Smith as the brains of the mob, Peter Haddon as the constable, Martin Miller, a jewel fence; Patrick Westwood, the butler; Ivan Brandt, the host; and Ivan Craig as the absconding thief. The two women are nicely contrasted, Adele Dixon, the blackmailed chatelaine, and Peggy Simpson, as an innocent girl unwittingly involved. Jack Hulbert directs the piece with breezy inconsequence. *Clem.*

Autre Chose
(SOMETHING ELSE)

Paris, April 4.

Mitty Goldin production of revue in two acts by Pierre Dac, Francis Blanche and Roger Pierre. Directed by Gilles Margaritis. Stars Henri Salvador; features Cynda Glenn, Annette Poivre, Taymond Bussiere, Pierre Dac, Francis Blanche, Fortunia, Eddy Rasimi, Joan Danniell, Michele Marconi. At ABC, Paris.

Producer Mitty Goldin fell very sick during rehearsals on this, and was barely able to come back for the opening. He had to leave it to others and work by remote control. Result is that the authors of the show, who act themselves, hog it all they can. They've crammed this revue with nonsensical, corny, material that may go with Boulevard transients who are ABC habitues, but hep audiences will ankle fast.

The opening is remindful of a carnival parade, with everyone in the cast making a short bow, followed by an act the boys have fixed to try to sell themselves to the audience. Shortly after Cynda Glenn does her arm-waggling routine, with heavy impact on the audience. Then come some swashbuckling sequences with musketeers, dueling and the French court, so skeletonized you can see through it. The finale of the first act, in which Miss Glenn makes a second appearance as Colonel Cody (Buffalo Bill is very popular with the French), is a so-so circus scene. The second stanza is hardly better.

The gals are nice looking but unfortunately they do nothing. The sets are flimsy and there is no music to speak of.

The production is very inexpensive, and the only talent worth mentioning is Henri Salvador, a colored entertainer who has a big draw with French audiences and is an all-round, excellent actor. Miss Glenn, who left the Folies Bergere, where she was to star, because she couldn't be supplied with the right material, is wasted in this show. *Maxi.*

Er Ging an Meiner Seite
(Home of the Brave)

Vienna, March 25.

Kleines Theater in Konzerthaus presentation of drama by Arthur Laurents in three acts (eight scenes), translated into German by Carl Merz. Directed by Michael Kehlmann. Sets by Harry Gluck. With Merz, Peter Brand, Kurt Jaggberg, Ernst Meister, Enrich Margo, Alexander Kerszt. At Kleines Theater, Vienna.

Some war plays have a lot more durability than others, no matter how strong they may seem on first presentation. "What Price Glory" and "Journey's End," for instance, seem a lot more valid today than "Home of the Brave." The Kleines Theater, which has been showing notable drive in presenting what the hackneyed big houses disregard in favor of tired French farce and dusty classics, has given the Arthur Laurents play a distinguished first production in German. But the small stage room available, and the intangible unreality of the theme and background seven years after GIs ceased to fight Japs in the dark terror of Southwest Pacific jungles, left audiences and crix here cold.

"Brave" is recreated here in its original stage framework, with the chief protagonist, Coney, a Jew afraid that he really is different from his fellow men. A reappraisal convinced this viewer that Stanley Kramer was nearer the right track when he converted the representative of the downtrodden minority to a Negro in his pic version. The other faults of the portrayal of Coney as a hysterical rather than pitiful figure, are the director's choice. Director Michael Kehlmann chose to subdue the anti-semitic angle beneath a noisy facade of gall-flavored bitterness that made Coney's personality neutral at best, in the estimation of the audience. Most Viennese were searching hard for deeper significance in this version of "Home of the Brave" and failed to find it. Nor does it deliver any believable or effective preachment for tolerance.

Other performances are excellently done by a young, talented cast whose whole playing and direction are refreshing on a local theatre front where acting methods are mostly 50 years behind the States. Kleines Theater, underplaying in the realistic 20th century, is showing the more ancient state subsidized houses the way to living rather than embalmed theatre.

Alexander Kerszt reinforces the impression that this young actor, a stringy, German-speaking Gary Cooper who plays from the heart, should have a great future on the stage. If he'll learn English he'll have something for the U. S. *Isra.*

Ninotchka

Dublin, April 1.

Dublin Gate Theatre production of comedy by Melchior Langley in 3 acts. Stars Micheal MacLiammoir and Sally Travers. Production by Peter Letts. Setting, Michael O'Herlihy. At Gaiety Theatre, Dublin.

Leon Dagout	Micheal MacLiammoir
Ivanov	George Roberts
Brankov	Erwin Goldwater
Bibinski	Christopher Casson
Ninotchka	Sally Travers
Madame Coppelia	Evelyn Bowe
Princess Stephanie	Peggy Marshall
Krasnov	Denis Brennan

Presentation of the first English language stage production of this French comedy of a Russian emissary in Paris, which Ernst Lubitsch lensed as a successful film some years ago, was an effort that did not quite succeed. The idea of the serious commissar leading a delegation to Paris, upholding the dignity of the Proletariat in the unregenerate West, but getting lost in the business of making love, is admirable. But the piece here lacked the necessary pace in production.

The players seemed unhappy, with the exception of Michael MacLiammoir as the Paris lawyer who knew about love as well as law. Sally Travers had not quite the strength for female commissar Ninotchka who turned out to be more female than commissar. Her three fellow-delegates, George Roberts, Erwin Goldwater and Christopher Casson, missed a great deal of the satiric fun that existed in their roles. The only member of the cast who might conceivably have come out of modern Russia was Denis Brennan as the man who came to straighten out the delegates who had fallen prey to the atmosphere of Paris.

The smaller femme roles, the Paris coutourier and White Russian princess, were neatly done by Evelyn Bowe and Peggy Marshall, but the weight of the show was against any small part being able to liven up the proceedings.

A rather dull dream-sequence in the second act, with Ninotchka tangling things in a gabby Moscow trial, slowed things down to a standstill, and they never picked up again. *Mac.*

Quarante et Quatre
(40 and 4)

Paris, March 25.

Mlle. Parisys production of a comedy in three acts by Jean Davray. Directed by Raymond Rouleau. Set and costumes by Lili de Nobili. At Theatre Michel, Paris.

M. Adrien Marcellin	Paul Oettly
The Director, The Postman, The Doctor, Minister Foreign Affairs	Maurice Teynac
Philippe	Daniel Crouet
Georges, Pierrot	Jacques Ciron
Maurice	Claude Joseph
Georgos	Bernard Laury
A Clown	Robert Gautier
Alice	Claude Genia
Therese Marcelin	Jeanne Provost
Nicole	Nicole Ladmiral
Young Therese Marcelin, Young girl	Gisele Mart
Little Georges	Christian Fourcade
Little Nicole	Francoise Nef
An acrobatic dancer	Rose Wang
The three Siamese: Zoura, Amina and Nadena Ilami.	

Jean Davray has written one of the most refreshing and original comedies to be seen on the Paris stage this season. Davray has completely ignored the standards of the typical French farce, creating instead a delightfully ridiculous semi-fantasy which is based on the feverish imagination of a sick boy, who wants to go on the stage.

The plot, such as there is, revolves around a tyrannically bourgeois father, his too-subservient wife, her mad sister and two children. The first act, done largely in pantomime with Maurice Teynac acting as narrator-director, presents this family group. The second act, and the most important one of the play, takes place 10 years later during the illness of the son, Bernard Laury. His imaginings about his family, past and present, based on snatches of conversation which he has overheard over a period of years form this part of the play.

During this second act, the real and imaginary are beautifully blended so that the presence of a trapeze on the stage, the pantomime dances of the Siamese sisters, the antics of the acrobatic dancer do not seem out of place. And it does not seem unlikely that the family are all aware of the dreams of this boy and able to participate in scenes from their own youths.

Teynac, in his various roles from narrator to world traveler, riding around the living room on a bicycle, has a wonderful time holding the play together. Paul Oettly and Jeanne Provost as the father and mother respectively do excellent jobs although Oettly has a tendency to overact in the first act. Claude Genia makes the mad aunt a genuinely amusing and sympathetic character, and her love affair with her imaginary trapeze artist is one of the high spots. Special mention should go to Nicole Ladmiral, as the daughter, creates a charming picture of a French schoolgirl in the throes of her first romance.

Lila de Nobili has done extraordinarily well in her sets and costumes and manages to keep the technical feats from overpowering the action. Raymond Rouleau's direction is admirable.

Although the play would need a certain amount of tightening to suit the tastes of American audiences, it would be a natural for New York with its charm, humor and fantasy. *Till.*

Les Caprices de Vichnou
(The Whims of Vichnou)

Paris, March 25.

Andre Cherrier production of musical comedy in two acts (four scenes). Directed by Max Revol. Book by Alfred Machard; lyrics, Max Francois; score, Marc Fontenoy; set by Luska. Choreography by Paul Lambert. Starring Irene Hilda and Rudy Hirigoyen. At Theatre de l'Etoile, Paris.

Leutenant Sebastien	Rudy Hirigoyen
Rhadar	Felix Paquet
Sultan Asmallah	Gabriello
Baptistin	Lucien Frebert
Capt. Bourgrelat	Jo Charrier
Grand Visier	Numes Fils
1st servant	Johnny Bert
2nd servant	Alain Vanzo
Fatouma	Alice Tissot
Yasmina	Simone Marius
Miss Tegree	Irene Hilda
Djemma	Mona Slivy
Melika	Suzanne Gabriello

With the sultan's harem: Simone Evrard, Lydie Calmels, Jacqueline Lecoeur, Claire Billetti, Dany Middleton, Tina Maria, Yvette Fleurian.

This little musical has little music in it excepting for one catchy tune, "A Sailor Fears Nothing." It is conservatively produced as befits the Etoile. Because having one set, with different drapes, it should be easily handled on tour.

Alfred Machard's book opens 100 years ago in the palace of the sultan of a mythical Arabian state who holds three French sailors and an English miss as prisoners for trespassing on his land. With the help of the harem's aging first lady, the sailors manage to impersonate three Arabian medicos and administer to the sultan. The sailor junior officer (Rudy Hirigoyen) finally weds Simone Marius. Meanwhile, Irene Hilda, the English gal, who narrowly escapes becoming eligible for the harem, makes her getaway. Irene Hilda, back from the Pigall's in London, and currently doubling at the Villa d'Este, is the life of the show. She brings so much comedy to the show that she easily steals it.

Apart from the singers, she is well supported by Felix Paquet, as the eunuch Gabriello, as the fat sultan, Lucien Frebert, as the funny French tar, and Jo Charrier, as the old sea captain. Alice Tissot, French comedienne, is good as the harem's madam.

The Arabian costumes are colorful, with those of the sultan's wives, suitably abbreviated. *Maxi.*

Double-Blanc ou Les Audacieuses
(Double Blank or the Daring Girls)

Paris, March 18.

Jacques Truchot production of Albert Willemetz comedy in two acts (five scenes) by Jean Le Marois. Directed by Christian Gerard. Set by Francine Gaillard Risler; dresses, Jacques Helm. At Bouffes Parisens, Paris.

Josephat	Gabaroche
The Countess	Jeanne Lion
Henri	Dominique Nohain
Marion	Pierrette Bruno
Claude	Genevieve Berney
Eleonore	Odile Berney

Mistakes that can arise due to the likeness of twins is a rusty dramatic theme, yet writer Jean Le Marois has seen fit to polish it off once again in "Double-Blanc Ou Les Audacieuses." In preeming at the scarcely half-filled Bouffes Parisens, the Albert Willemetz production merely adds up to an abundance of nonsense instead of genuine laughter. Script does little, if anything, to improve upon the basic plot and this entry appears to have limited prospects at best.

Yarn concerns a shy, young man in love with twin sisters. Hungry for romance, they are reared on an isolated estate by a cranky, aging aristocratic aunt. Gals share the suitor until one accepts his proposal of marriage. Sharing, of course, then ceases. However, a second groom is soon found and the finale depicts the aunt's 84th birthday party when both couples each bring in twins of their own.

Author Le Marois imported the twin Berney sisters from Normandy for the roles of the twins. Of identical looks, they are well dressed by Jacques Helm and manage to handle their lines without appearing lost on the stage. Dominique Nohain, as the male end of the trio, has a silly part and is not given a chance. Jeanne Lion is wasted in a minor bit.

Pierrette Bruno, as the love-craving chambermaid, steals the show. She makes sense and at the same time provides alluring looks. Gabaroche, as a trusted old major domo, also contribs a believable portrayal. Willemetz's production values are adequate. Cost is modest since there's only one set, a drawing room in a chateau. Christian Gerard's direction did everything to get something out of nothing. *Maxi.*

Pix-Shops Team

Continued from page 1

developed still remains to be determined.

Idea originally was conceived by producers Jerry Wald and Norman Krasna, who had planned to use it as an exploitation stunt for one of their forthcoming films. They realized, however, that it would be worthless if localized to that extent and might serve as a business booster if tried universally. They broached the scheme first to department store executives in Los Angeles, and met an immediate and enthusiastic response. Subsequently, store execs in Dallas and New York were queried and initial plans laid for a test in New York City. However, Spear & Co., which was to have participated in New York, suggested the switch to Pittsburgh, where it operates on a different basis and where the test might be more feasible. Arrangements now are being made with exhibs there to get the tieup underway with an appropriate ballyhoo.

Mutual Problem

Both pic and store execs feel that the cooperative venture can have far-reaching results. Both industries are faced with the same problem as far as television is concerned. Pic biz has, of course, been trying to come up for some time with a solid campaign that will get potential filmgoers out of the easy chairs and into the theatres. Similarly, department stores have been harassed by a shopping decline.

"Television," one store exec pointed out, "has cut sharply into shopping as such. Women are doing more and more of their buying by telephone. Consequently, they only buy specifics and we can no longer figure on additional sales as a result of their browsing around the store. On top of that, we have to deliver items that are telephoned for, where merchandise they buy in person they frequently carry home. Nowadays, they call and say, 'send me a spool of green thread.' We have to wrap it and deliver it. Next day they're liable to call back and say, 'that was the wrong shade. When your man is in the neighborhood, have him stop in and pick it up'."

Wald and Krasna feel that they have started something which might be the key to more substantial grosses around the country. At the very least, it's a move in the direction of getting potential customers out of their homes. Neither pix nor stores can sell 'em if they never see 'em.

Video Boxoffice

Continued from page 3

. . . They wanted divorcement, and they have it. If TV proves a better market for producers, they (the exhibs) can sell popcorn, not movies—and the best of luck to them."

Sidney, who recently completed "Scaramouche" at Metro, is in N.Y. for a couple of weeks to look over Broadway plays, musicals as well as concerts and art galleries. It's his first trip to Gotham in two years.

A Stewart Granger-Eleanor Parker starrer, "Scaramouche," will likely preem at the Radio City Music Hall, N. Y., in late May or June. Next on Sidney's film-making agenda is "Young Bess." Long on the Metro production schedule, it's now due to roll at the studio in July. Jean Simmons, Granger and Charles Laughton will have the top roles.

7 B'way Shows

Continued from page 1

perial, N. Y. Added possibilities to stick it out are "Fourposter," "Moon Is Blue" and "Three Wishes for Jamie."

"Guys and Dolls," "King and I" (with Celeste Holm subbing for the vacationing Gertrude Lawrence) and "Pal Joey" are rated virtually sure things to get through the summer satisfactorily. Not only are they rolling along to capacity trade, but all three have advance-sale backlogs to carry them over lean periods. Although "Fourposter" would be figured more or less a cinch if Jessica Tandy and Hume Cronyn were to stay as co-stars, it remains to be seen whether the public will find the presumably bigger-name Betty Field and Burgess Meredith equally acceptable successors in the two-character hit.

Subs Question-Marks

Similarly, Maggie McNamara is a moot quantity as summer sub for Barbara Bel Geddes in "Moon Is Blue." While "Three Wishes for Jamie" hasn't clearly established itself one way or the other, it has done hefty business so far.

"Point of No Return," "Don Juan in Hell," "I Am a Camera" and perhaps "The Shrike" might be included in the list of likely summer spanners, but in each case the scheduled departure of the star or stars will force at least a temporary closing. Henry Fonda's vacation will require a six-week hiatus for "Point." Julie Harris' commitment to appear in the screen edition of "Member of the Wedding" will mean shuttering of "Camera" over the summer, while "Don Juan" will have to lay off while all four stars fill picture stints. Jose Ferrer's departure from "The Shrike" may or may not close the show, depending on who succeeds him.

"Call Me Madam" closes May 3 to tour, with Ethel Merman withdrawing after the four-week Washington stand, to be succeeded by Elaine Stritch. "Gigi," which has done well at the b.o., is not slated to lose any cast members, but business has tapered off lately, so it's a doubtful summer stayer. Fate of ANTA's revival of "Golden Boy," co-starring John Garfield and Lee J. Cobb, probably depends on whether it recovers from the tough situation created by the recent tax ruling, which required payment of upped levies on advance-sold tickets. Such current entries as "Flight Into Egypt," "Grass Harp," "Jane," "Paint Your Wagon," "Paris '90" and "Stalag 17" apparently haven't enough stamina to rate as summer bets.

'Songs for Sale'

Continued from page 2

of the calls and wires received after each show. Even publishers affiliated with the American Society of Composers, Authors and Publishers, which initially resented the show's tieup with Broadcast Music, Inc., have been vying with each other for the tunes showcased on the program.

Early last month, "Honeysuckle Vine" received bids from such firms as Regent, Mills, Lee, Feinberg, Fernman and Supreme, with the latter winning the bid. Decca is cutting the tune. Another song, "I'm Teaching My Dolly to Pray," was picked up by Perry Como's firm, Roncom Music, with Victor expected to slice it with Como. Still another tune, "One Love," is being published by Mark Warnow Music.

Marlo Lewis, CBS exec producer in charge of TV musical and variety shows, is enlisting cooperation of the disk jockeys in putting over the program's songs. Several top deejays have been acting as judges on the panel. Diskers are also latching onto the show with numbers either waxed or scheduled by Columbia, Decca, Coral and M-G-M Records.

The show gets an average of 1,500 entries every week from the amateur songwriters for whom the program was designed, out of which six tunes are selected weekly by a board composed of Ervin Drake, Jimmy Shirl, Al Span (who is the show's producer) and Ray Bloch, with the tunes done by different name singer each week.

OBITUARIES

REV. JOSEPH P. CONNOR

Rev. Joseph P. Connor, 56, leader of West New York, N. J., parish and composer of church songs and pop tunes, died in Teaneck, N. J., March 31. Father Connor used the pseudonyms Pierre Norman and John Openshaw on his published compositions.

Among his pop songs are "By A Waterfall," "When I Take My Sugar To Tea," "The Golden Dawn," "Lillies of Lorraine," "The Far Green Hills of Home," "Little Black Dog," "I Shall Return," "Love Sends A Little Gift of Roses," "Miracle of the Bells" and "Honeymoon Lane." He also wrote the music for many Broadway and religious plays, including, "Big Pond," "Young Man From Manhattan," "I Shall Return," "The Perfect Fool," "Footlights on Parade" and Forty-second Street." Among the musical scores for pix, which he penned, are "Blood and Sand," "With Byrd at the South Pole," "Black Door to Heaven" and "Footlights on Parade."

FOSTER MAY

Foster May, leading radio figure in Omaha for a decade in the '30s, died of throat cancer in a hospital in San Diego, Cal., March 30. Before working for WOW in Omaha as chief announcer and commentator, he was a newspaperman. He ran unsuccessfully for Congress in 1936 and in 1942 he was Democratic candidate for senator.

During World War II, May joined the National Broadcasting Co. and later became a radio producer in Los Angeles.

Surviving are his wife, two daughters and parents.

MRS. JEANETTE S. WALKER

Mrs. Jeanette S. Walker, 87, oldest of the six singing Smith Sisters, who made an appearance on "We the People" four years ago, died March 31 in Columbus. Known as the Ariel Ladies Sextet from 1892 to 1902, the span of their professional life, the sisters were most noted for singing campaign songs from the steps of the home of William McKinley in Canton, O., when he was running for President and in the midst of his famous "front porch campaign."

Five sisters, only one younger than 80, survive.

BOB SHEBLE

Robert Sheble, 29, bandleader known professionally as Bob Shebley, and his wife, Martha, 23, were killed instantly in an auto accident near Falson, N. C., April 6. Sheble was on his way to Palm Beach, driving a station wagon, and collided with a big bus. Jay Raymond Sharp, Philadelphia Bulletin feature writer, was seriously injured in the crash.

Sheble, formerly a drummer with Benny Goodman's band, lived at White Marsh, a suburb of Philadelphia. His outfit played many society functions in the east.

RUSSELL OWEN

Russell Owen, 63, former New York Times reporter, died of a heart attack in Cleveland April 3. Owen won the Pulitzer Prize in reporting for his 1929-30 articles on Admiral Richard E. Byrd's first Antarctic Expedition. In 1934, he penned a tome, "South of the Sun," and in 1941 he published a volume called "The Antarctic Ocean." He was a contributor in 1938 to "We Saw It Happen," a book written by 13 Times correspondents.

A daughter survives.

ROBERT VAN GELDER

Robert van Gelder, 47, editor-in-chief of Crown Publishers and former book critic of the N. Y. Times, died in New York April 3. He was editor of the Times' Book Review from 1943 to 1946. He joined Crown in 1950. He was editorial supervisor of Ezio Pinza's autobiography, which will be published by Doubleday.

Surviving are his wife and a stepson.

T. K. WOOD

T. K. Wood, 57, film editor for Cagney Productions, died April 1 in Los Angeles.

He was a charter member of Film Editors Local 776, and at one time was head of the sound effects department at RKO.

HERMAN J. DATTLER

Herman J. Dattler, 67, popular Syracuse, N. Y., bartender who once operated a spot next to the Wietling Opera House, died in Syracuse recently. When the Weitling was running as a vaude and legit tryout house, show biz personalities made Dattler's bar a fave hangout.

Surviving are his wife, a son, two daughters and a brother.

PAUL GUERIN

Paul Guerin, 65, chief of Republic's electrical department, died March 29 in San Fernando Valley after a long illness. Guerin moved to Hollywood from New Orleans in 1913 and was associated with Mack Sennett, who then operated what is now the Republic studio.

His wife, Alma, former film actress, survives.

HUNTER WATKINS

Hunter Watkins, 56, investment broker and Alabama commercial radio pioneer, died in Birmingham April 4. Watkins and Gordon Persons, now governor, built the state's first radio station at Montgomery and Mobile simultaneously. He began his career as an acrobat.

Surviving are his wife, two sons, three brothers and a sister.

JAMES A. WILLARD

James A. Willard, 63, veteran radio personality, died April 3 in Philadelphia. Willard acted as "Uncle Wip" from 1932 to 1936, the third broadcaster to take over the station WIP kiddie show.

At the time of his death, he was employed in the visual education department of an animal welfare organization. His wife survives.

CAROL SNELL

Carol Snell, 39, publicist of the Sombrero Playhouse, Phoenix, died in Scottsdale, Ariz., April 5, from injuries sustained in a two-car crash. Survived by son, mother and brother.

RAYMOND ROSEN

Raymond Rosen, 51, RCA distributor in Philadelphia, died April 8 in Philly after a heart attack. Rosen had headed the Raymond Rosen Co., one of RCA's pioneer outlets. He was a member of the Philadelphia Park Commission and prominent in local charities.

His wife and two children survive.

THOMAS CUTTY

Thomas Cutty, 83, member of the six Original Musical Cuttys, family musical group, died in Baltimore April 4. Act toured Europe and the U. S.

Cutty also had appeared on the stage with De Wolfe Hopper and had played with John Phillip Sousa.

CLARA RAYMOND

Mrs. Clara L. Black, 75, musical-comedy actress between 1893 and 1917, died in Greenwich, Conn., March 30. She was known professionally as Clara Raymond.

Her husband, the late George H. Black, was associated for 22 years with John Ringling and before that with Barnum & Bailey Circus.

BERNARD J. DUFFY

Bernard J. Duffy, 70, novelist and playwright, died at his home in Carrickmacross, Ireland, recently. He authored several plays for the Abbey Theatre, having formerly served as an attorney.

Survived by his wife and a daughter.

P. J. MEYER

P. J. Meyer, 70, founder of KFYR, Bismarck, N. D., died in Miami Beach April 6. He was prez of the Meyer Broadcasting Co., which operates KFYR.

Surviving are his wife and daughter.

HUGHIE MACK

Hughie Mack, 54, manager of the Fox, Indianapolis burlesque house, died of a heart attack at his home in Indianapolis April 3. He was formerly a character actor and comic.

Wife survives.

Mrs. Winifred Ross Mazzoleni, pianist, died in Toronto April 7. She and Kathleen Irwin (Mrs. Dalton Wells) toured the U. S. and Canada for many years as a duo piano team. Her husband, Ettore Mazzoleni, is principal of Toronto's Royal Conservatory of Music.

Frank C. Owens, 63, chairman of the censors board of New Brunswick province in Canada and provincial amusement tax inspector, died in St. John, N. B., April 2. He had held the dual position for the past 16 years.

Stuart A. MacHarrie, 45, radio advertising salesman, died in New York April 3.. He had been associated with the American Broadcasting Co., WLW, Cincinnati, and Everett-McKinney, Inc..

Arthur E. Newstead, 70, member of the piano faculty at Juilliard School of Music, N. Y., and former concert pianist, died April 1 in New York.

Mother, 62, of KFWB (Hollywood) disk jockey Maurice Hart, died March 29 in New York. She operated the flower shop in the Abbey Hotel, N. Y.

Harold Kamin, 51, captain of the fire department on the Universal-International lot, died March 28 in Los Angeles.

Mrs. Rigmor Julie Chatterton, 42, former soloist with the San Francisco Opera Co., died March 31 in Hollywood.

Willie King, 50, operator of the chuckwagon on Warner locations for 25 years; died April 2 in Hollywood.

Gail E. Martin, 62, one of the founders of the Utah Symphony Orchestra, died April 2 in Salt Lake City.

Mother, 80, of Ronald Gross, RKO film editor, died March 20 in Burbank, Cal.

George Mitchell, 57, RKO juicer for 20 years, died of a heart attack March 30 while on duty at the studio.

Hugh Martin, Jr., 43, set designer at Metro, died of a heart attack March 29 in Culver City.

Tony Schornagle, assistant manager of the Hilltop Theatre, Pittsburgh, died March 23 in that city.

Daughter, 70, of Anton Dvorak, late Czechoslovak composer, died in Prague recently.

Father of Al Wilde, publicity director of the Gale Agency, died in New York April 3.

Father, 75, of Danny Kaye died in New York April 3. of a heart attack.

Mother of Jack Rael, manager of Patti Page, died April 7 in Miami Beach.

Antonio Cortis, 61, opera tenor, died April 3 in Valencia, Spain.

In Loving Memory of

MAURICE ABRAHAMS

Died April 13, 1931

BELLE and HERBERT

MARRIAGES

Jacqueline Laraque to Willis Conover, Washington, April 1. Bride is daughter of Haitian ambassador to U. S.; groom is disk jockey with WWDC-Mutual, Washington.

Lila Kalcheim to Myron S. Roberts, New York, April 6. Bride is daughter of Nat Kalcheim, theatre and cafe head of the William Morris Agency.

Indiana Allied

Continued from page 3

where the exhibitor is coerced into eventually buying the picture in an effort to regain the goodwill of his local merchant.

"Third, creating a new system of clearances that had not existed before by withholding the picture 'Quo Vadis' from smaller situations."

According to Dan Terrell, Metro's promotion topper, the complaint from the Allied group has been the only one the company has received on the sale of the "Quo Vadis" merchandise. "Stores all over the country have been running ads and selling the items far in advance of the openings," he declared. "Only correspondence we've received on the matter has been from stores which sold out and couldn't get more items when the picture played their town."

Terrell also explained that some of the merchandise tieups had been made on a longtime basis, with arrangements being made for spring and summer items, since M-G figured that the picture would take more than a year to play off.

Inflation Hikes Lecture Fees

Continued from page 2

trated lecturers will lead two to one on the platform. The 16m color films dominate five to one at California's state-sponsored adult education forums. Headliners are Stan Midgley, on Montana; Adam Shaffer, on Guatemala, and Deane Dickason, presenting Egypt's "Pageant of the Nile" and "Crucial Singapore."

Oldtimers like Julien Bryan have not lost popularity; W. Emerson Scott shows flick adventures in "To the Arctic by Canoe," and Russell Barnett Aitken offers new "safari" color reels in a documentary which is outstanding.

Russell Wright, who was about the first to present color pix on Scandinavia, dishes out a new smorgasbord series on the good life in Denmark. Since Lowell Thomas, Jr., cleaned up on his Tibet picture-talk, everyone wants to lecture on Tibet. Young Thomas went to study at Princeton, so Nichol Smith now shows "Caravan to Tibet." Illustrated lectures bring from $100 to $350, or 50% of the take.

Indonesia is well represented on the 16m colors. Ava Hamilton's expedition brought back superb color celluloids on Sumatra, Java, Borneo-Celebes and Bali. Press-attache Soedarpo Sastrosatomo helped her cut local red tape. He also imported an Indonesian dance, singing and lecture group which gave 250 performances in the northwest under U. of Minnesota auspices.

Travel adventure series are organized in all big towns now. Leading adventure travelogs are given in Detroit, Toronto, Wilkinsburg, Pa., Toledo, Reading, Pa., Dayton, Battle Creek, Rochester, N. Y., Jackson, Mich., San Antonio, Malden, Mass., and about 50 California towns. They are giving hot competition, especially to music series.

Big Name Billing

No doubt that TV-minded and audio-visual educated audiences have cut into the straight lecture business. There are fewer dates for the straight talkers, but more business for monologists, dramatists, humorists and one-woman theatres. But billing is for big names only. Still the managers have their meal tickets in Columbia's Phil Baker, Eric Sevareid, Arthur Schlesinger, Jr., Maria Osmena, daughter of the Philippine president, and Clare Boothe Luce. All get good coin and are popular with conservative groups. They're in the $250-$500 bracket.

In the midwest George Bailey is still the top humorist. He memorizes 500 names in no time and clowns fabulous tricks which even Houdini would have smiled at.

Midwest's own Pierre van Paasen is Cleveland Plain Dealer's associate editor, Spencer D. Irwin, who gave 200 talks on Israel this year on three trips to the Holy Land. Cleveland's Dorothy Fuldheim, award-winning TV commentator, is still much in demand. Lucile La Chapelle, Chicago's leading woman speaker, is going strong in her analysis of the speeches of the biggies from FDR to John L. Lewis, from Taft to Churchill. California's W. Ballentine Henley fills platform halls with a remarkable talk on Albert Schweitzer. Henley is president of a medical college.

Drew Pearson still gives 20 talks a year, at $1,000 per lecture. He's under the wing of Washington's John Metcalf, who now handles about 50 congressmen and senators. John Morley, of Los Angeles, returned from a five months' around-the-world tour, is now trouping for the Executive Clubs, the dinner clubs organized by Ben Franklin, out of Topeka, Kans.

Gerhart Seeger, former German Reichstag member, hikes the same Ben Franklin circuit about eight months of the year. Seeger, who was a witness at the Nuremberg trials and first Reichstag member to be put into a concentration camp, goes over big. Franklin pays highest weekly fees, $300 to $1,000.

Competition Tough

Managers still scratch hard in tough competition. Even literary agents like Max Pfeffer, in business for 37 years, put their writers on the platform. Pfeffer sold Leon Lania for 20 weeks to the U.'s of Wisconsin and Minnesota. Lania is associate editor of UN World and looks like Quentin Reynolds. He authored "Nine Lives of Europe" and wrote the screenplay for "The Beggar's Opera."

Colston Leigh and Clark Getts still get plenty of gravy, having most of the celebrities. Getts now has Ernest Gruening, Governor of Alaska, "Confidential" Lee Mortimer (both at $500 per lecture); William Bradford Huie, who gets daily TV publicity, and new Sen. George Smathers, of Florida. Rickie Boasberg of Cleveland leads in Ohio as 30 percenter. Lee Keedick is growing fast in the east with Bennett Cerf, Norman Cousins, the Met's Herbert Graf and 50 more celebrities.

Leigh is cashing in on Robert Vogeler ($1,000 per date), who is giving a fine talk before sold-out houses. His wife Lucile is also on the platform and gives a good heart-throb spiel (at $250 per talk).

California's half dozen successful lecture managers include Mae Norton, Grace Humphrey, the Gause Sisters and Mrs. Samuel Horton Brown. Mrs. Brown just imported Victor Riesel (at $2,000 per week) and Dr. (I'm not "Mr. Anthony") Crane.

Mike Turner, of the Dallas Dixie Bureau, filled his 50th year as manager and his take remains good. Dissension is strong within the school assembly field, as commercial managers are jittery about the growth of university off-campus activities. The university lecture and concert bureaus are non-profit organizations. But the two leading school assembly bureaus have not been touched by this trend at all. Philadelphia's Antrim Bureau is serving 12 states with 24 companies and programs at thousands of schools. Los Angeles' own National School Assemblies are leading with 36 companies on the road during the season.

All lecture platforms are out hunting for new faces and exciting programs to offset the educational non-profit outfits.

BIRTHS

Mr. and Mrs. Fred Stromsoe, daughter, Burbank, Cal., March 30. Father is a screen actor.

Mr. and Mrs. William Bateman, II, son, Hollywood, April 1. Father is in the advertising business, child is the grandson of John E. Lavery, Fox West Coast executive.

Mr. and Mrs. Larry Faith, son, Pittsburgh, March 29. Father's a bandleader.

Mr. and Mrs. Bill Bailey, daughter, Pittsburgh, March 29. Mother's the sister of Gene Kelly.

Mr. and Mrs. James Reeping, daughter, Pittsburgh, March 28. Mother's Sandra Day, nitery dancer.

Dr. and Mrs. Harry L. Wechsler, daughter, Pittsburgh, March 11. Father's the son of Jerry Wechsler, WB exchange manager in Cleveland.

Mr. and Mrs. James Weyrauch, son, Pittsburgh, March 15. Father's the son of Tony Weyrauch, of WB exchange in Pitt.

Mr. and Mrs. John Meredyth Lucas, daughter, Hollywood, March 31. Mother is the former Joan Winfield; father is a screen writer.

Mr. and Mrs. Marshall Kent, daughter, March 30, Chicago. Father is announcer at station WGN, Chicago.

Dr. and Mrs. Bernard Davidson, son, March 12, Reseda, Cal. Mother is Greg Davidson, former VARIETY staffer in Chicago.

Mr. and Mrs. Dermot Kealy, daughter, Dublin, March 26. Father is Irish manager for Columbia Pictures.

Mr. and Mrs. Dan Rainger, son, Salt Lake City, April 1. Father is program director at KDYL-TV, NBC affiliate.

Mr. and Mrs. Douglas Bridges, daughter, Pasadena, Cal., April 5. Father is business manager of the Paramount flackery.

Mr. and Mrs. Bernie Albert, daughter, N. Y., recently. Father is songplugger of Lion Music, Big Three subsid.

Mr. and Mrs. Jack Arden, son, N. Y., April 6. Father is N. Y. manager for Walt Schwimmer Productions, radio-TV package agency.

Mr. and Mrs. Tex Weiner, son, April 6, New York. Father is radio-TV writer-director-producer.

Mr. and Mrs. Sid Slon, son, April 7, New York. Father is script editor for Ruthrauff & Ryan ad agency.

BILLY MAY IS ON THE WAY!

"The Most Exciting Dance Band of the Decade"

The FRESH approach of

BILLY MAY

and his Orchestra

Already Booked:

- The Biggest Show of '52—Spring Edition with Frankie Laine & Patti Page
- Paramount Theatre N.Y.
- Thunderbird Hotel Las Vegas
- . . and ALL the TOP Summer Danceries!

Riding High On: Capitol

PERSONAL MANAGEMENT:
CARLOS GASTEL

EXPLOITATION:
GENE HOWARD MILTON KARLE DICK La PALM

GENERAL ARTISTS CORP. . . . . NEW YORK • CHICAGO • CINCINATTI • DALLAS • HOLLYWOOD

APR 3 52A

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1952, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 186 No. 6 NEW YORK, WEDNESDAY, APRIL 16, 1952 PRICE 25 CENTS

TV'S NEW FREEZE—VAUDE TALENT

Legit-Pix Tie Pays Off for Met Opera; Mankiewicz, Dietz Team on 'Boheme'

Following his bent for leaning on legit and pix for an assist in opera, Rudolph Bing, general manager of the Metropolitan Opera, has signed film director Joseph Mankiewicz to stage "La Boheme" at the Met next season. It will mark Mankiewicz's first Met or opera stint.

Event will also be unusual in that the Puccini opera will be sung in English, in a new version by Metro ad-pub veepee Howard Dietz, who did the libretto for the new version of Strauss' "Die Fledermaus" which was a huge hit at the Met last season. Bing plans to present "Boheme" during the season in both its traditional Italian version and the new Dietz English libretto, the alternate presentations also marking an innovation at the Met.

The Mankiewicz pacting follows Bing's unorthodox moves of the past two seasons, when he brought in Margaret Webster, Garson Kanin, Alfred Lunt and Britisher Tyrone Guthrie, from legit, to stage Met operas. Miss Webster is set for a couple of assignments next season.

(Bing's borrowings from the Broadway-Hollywood axis the past two seasons admittedly have paid

(Continued on page 71)

Femmes With 250G Gems, Jeweled Pups, Cuffo Plugs Mar TV's Easter Parade

Video's coverage of the Easter Parade, which in recent years has been a field day for publicity-seekers worshipping before the iconoscopes, was marked last Sunday (13) by an even more unashamed display of plugging and planting—and conspicuous consumption, too.

Vivian Blaine, caught on at least two of the networks, was wearing gems worth $250,000, a handbag costing $50,000 and a pearl priced at $35,000. Ethel Thorsen, who with Herb Polesie emceed DuMont's stanza, was togged in a $15,000 mink jacket and diamonds and emeralds tagged at $200,000, while her pooch was decked with pearls valued at $25,000—and that ain't dog-biscuits. Mr. and Mrs. John Q. Public, who might have shelled out a week's salary for their Easter finery, were hardly to be seen.

At one point in CBS-TV's pickup there was a production fluff that pointed up an ironic juxtaposition. Steve Allen was quizzing June Havoc at the same time that Ed Sullivan was interviewing an Air Force captain, and the mikes and camera caught the pilot talking about jet fighters in Korea as Miss Havoc chatted gaily about a costly gold-heeled Parisian shoe.

Such slip-ups stemmed from the frantic quality of the producing. There was so much switching from hostels near Central Park, such as

(Continued on page 61)

Ray's Roaring $75,000, N. Y. Copacabana Record

Singer Johnnie Ray, who opened at the Copacabana, N. Y., Thursday (10), is slated to break the record there. Indications point to a whopping $75,000 for his first week—which is all the more amazing since Ray opened during Holy Week, when grosses are by tradition offish. Ray's take beats the mark set by Dean Martin & Jerry Lewis on their last visit with $73,000.

Copa expects to follow up with Tony Bennett, coming in May 1, and Billy Eckstine on May 29.

Ray will be at the Copa for three weeks only and will open at the N. Y. Paramount May 28 with Billy May's orch in support.

FCC's TV Thaw Won't Hit Exhibs, Goldenson Feels

Federal Communications Commission's action lifting the freeze on new television stations is short of any backbreaking competitive factor for theatremen to reckon with, in the opinion of Leonard Goldenson, president of United Paramount Theatres.

The exhib topper has it figured that TV already blankets two-thirds of the buying public, and the balance, now to be reached via the FCC order, largely represents only relatively small communities. The Commission's order provides for 2,053 new stations in 1,291 towns.

In the big cities which have had tele rights along, the public has been returning to theatres, and good pictures continue to draw

(Continued on page 62)

Films as Dope Tempter For Kids Draws PCA Rap

Hollywood, April 15.

Film industry's Production Code Authority took exception to charge that motion picture scenes are tempting children to use narcotics. These claims, recently attributed to Ernest M. Gentry, of the Federal Narcotics Bureau, were denied by Jack Vizzard, PCA spokesman, who said:

"The Federal agent must obviously refer to the occasional freelance producer and the outlaw companies which produce this type of film. He cannot mean the films produced by the large bulk of major Hollywood studios, because there is not even the slightest mention of dope addiction or dope smuggling in their product."

AGVA WOULD BAN NETWORK VAUDEO

Chicago, April 15.

The future of network television shows has been threatened by an American Guild of Variety Artists' proposal to ban appearances of variety performers on such programs. Union's national administrative secretary, Jack Irving, speaking in Chicago, told VARIETY that a "no guesting" rule on web shows is being drafted and will be taken up at the June convention of the union in Los Angeles.

Irving declared that frequent guesting by acts has caused a slump in vaude and cafe playing time. The public, he stated, is unwilling to pay to see in person an act that appears free on home tele.

Union's strategy, according to Irving, is to build up the 2,000-odd TV outlets that will be opened because of the lifting of the freeze on new station construction by the Federal Communications Commission. Desire is to encourage production on a local scale so that acts will perform frequently and for long runs.

Model for the plan is apparently the new series which opened this week on WOR-TV, N. Y., in

(Continued on page 58)

Bar Variety Acts On Cafe-Spotted Disk Jock Spiels

The American Guild of Variety Artists' national board last week obtained a majority vote on the resolution banning AGVA performers from making gratis appearances on disk-jockey shows emanating from cafes. Deciding votes came in over the weekend and the total now stands at 24 for the ban, seven against and one abstention. Voting strength is now at 44. There is one board vacancy caused by the resignation of Don Francisco for which Willie Bryant and Bud Harris are competing. Votes on this issue are still coming in by registered mail.

Effective date is still to be deter-

(Continued on page 58)

Buy-Buy Job

Indications of the lengths many job-seekers go to in their efforts to land a post in radio and television was the gimmick used by a salesman looking for a berth at WNBC, N. Y.

He sent in a $100 check with an order for a one-minute announcement. Copy for the spot was a request for an interview with general manager Ted Cott.

Pathe's Co-op Plan Gives TV Stations Vidpix at Cost, Share in Future Profits

New plan to provide quality television film product at cost to local TV stations throughout the country and also to permit them a share of the residual income of such films was unveiled yesterday (Tues.) by Pathe TV Corp., subsidiary of Pathe Industries. Termed the Cooperative Film Syndication Plan, it will work basically the same as the old First National Films, a production-distribution outfit in which exhibitors participated in the profits.

As outlined by Pathe TV prexy Bruce Eells, each subscriber station to the plan will be charged its pro-rata share on film costs, in return for which they will be entitled to three runs of each film show over a period of two years. Thereafter, income derived from lease of the vidpix to a potential of 2,000 new stations, which are expected to be hungry for product, will total "far in excess" of the original costs, Eells declared.

Subscriptions will be confined to stations in presently existing markets and the share of the residual profits accruing to those sta-

(Continued on page 71)

Betty Hutton May Set $60,000 Palace Record

Betty Hutton may do a record-breaking $60,000 for the first week of her run at the Palace, N. Y., two-a-day. Highest gross would come as result of 14 performances, also the highest number to be done under the revived two-a-day. Judy Garland's peak mark was $51,000 for 12 shows.

Bill has been selling out and advance is extremely strong. School holiday is helping considerably toward racking up the b.o. topper.

Miss Hutton opened Saturday (12) to a $6 top, $4.80 thereafter.

Minority Groups Hit TV Revival Of 'Hate Films'

Chicago, April 15.

Television networks and stations have run into a new and unexpected sore point with minority groups in the country who are aroused over TV screenings of feature film oldies made during or prior to the war which might hold the groups up to ridicule. Chief squawk has come from the Japanese American Citizens League, which has asked all webs and local stations to screen carefully all pix before showing them via video.

League has requested broadcasters to be on the lookout for "hate movies" produced during World War II depicting the "Japanese enemy as a villainous one and Japanese Americans in this country as spies and traitors." It also urged that wrestling matches fea-

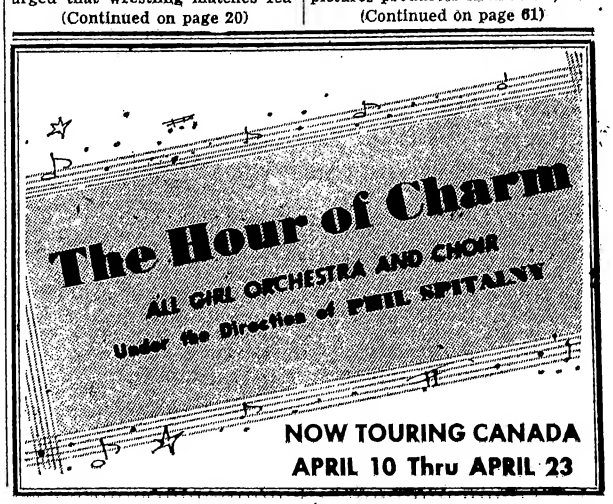
(Continued on page 20)

Jewish War Vets Won't Boycott Pix; Cdr. Defines Stand

In the face of the current spotlighting of Communism as one of the most critical problems facing the film industry, along with the threat of public demonstrations against some pix, the head of the Jewish War veterans this week underlined that his outfit has a strict policy of refraining from the blacklisting of any films.

Paul Ginsberg, national commander of the JWV, stated: "We have not endowed ourselves with the right to dictate what kind of pictures producers shall make, nor

(Continued on page 61)



Kazan Testimony Reveals How Reds Tried to Control Equity, Group Theatre

Washington, April 15.

In the mid-1930s the Communist Party tried unsuccessfully to seize control of both Actors Equity and the Group Theatre, Elia Kazan told the House Un-American Activities Committee last week. Kazan said he was a member of the party at the time, having joined in the summer of 1934. He said he quit in disgust in either the late winter or early spring of 1936.

Kazan, then a young actor, said that others in the Group Theatre cell to which he belonged included: Clifford Odets, Art Smith, Lewis Leverett and the late J. Edward Bromberg, co-leaders of the unit; Morris Carnovsky and Phoebe Brand, who later became his wife; Tony Kraber and Paula Miller, who later married Lee Strasberg, one of the directors controlling the Group Theatre. He said Odets told him he also quit about 1936, and that Paula Miller, too, got out early.

Kazan's information was given to the committee in a sworn affidavit which supplemented testimony he gave in executive session last Jan. 14. In January, Kazan admitted he had been a Commie but declined to name any others. In his affidavit, Kazan explained to the committee:

"I have come to the conclusion that I did wrong to withhold these names before, because secrecy serves the Communists, and it is exactly what they want. It is my obligation as a citizen to tell everything I know."

The Kazan affidavit explained that V. J. Jerome, cultural Commissar of the Communist Party in the U. S., and Andrew Overgaard, described as head of the Trade Union Unity League at the time, "were assigned to hand out the party line to us new recruits." He said a third party functionary, "obviously stagestruck," undertook to advise us. That was Ted Wellman, also known as Sid Benson.

Kazan had listed Michael Gordon as a fellow Red in the Group Theatre during his January testimony. However, in the affidavit, the Hollywood and Broadway director comments: "In searching my recollection, I find that I do not recall his having attended any meeting with me."

The unit was given a four-fold duty—"To educate ourselves in Marxist and party doctrine. To help the party get a foothold in the Actors Equity Assn. To support various front organizations of the party. To try and capture the Group Theatre and make it a Communist mouthpiece." The affidavit continues:

"The attempt to get a foothold in Actors Equity was guided by an actor, Robert or Bob Caille. He was also known as Bob Reed. I have been told that he died some years ago.

'Raise a Demand'

"The tactic—and the sincere effort of many individuals—was to 'raise a demand' that actors receive pay during the weeks when they rehearsed for shows. The long-range plan was, by leading a fight for a reasonable gain for actors, to gain prestige for individual Communists and sympathizers who, the Party hoped, would then run the union.

"Pay for the rehearsal period was obtained but at no time that I saw, either then or after I left,

(Continued on page 62)

BRITISH LIFT BAN ON ALL BEN HECHT FILMS

London, April 15.

Ban on the showing in British cinemas of any film in which Ben Hecht has been connected has finally been lifted following a petition by the Kinematograph Renters Assn. to the Cinematograph Exhibitors Assn.

They contended that prohibition had been in force long enough and since Hecht has written the script for a United Artists pic, any continuation of this boycott would only harm an innocent party.

Boycott had come about due to Hecht's violent anti-British stand in the events leading up to the establishment of Israel as an independent nation. Hecht consistently denounced England for "excessive abuses" against the Israelis.

Tom Sawyer's Adventures Via Clown Capers in Bid For N.C. Post in Congress

Greensboro, N. C., April 15.

Tom Sawyer of Durham, N. C., candidate for congressman from North Carolina's sixth district, is barnstorming Piedmont area of state with "Buzzie" Potts, former circus clown.

Potts, recently ill, works in full bulb-nose, catcher's-mitt-shoe regalia with trained dog, Daisy. At large gatherings, candidate and clown put on a variety show alternating between speeches and comedy. At small ones, Potts entertains kiddies while Sawyer talks to parents.

Sawyer, unlike his opponent, Rep. Carl Durham, is also using television on Greensboro's WFMY-TV in his campaign.

Coast Sheet Apologizes To Kanin After Libel Suit

Hollywood, April 15.

Director-writer Garson Kanin last week brought a $1,000,000 libel suit against The Hollywood Reporter in Superior Court, and almost immediately won a retraction.

Suit was filed as result of an item which appeared in column written by Mike Connolly, in which latter stated Kanin had admitted membership in the Communist Party during an appearance before the House Un-American Activities Committee.

The item, which appeared on Tuesday (8), was followed two days later by a page one apology by The Reporter for its "error." The Reporter admitted that it "had no fact of truth, was printed through a mistake in names . . ."

Status Quo on Suits

Kanin stated in N. Y. yesterday (Tues.) that the status quo on his two libel suits versus the Hollywood Reporter will be maintained, at least for the time being. He explained that it's "impossible to tell at this moment the extent of damages caused" by the Reporter's

(Continued on page 61)

4/16

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

CHARLES SANFORD
MUSICAL DIRECTOR
"YOUR SHOW OF SHOWS"
WNBT

SAG, Vidpixites In Residuals Tiff

Hollywood, April 18.

Residuals, which many vidpix producers have come to regard as the difference between continuance in biz or being snuffed out altogether, have come to be chief point of argument in negotiations now being conducted by Screen Actors Guild and Alliance of Television Film Producers. Alliance is holding out against giving bite of their residuals, while SAG contends there can't be any agreement until the actor's right to residual coin is recognized by the producers.

Producers bitterly contend it's a narrow hold-the-line operation for them now, and many will be driven out of business if they have to yield on residuals, but SAG's adamant position is that TV cuts an actor's life considerably through reissues and over-use and consequently the actors are entitled to added payment. Producers' position is a precarious one because many have been granting hefty residuals to name stars and directors. Ben Hecht has 50% of negative on his upcoming series, and Ethel Barrymore about the same. So what's left after actors—and writers—get their bite? producers ask.

U.S. Ct. of Appeals Hears Case of Act (Gautier's) 'Televised Against Its Will'

The American Guild of Variety Artists last week entered into the Gautier case against American Broadcasting Co., Liggett & Myers, and the Newell-Emmett ad agency.

Case, heard last week in the U. S. Court of Appeals, is based on the televising of Gautier's Steeplechase between halves of a pro football game of the Washington Redskins and the Los Angeles Rams in 1948 at Griffith Stadium, Washington.

Act claims it was put on the air against its will and in violation of the terms of a contract issued by AGVA. Gautier won a $500 award in City Court, N. Y., and later in the Appellate Term. The Appellate Division of the N. Y. Supreme Court subsequently reversed both lower courts.

Case is regarded as important to all acts inasmuch as it involves televising without a performer's consent. Newell-Emmett and Chesterfield Cigarets contended that in the handling of the news event, cameras had the right to pick up anything that occurred within view. Act declared that the telecast constituted an invasion of its privacy and a violation of civil rights which makes it necessary for the advertiser to get permission from the act if the latter is to be part of an advertising scheme.

The particular game was sponsored by Liggett & Myers (Chesterfield). AGVA attorneys, Silverstone & Rosenthal, filed an amicus curiae (friend of the court) brief for the union. Court reserved decision.

Jack Lait's All in the Family

THEATRE-OWNERS, as a rule, are the solid men of show business. They do not always win, but the record proves that in the main they end up with fortunes.

I mean proprietors of houses during normal conditions, "Legit" has dwindled so that over the course of time many have had to sell or lease out to radio and television; but they still had something of which to dispose, whereas producers who had no theatres mainly finished busted.

The big men who all but control the industry now are the Shuberts, who held title to more houses than any other entity and still do. They put on many shows and plays, but their bedrock was always sunk into the ground.

What strikes me forcibly is this:

Men who named theatres after themselves often lost them.

New York was peppered with such, including the Belasco, the Ziegfeld, the Cohan, the Sam H. Harris, the Morosco, the Selwyn, George White's Apollo, the Erlanger, the Martin Beck, the Cort, the Earl Carroll, and, in vaudeville, the many Proctor's, Keith's, Keith-Albee's, Albee's, Loew's (which converted to films and did fine) and the Roxy (nickname of Sam Rothafel).

Morosco died shabby and penniless after wife-trouble that broke his phenomenal streak of hits. Belasco's last play was awful and after his death his house had a succession of flops. Flo Ziegfeld could not repeat his sensational hits in his own house, which is now making Billy Rose rich. Cohan and Harris broke up over their attitudes toward Actors Equity, and gave up their theatres. The Selwyns, after coining money, went down the chute. A. L. Erlanger's influence and holdings declined and the theatre named for him became the St. James. Maxine Elliott's is a TV base. The Henry Miller, an exception, is in its second prosperous generation.

CARROLL WENT BANKRUPT here but cleaned up in Hollywood until he was killed in a plane crash. Martin Beck saw his vaudeville chain in 77-B, and left his playhouse, still operating, to his widow.

John Cort's monument did and still does well, though he is long dead. George White had to give up the house over which he had put his name and he has been jinxed in show business ever since. Al H. Woods, who built a theatre in Chicago and named it for himself, hit the skids and died a charity case after he had wallowed in riches.

E. F. Albee, when he inherited control of the Keith chain, began suffixing his own name to several established ones and built a few which he called the Albee. They went with the rest of vaudeville.

The Roxy case was unique. Rothafel had made a flamboyant reputation. He capitalized on it to set up the Roxy, then the largest theatre in America. It went broke before he opened it. It was reorganized and became profitable after he left. Rothafel induced the Rockefellers to build the Music Hall, which he called Roxy's Music Hall, and the twin house, which he labeled the New Roxy. That name was taken from him by law. His management of both was a terrible disappointment. He was soon out and died of a heart attack.

Roxy, an ex-ballplayer, had an enormous ego. Two weeks before the premiere of the Music Hall, in which he had built an office with gold-plated ceilings for himself, I interviewed him, asked him what his first show would be.

"Oh," he replied, "it doesn't make much difference. With my name on it the people will flock in. I haven't yet made up my mind what I'll play."

THE FIRST NIGHT was one of the most tragic messes New York has ever encountered, with a melange of operatics, "dumb" acts and whatnot, and it ran two hours overtime.

Morosco had a Morosco Theatre in Los Angeles as well as the one in New York; he monopolized the L.A. field at times. He produced such world-beaters as "Peg o' My Heart," "The Bird of Paradise," "So Long Letty," and two of my comedies, "Help Wanted," which broke all records until that time in Chicago, and "One of Us," to which he paid no attention, as his slide downward had begun. He also owned the Morosco Film Company, one of the earliest. He lost everything and died a broken, prematurely old man, when he was struck by a streetcar.

Belasco, the greatest of them all, put on "Mima," with Lenore Ulric, and its smash failure wrecked him financially, spiritually and physically. He had converted his lovely house for the thing at great pains and expense. And when it folded he was changed. Though he was 77, until then he had been active and almost vigorous. But "Mima" was a deathblow.

George M. Cohan renamed the Grand Opera House, in Chicago, the Four Cohans, in memory of the original family act. Somehow, it was never again the money-maker it had been under Harry Hamlin. The Cort, in Chicago, had been razed for a parking lot the last time I looked there. Carroll's wonderful cafe-theatre in Hollywood never got over his passing. William Fox, who put his name over several theatres, lost his picture company and his houses.

Of them all, only Marcus Loew left the long string bearing his name successful and under management wise enough to continue them through changes of policy, strong and sound as ever.

(Reprinted From N. Y. Mirror, by permission)

Eddie Cantor's Red Cross Blood Campaign Tour Set

Washington, April 15.

American Red Cross gave its official imprimatur to the one-man drive by comic Eddie Cantor to stimulate blood donations. ARC headquarters here announced Cantor's tour will begin in Boston, April 29, and follow with Baltimore, April 30; Pittsburgh, May 1; Cincinnati, May 2; Cleveland, May 3, Buffalo, May 4 and Chicago, the following day.

Cantor will give his one-man show for donors of blood to the Red Cross. Comic will be supported by a two-piano team and Sgt. Joseph C. Rodriguez, a Korean vet, winner of the Medal of Honor.

Cantor is paying all his own expenses for the tour.

No Parks Pic Incident

"Love Is Better Than Ever," Larry Parks-Elizabeth Taylor costarrer which Metro had on the shelf for over a year, has gotten by initial exhibition dates without any reported "incidents."

Film was lensed prior to the actor's appearance before the House Un-American Activities Committee.

Femme Fashions Get Exclusive Unveiling Via Wald-Krasna Film

Hollywood, April 15.

The struggle between Italian and French couturiers for the world market will be told via Wald-Krasna's "Exclusive Model", which goes into production at RKO later this year and will, at the same time, unveil for the first time anywhere femme fashions for the coming year.

Professional models will be brought here from Europe for the picture. They will wear the exclusive designs of Europe's famed name designers. Gowns will be shipped to Hollywood under special guard, and during filming of key modeling scenes, the set will be closed to all outsiders to preserve the secrecy to the designers.

Deal worked out by Wald-Krasna gives the indie unit at RKO an entree into every newspaper and magazine, and assures liberal radio and television plugs, since details of the fashions displayed, and stills of the individual gowns, must be credited to "Exclusive Model." In the past, fashion magazines have

(Continued on page 71)

EXHIBS' CLAMP ON 'RED-RAP' PIX

Majors Balk at Ultra-High Costs Of TV as Ad Medium in 1,200 Towns

Major film companies, still unconvinced that ballyhooing films on television is worth the hefty costs involved, do not plan to take advantage of the fact that video will soon be operating in more than 1,200 cities across the country. Expansion of TV is made possible by the Federal Communications Commission's action last week in lifting the freeze on new TV station construction.

While the new video markets slated to take the air within the next two years will give the film companies near-saturation coverage for their TV activities for the first time, the general reaction is that TV has never been proved as a good ad-publicity medium for films. Those few majors which had been producing TV trailers have abandoned them almost entirely during the last few months and, while some stars have been guesting on video shows to plug their latest releases, major company execs are not yet certain that this is beneficial to biz.

Chief factor in the downbeat reaction to TV's expansion is the fact that none of the companies any longer sets a national release date on its new product. As a result, ad-pub toppers pointed out, it's extremely unwise to attempt plugging films on a national network TV show, even though such shows may soon reach 2,000 cities. By the time the new films reach most of those cities, they said, the value of the TV plug is completely dissipated.

Promoting films on TV on a local basis, on the other hand, has proved too expensive for the results obtained. Most stations now in operation are completely sold out on their spot plug availabilities surrounding the more popular shows. Majors or their exhib customers can still buy spot time at the fringe hours but the cost of such advertising, compared with

(Continued on page 20)

'PINKY' CASE PLACED BEFORE SUPREME CT.

Film industry's test case on screen censorship involving the picture "Pinky" was placed on the docket of the U.S. Supreme Court yesterday (Tues.). This is a technical move putting the case squarely before the judges of the High Court.

Court now has three alternatives. It can (1) note its jurisdiction and hear the case, (2) dismiss the appeal which would confirm the decision of the lower court, or (3) postpone decision on jurisdiction to hear arguments on merits of the case.

Case stems from conviction of a Marshall, Texas, exhib who defied the ruling of a local censorship board and exibited "Pinky." Exhib, W. L. Gelling, was fined by a local court and his conviction upheld by the Texas Court of Criminal Appeals.

Gelling is being aided in his court battles by the Motion Picture Assn. of America, which has been seeking a High Court test on film censorship.

Stockholder Group Eyes Probe of Rep Practices

An informal committee of minority stockholders is being formed to facilitate an investigation into business practices of Republic Pictures, it was disclosed in New York this week by attorney Philip Handelman, who reps the group.

Handelman also revealed that so far the Republic management has failed to answer any questions submitted by his associate, Walter H. Schulman, at a recent annual stockholders' meet. Among the queries were requests for profit-and-less breakdowns on certain Republic films as well as a list of company stockholders. Management indicated at the meet that answers would be made if the questions were submitted by mail.

Maas on Far East Pix

Far Eastern film problems, it's believed, will come under the domain of Irving Maas, who joined the Motion Picture Assn. of America's international division last week.

Maas, vice prexy and general manager of the Motion Picture Export Assn. since its inception in 1946, resigned that post at the end of last year after a major portion of the outfit's operations had terminated.

Wall St. Reports Mayer-Dietrich Huddles on RKO

Noah Dietrich, RKO board chairman and Howard Hughes' chief executive assistant, and representatives of Louis B. Mayer joined in Coast huddles this week to explore the possibilities of the deal whereby Mayer would acquire Hughes' control of RKO Pictures, according to eastern sources acquainted with both sides. The conclave was adjourned and will be resumed in Dallas later in the week, it was said.

Reports that Mayer has been eyeing the RKO lot, in circulation on and off for the past several months, were prominent again in N. Y.'s financial area last week. Neither Hughes nor Mayer could be reached for comment.

Lending further authority to the reports is the fact that Louis A. Lurie, San Francisco realtor and a close associate of Mayer's, is coming east shortly on what's expected to be the financial ramifications of the projected deal. Lurie will leave S. F. tomorrow (Thurs.) and is due in N. Y. early next week following a Chicago stopover.

SWG's Legal Move Versus Howard Hughes (RKO) Re Paul Jarrico Script Credit

Hollywood, April 15.

Screen Writers Guild is expected to file a motion in Superior Court late today (Tues.) to force Howard Hughes and RKO to arbitrate their hassle over screen credit for Paul Jarrico on "Las Vegas Story." Hughes, who is RKO production chief and controlling stockholder, has stated he would not arbitrate the issue and would not abide by any arbitration board decision because of Jarrico's refusal to testify before the House Un-American Activities Committee.

SWG last week gave RKO a seven-day notice to appoint an arbitrator, as required by the union's pact with the studio. With the deadline passed, the Guild prepped its court move. It is expected that RKO will intervene before the court appoints an arbitrator in the case since studio official C. J. Tevlin has indicated that the lot will use the "last five minutes" to make its own selection for the arbitration panel. Guild will be repped by F. Hugh Herbert. Opposing sides will pick the third impartial arbitrator.

Par Shutters Lab

Hollywood, April 15.

Paramount is shuttering its film laboratory this Saturday (19), indicating a heavy increase in production of color films.

Studio spokesman explained that the small number of black-and-white pictures on the future programs does not warrant maintenance of the laboratory.

16 TOA MEMBERS TO BOYCOTT 'EM

Professing the fear that Howard Hughes' announcement on weeding out Communists from the RKO lot will fan the fire of agitation against certain films on "Un-American" grounds, 16 exhib members of Theatre Owners of America have revealed they'll refuse to play any film rapped by the American Legion or otherwise spotlighted as connected with persons suspected of being subversive.

The theatremen's identities were not disclosed but some are known to be prominent circuit operators. They take the position that theatres are close to being the most important entertainment and economic factors in community life, and the stigma of protests against their pix could jeopardize exhibs' welfare on a long-term basis.

For the most part, exhibs in the past assumed a hands-off attitude toward the entire question of Communism in Hollywood. They felt that this was a "Hollywood problem" and as such should be handled by the production men in the business.

The 16 theatremen taking the drastic action communicated their new policy to Gael Sullivan, exec director of the Theatre Owners of America. They asked Sullivan to supply them with the list of 50 films which was published by the

(Continued on page 16)

Nate Blumberg East For Rackmil Powwow On U-Decca Merger

Universal prexy Nate J. Blumberg will arrive in New York from the Coast next week to huddle with homeoffice execs and with Milton R. Rackmil, Decca Records prexy, on the proposed merger of the two companies.

Blumberg's trip east eliminates Rackmil's projected visit to the Coast where he was originally slated to confer with the U topper. Following talks with Blumberg, Rackmil will probably fly to London to meet with J. Arthur Rank, an important stockholder of U, and John Davis, managing director of the Rank Organization.

Large-Screen TV to Be Major Factor In Expanding Pic Industry—Johnston

Los Angeles, April 15.

Large-screen television is destined to be a major factor in the operation of every film theatre, Eric Johnston, Motion Picture Assn. of America prexy, declared here tonight (Tues.). The film industry, he said, has the facilities and knowhow "to enhance the usefulness and the value of television in the public interest, convenience and necessity."

MPAA topper made these observations in a speech at a dinner given by the Los Angeles Chamber of Commerce in honor of the film industry. "Far-sighted men in our industry," Johnston asserted, "see in this marriage of motion pictures and electronics the birth of a new era in the world of entertainment. I believe that if we win the right to use frequencies to connect theatres in this country, it will mark the advent of a new and prosperous age for the motion picture industry and every person connected with it."

He explained that the industry has the knowledge, manpower and experience "to bring to every theatre a wealth of programs which the home television set-owner doesn't see now—and may never see because of electronic and technical difficulties."

Pointing out that the industry

(Continued on page 16)

H. M. Warner East May 1

Harry M. Warner is due in New York from the Coast on May 1.

Company topper is expected to discuss with homeoffice exec plans for Warner Bros.' reorganization, as ordered by the Dept. of Justice's consent decree, and other matters relating to the company's future.

UPT Not So Sour On Big-Screen TV; 2 More Units Set

United Paramount Theatres is apparently not as downbeat on theatre television as its top execs had given reason to believe. Despite UPT protestations that it was giving up all theatre TV plans because the new medium was costing too much money, it's been learned that the circuit during the last week has placed orders for new installations at its Orpheum Theatre, Omaha, and Paramount, San Francisco.

In testimony before the Federal Communications Commission recently, David Wallerstein, veepee of the Balaban & Katz circuit, Chicago, a wholly-owned UPT subsidiary, declared the company was through with big-screen video. Citing the fact that each of the events it had carried on its various installations had actually cost the theatres money, rather than returning a profit, Wallerstein said that UPT was cancelling all orders for new installations and planned little, if any, use for those already in theatres.

Two new houses bring the total of UPT theatres equipped for big-screen video up to about 12, and the circuit reportedly has several orders outstanding for installations in other cities. It's believed that UPT homeoffice execs have overruled Wallerstein's opinions, if they ever had backed them, and

(Continued on page 61)

JOHNSTON DUE IN N.Y. FOR ARBITRATION GAB

Eric Johnston, Motion Picture Assn. of America prexy, is due in New York Friday (18) to confer with the exec committee of the MPAA regarding the April 22 confab with exhib groups on arbitration. It is expected that the distrib group will enter the April 22 palaver at the Hotel Astor, N. Y., with no preconceived formal proposals.

Johnston will open the session and will, in all probability, preside at the morning talks. When the confab goes into executive session in the afternoon, it is expected he

(Continued on page 16)

National Boxoffice Survey

Easter Week Booms Biz; 'Rain' No. 1, 'Song' in 2d, Holliday, 'Snow White,' A&C, 'Apache' Next

Easter week is hypoing first-run film biz all over the country, with only the distraction of serious floods in Minneapolis and Omaha hurting badly. A batch of new pix, nearly all of them strong, is boosting trade. Some idea of what the big new entries are doing is found in the $500,000 or better being grossed by "Singin' In Rain" (M-G) and $456,000 being collected by "Song In Heart" (20th).

Leadership is being taken over by "Singin' In Rain," with over 17 major playdates in representative key cities cover by VARIETY. Second place is being captured by "Song In Heart," which is playing in a like number of keys.

"Marrying Kind" (Col), Judy Holliday starrer, is pushing ahead to third position on virtually its first week in circulation. "Jack and Beanstalk" (WB) is managing to land in fourth although very spotty. The new Abbott-Costello pic is proving a real disappointment in about half of its dates so far but racking up considerable money via about 18 playdates.

Fifth money is going to "Snow White" (RKO) despite fact that it is out on reissue for third time nationally. "Battle at Apache Pass" (U), which was first last week, is down to sixth this session, now being mainly on holdover or in move-over engagements.

"Ma, Pa Kettle At Fair" (U) is displaying enough strength to cop seventh spot. "Greatest Show" (Par) is slipping to eighth, mainly because showing in only five keys covered by VARIETY on present swing around country.

"African Queen" (UA), which is in like category, will be ninth with the same number of dates. Another five-date film, "Quo Vadis" (M-G), is 10th this session. "Viva Zapata" (20th) and "Belle of N. Y." (M-G) round out the Golden dozen in that sequence. "Sword's Point" (RKO) and "5 Fingers" (20th) are runner-up pictures.

Several new films show promise. "Tomorrow Is Too Late" (Indie), Italian pic, shapes great judging from terrific session at the State, N. Y. "Valley of Eagles" (Lip) also looms as potentially big predicated on its showing on first N. Y. round.

"Man in White Suit" (U), which continues smash in second N. Y. round, also is sock this week in K. C. "Macao" (RKO) looks big on Pittsburgh preem. "Pride of St. Louis" (20th), which naturally clicked on its launching in St. Louis, is rated solid also in Seattle. "My Son, John" (Par), nice in Frisco, is disappointing in N. Y. with a barely good first week at the Capitol.

"Hoodlum Empire" (Rep) is okay in Minneapolis. "Cimarron Kid" (U) looms fine in Omaha and big in Montreal.

"Sailor Beware" (Par) is socko in Portland, Ore., and Montreal. "The River" (UA) shapes big in N. Y. and Boston.

(*Complete Boxoffice Reports on Pages 10-11*)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.
SUBSCRIPTION
Annual ... $10 Foreign $11
Single Copies ... 25 Cents
ABEL GREEN, Editor
Vol. 186 No. 6

INDEX

Bills	62
Chatter	70
Film Reviews	6
House Reviews	60
Inside Ligit	64
Inside Music	52
Inside Pictures	16
Inside Radio	44
Inside Television	40
International	13
Legitimate	63
Literati	18
Music	46
New Acts	61
Night Club Reviews	54
Obituaries	71
Pictures	3
Radio - Television	23
Radio Reviews	28
Record Reviews	46
Frank Scully	18
Television Reviews	26
TV-Films	22
Unit Reviews	61
Vaudeville	54

DAILY VARIETY
Published in Hollywood by Daily Variety, Ltd.)
$15 a Year $20 Foreign

99% of B.O. Decline Can Be Blamed On TV, Lichtman Tells Ga. Conclave

Atlanta, April 15.

In an analysis of the problems currently facing the film industry, Al Lichtman, 20th-Fox distribution topper, told the Motion Picture Owners and Operators of Georgia that 99% of the decline in biz is caused by television, that exhibs should unite and form one overall strong exhib organization, and that the industry was subjected to unfair censorship by the Legion of Decency and other "self-constituted" censors.

Addressing the fifth annual conclave of the exhib group here, Lichtman stated that in areas where TV had not been installed in appreciable numbers, biz is about 7% ahead of 1948, but in heavily saturated video areas exhibs have suffered a tremendous decline.

To fight the inroads of video, Lichtman declared that exhibs, producers and distribs "must unite and fight to secure channels as soon as the large-screen television is perfected."

"I believe," Lichtman continued, "that the installation of large-screen television in the theatres, whereby we can supplement our motion pictures with live television entertainment of tremendous appeal, superior to that which can seen free at home on their television sets, would bring to the theatres of the country thus equipped an increase in attendance and a prosperity the like of which they have never enjoyed before."

Exhib Unity

On the subject of exhib unity, the 20th exec urged the exhibs "to form one strong exhibitor organization by merging all existing organizations into one body and invite every exhibitor in the nation to become a member." Lichtman stressed that this was possible now since the big circuits are no longer affiliated or controlled by the producing and distrib companies. "Some of the divorcements," he said, "have already taken place and the others will be divorced in the next year or so. Therefore, there is no longer the need for unaffiliated exhibitors to have one organization and the former affiliated exhibitors to have another." He pointed out that if exhibs were organized into one association they would have as powerful a voice as any industry group in the country. The sales topper urged the formation of a joint conciliation committee "for purpose of working out ethical trade practices."

Lichtman declared that the industry "is being constantly legislated against and harassed by the various departments of the Government as well as by un-American censorship by the several states, not to mention the unfair censorship of such bodies as the Legion of Decency and other self constituted censors."

Cooperative effort of a joint committee of exhibs and distribs, Lichtman said, would help in getting other communications "to join with us in abolishing censorship against motion pictures."

Mitchell Wolfson, prexy of the Theatre Owners of America, told the exhibs that the three most important problems facing the industry were: 1. Improvement of grosses by continued production of better films. 2. Elimination of as many lawsuits as possible by arbitration. 3. Elimination of the 20% Federal sales tax on admissions or a reduction to, at the most, 10%.

Near Ruling on Autry Suit Against Republic

Los Angeles, April 15.

Gene Autry's suit to prevent Republic from selling his old films to TV went into its final phase with the filing of briefs in Federal Court. Judge Ben Harrison will hand down his verdict within 30 days.

Republic claims it has a right to peddle the pictures while Autry contends his contract had more rights than those of Roy Rogers, who won a similar suit from the studio several months ago.

Production at RKO, currently at a standstill, will be resumed May 15 with the start of Edmund Grainger's "Blackbeard the Pirate."

Tempus, Etc.

Hollywood, April 15.

Margaret O'Brien, once the leading moppet at Metro, returned to that studio to test for a new contract.

She is now 15.

See 20th, SPG Reaching Pact At N.Y. Talks

First break in the long deadlock in negotiations for a new pact between 20th-Fox and the Screen Publicists Guild, District 65, Distributive, Processing and Office Workers of America, N. Y., was reported this week. Unionites termed the current talks as "encouraging" and said they expected to reach an agreement with the company shortly.

Universal pub-ad staffers, also affiliated with the SPG, resumed talks with the company negotiators yesterday (Tues.) after a 10-day hiatus.

Meanwhile, official signing of the pact between Paramount and the Motion Picture Homeoffice Employees Union, International Alliance of Theatrical Stage Employees, is expected to take place this week. Pact covers Par pub-ad staffers. Agreement on terms had been reached more than a month ago, but haggling on legal terminology of the agreement delayed the final signing.

Signing will mark the IA union's official entry into the publicists field, having repped only screen clerical help in the past.

PAR BUYS 50% INTEREST IN VITASCOPE CORP.

Hollywood, April 15.

Paramount bought a 50% interest in Vistascope Corp. of America, headed by Sol Lesser. Company has exclusive rights to the French photographic invention, designed to effect large savings in the filming of motion pictures and live telecasts. It eliminates the use of expensive matte shots or the construction of foreground sets through the use of photographs linked directly with the camera.

New equipment will be made available on a royalty basis to motion picture an TV producers. Lesser announced that he will use it in the filming of his forthcoming production, "Cave Girl."

6,200-Share Gifts Told By Jack Warner to SEC

In addition to the stock he sold back to the company, Jack L. Warner disposed of 6,200 shares of the Warner Bros. common issue, he disclosed in a report to the Securities & Exchange Commission. He presented the 6,200 shares as gifts, he said.

Jack, Harry and Albert Warner and some members of their families sold a combined total of 190,000 shares to the corporation under its stock-tender operation. As a result of the tender, it was announced, the corporation expects to acquire 669,185 shares. A total of 859,787 shares were tendered. Of that amount, the company is buying up all shares offered at less than $14.99 per share and 71% of the stock tendered at $14.99.

Jack Warner's gifting cut his holdings to 403,748 shares directly owned and 21,500 held in a trust of which he is beneficiary. A breakdown on how many of the 190,000 shares sold to the company were his was not given.

Lopert Names Stevens

Ira S. Stevens this week was named treasurer of Lopert Films Distributing Corp. He had been an exec with Price Waterhouse & Co., auditors.

Stevens will coordinate the finances of Lopert's film and theatre operations.

WEC Pickets 'Marrying' In Holliday-Kanin Rap

Hollywood, April 15.

Wage Earners Committee pickets paraded in front of RKO Hillstreet, downtown theatre, asking the public not to patronize "Marrying Kind" (Col), placards implying that Judy Holliday and director Garson Kanin have been involved in Communist movements. Both have categorically denied ever having been Communists, neither was ever called before the House Committee on Un-American Affairs or named by anyone appearing before Congressional Red probers.

Placards called attention to Senator Tenney's (California Un-American Activities Committee) report and declared "Red dogs bark but pickets march on." Literature distributed by pickets also named Stanley Kramer and Dore Schary, who have filed suits against WEC. Pickets have frequently insulted customers, taunting them with "putting money in pockets of Communists," but theatre reported only a few people turned away. There are no pickets at the Pantages, Hollywood, where pic is also screening.

Reagan Behind M-G Move to Host Exhibs at Studio

Metro's invitation to 100 prominent exhibitors to be the company's guests at a three-day studio visit, with specially chartered planes to be made available from centralized points for the trek, was seen as another move by sales topper Charles M. Reagan in his romancing of exhibs. Reagan clearly is bent on continuing M-G's customer relations on the high plane which was reached under William F. Rodgers, his predecessor in the top distribution post.

Several weeks ago, when several southwest areas were ripped by tornadoes, Reagan instructed his field force in the territory to render assistance in any feasible manner to theatremen seriously affected. Similar good-will gestures by Rodgers in the past were recalled by observers.

The exhib junket to Culver City, billed as "Seeing Is Believing," is set for the three days beginning May 8. The visitors will view new M-G pix slated for delivery over the balance of the year and will meet production reps and screen personalities. Production chief Dore Schary will serve as host.

In disclosing the move, Reagan said it was the first experiment of its kind so far as is known. He reported that reps of the five prominent exhibitor organizations plus circuit and indie theatre ops will be on the invitation list.

The exec further said that the film showings are designed to assure theatremen of the nature of the product upcoming. Also, they'll be apprised of advertising and exploitation plans, and the exhibs' opinions on merchandising will be solicited at an open forum.

Hyman, Weitman Head Pix Drive on Palsy

Edward L. Hyman and Robert M. Weitman, United Paramount Theatres v.p.'s, will serve as national co-chairman of the film industry's collection campaign in May for the United Cerebral Palsy Assn.

UCPA this year has a goal of $5,000,000. UPT prexy Leonard Goldenson heads the Palsy fund.

Lindstrom Reps U. S.

Washington, April 15.

Chester A. Lindstrom, who has headed the Department of Agriculture film work for many years, has been selected to represent the U. S. Government at the annual Cannes international film festival. He has been official U. S. rep at a number of international film festivals in recent years.

Uncle Sam has entered three official pix in the Cannes festival, which runs April 23-May 10. They are: River Run," produced by Department of Agriculture; "West Point," made by the Army, and "Demonstrations in Perception" by the Navy.

COMPO Snarled on How to Treat Issue of 'Communism in H'wood'

Council of Motion Picture Organizations, whose main function is building public good will for the film industry, is faced with a full-scale dilemma in handling the issue of "Communism in Hollywood." Since there are divergent views on the subject within the industry, and COMPO is an all-industry operation, it's impossible to come up with any solution which would win unanimous approval.

On one side is the Howard Hughes position that Communists are still in the trade's midst and further steps should be taken to root them out. In another camp, for example, is Gunther Lessing, president of the Motion Picture Industry Council, who accused Hughes of doing the trade a disservice by spreading an impression that the studios are infiltrated with Communists.

According to N. Y. sources, a check of the other film companies possibly would show they also have different policies or views on the subject, on how to deal with the Commies themselves and how to treat the matter on the public and press relation front.

COMPO-ites, via the lecture tour program and the "Movietime, U.S.A." troupes, will play up the film business as a normal free-enterprise operation. That's the positive approach. But the question which has some trade toppers baffled is how to specifically answer future attacks based on "un-Americanism" charges.

U's 'Greatest Schmoe'

Universal has registered the title, "The Greatest Schmoe on Earth," for a forthcoming two-reeler.

Subject of the short was not indicated.

$2,500,000 For 'Greatest Show' In 191 Playdates

One of the biggest grossers of the year and tabbed as Paramount's top boxoffice bet of 1952, "Greatest Show on Earth" has grossed an estimated $2,500,000 in over 191 playdates thus far. Approximately half of this came from its 11-week run at the N. Y. Music Hall, which grossed $1,372,000, just $20,000 short of the Hall record set by "Great Caruso" (M-G) last year. "Show" equalled the longrun mark at the Music Hall set by "Random Harvest" (M-G).

The Cecil B. DeMille opus has been running seven weeks in spots which normally never give a picture more than three. "Show" has been on extended-run dates in practically every spot, getting upped prices in most localities.

There has been little or no opposition voiced either by exhibitors or the public to the running time of over two hours and a half. Turnover has been possible by shortening the surrounding program.

The circus picture obviously has served as an elaborate trailer this season for the Ringling circus at Madison Square Garden. Grosses there so far are running 23% higher than a year ago.

GINGER ROGERS, NIVEN, BORZAGE SUED BY BANK

Hollywood, April 15.

Bank of America has named Ginger Rogers, David Niven and director Frank Borzage defendants in a Superior Court suit to get title to "Magnificent Doll," made by Hallmark Productions in 1946 and released by Universal.

Bank said that film, made by Skirball-Manning, was acquired under a financial deal. However, suit contends defendants now claim an interest and asks the court to void their claims.

L. A. to N. Y.

Max Allentuck
Edward Arnold
Constance Bennett
Ralph Cattell
Ruth Cummings
Dan Dailey
Laraine Day
Dorothy de Mayo
Vittorio DeSica
Henry Ephron
Phoebe Ephron
Nanette Fabray
Samuel Fuller
Stanley Goldsmith
Edith Head
Alan Hood
Hal Hudson
Cornwell Jackson
Elsie Janis
Nunnally Johnson
Victor Jory
Alfred Junge
James Robertson Justice
Robert Parrish
Gail Patrick
William Pierson
George Raft
Jack P. Rogotzy
William Saal
George Sanders
Herbert T. Silverberg
Alexis Smith
Maureen Stapleton
Julie Stearns
Richard F. Walsh

N. Y. to L. A.

Caroline Burke
Dr. Herbert T. Kalmus
Jack Karp
Jack Kelly
Robert L. Lippert
Muriel Rahn
Thaddeus C. Suski
Lee Tracy

See Decision Next Week On 'Zukor for COMPO'

Paramount board chairman Adolph Zukor, who has been at the Par studio the past six weeks, is due back at the N. Y. homeoffice the end of next week.

It's figured that by that time, or even earlier, final decision will be reached on election of the new president of the Council of Motion Picture Organizations. Zukor's name has been prominent in recent top-echelon trade conversations on filling the prexy's post.

N. Y. to Europe

Ronald Adam
Harry Andrews
Harold Arlen
Arletty
Claude Aryelle
Timothy Bateson
Ludwig Bemelmans
Robert Beaumont
Jussi Bjoerling
Katherine Blake
Lyndon Brook
Betty Byrd
Noel Coleman
Irwin Corey
Dan Cunningham
John Dearth
Yvonne De Carlo
Lee V. Eastman
Madge Elliott
Angna Enters
Dawson France
Renee Goddard
Cy Grant
Jullitte Greco
David Greene
Leland Hayward
Winifred Hill
Danny Hoctor
Irving Hoffman
Oliver Hunter
Sol Hurok
Wilfred Hyde-White
May Jacobs
Alfred Junge
Harold Kasket
Colin Kemball
Elizabeth Kentish
Efrem Kurtz
Ethel Lucas
Alec MacCowen
Jack Melford
Jill Melford
Rodney Millington
Teresa Moore
David Orr
Anthony Pelly
Donald Pleasence
Cyril Ritchard
Mairhi Russell
Pearl Tipaldi
Patrick Troughton
Harry Warren
Jill Welshman
Clifford Williams

Europe to N. Y.

Max Bygraves
Scott R. Dunlap
Herb Golden
Norman Payne
Don Reid

U. S. DISTRIBS COVET ITALIAN PIX

N. Y. Exhibs Up in Arms Over Studio Execs' Stall on All-Industry Expo

Indefinite postponement of the proposed film industry exhibition planned for Grand Central Palace, N. Y., has New York exhibs riled at Coast studio execs. Exhibs claim that studio toppers have not granted them the "courtesy of a meeting" to make arrangements for the expo.

Although there has been no final rift between the New York and Coast groups, the eastern exhibs are plenty burned since they stand to lose the $14,000 they put up for a two-week rental of the expo hall. According to Fred J. Schwartz, chief of the exhib exposition group, two delays have already been obtained from Grand Central Palace, but he didn't know how much longer the filmites could gain postponements.

"I've tried and tried to set up a meeting with the studio people," Schwartz declared, "but I haven't met with any success." Schwartz indicated that the New York exhibs are still very much interested in going through with the project since it had met with the unanimous approval of every phase of the industry, including the prexies of all the major film companies. He pointed out that studio cooperation was necessary because of the need of the creative talent in Hollywood to determine what form the expo should take and how it should be promoted. In addition, he noted that it was important to have some players on hand for the show.

Originally the expo was set for March, then it was pushed back to September. Schwartz estimates that would take from six to nine months to put together the "type of show worthy of the industry," indicating that the expo is definitely out for this year.

Project, planned as part of the "Movietime, U. S. A." campaign, had received the tentative okay of the board of the Motion Picture Assn. of America, even to the point of the MPAA weighing a request for a $400,000 kick-in. Before approving the appropriation, the MPAA was reportedly awaiting the studio toppers' estimate of the costs.

New York expo, as originally planned, was to be a forerunner of similar showings throughout the country. Intention was to charge admission, the general feeling being that the tariff would recover the original cost as well as bring in some extra coin.

Opposing Attorneys Ask for Rehearings On Hedy's 'Ecstasy'

Dissatisfaction with recent rulings by the U. S. Court of Appeals in New York on two separate suits involving the Hedy Lamarr starrer, "Ecstasy," has prompted opposing attorneys to petition for rehearings. Appeals tribunal upheld a lower court decision that Gustav Machaty, producer of the 20-year-old Czech film, has no rights in the picture.

Henry Pearlman, who's repping Machaty, contends that the decision of Justices Augustus N. Hand, Harrie B. Chase and Jerome Frank did not make it clear as to who holds the "Ecstasy" copyright. In moving for a rehearing, he's been granted until April 28 to file his petition.

Attorney for Astra Pictures has already submitted a petition requesting a rehearing of the tribunal's reversal of Astra's lower court victory against Eureka Productions. Action claimed copyright infringement of "Ecstasy."

Appeals court ruler that since no proof of Astra's authorization to hold "Ecstasy" copyrights or to bring its suit against Eureka had been presented, the lower court judge should have dismissed Astra's action. Original complaint charged Eureka deliberately infringed by exhibiting and distributing the film.

Ia.-Neb.-Dak. Allied In Omaha Meet Despite Flood

Omaha, April 15.

In the face of the worst flood in Omaha's history, Allied Independent Theatre Owners of Iowa, Nebraska, Southern So. Dakota and Mid-Central is currently holding its two-day annual convention at the Fontenelle Hotel. Some members were unable to attend due to high water from the Missouri and its tributaries.

Highlighting the conclave was an address by National Allied prexy Wilbur Snaper. Among others who spoke at the meet were Col. William McCraw, of Variety Clubs International; Mike Simons, exhibitor relations rep of Metro, and Bob Hoff, prez of Theatre Equipment & Supply Manufacturers Assn. Also on hand were actors Keenan Wynn and Chill Wills.

Angeli-De Sica Pic Held Support For Non-Dubbing

Standout business racked up by "Tomorrow Is Too Late," Italian-languager, at Loew's State, N. Y., over the past weekend was seen as further support for the argument against dubbing imports into English. The film, which has only titles, drew close to $20,000 Saturday (12), when it opened, and Sunday, representing one of the most solid b.o. clicks over the weekend throughout the Broadway area.

Joseph Burstyn, indie distributor of the Pier Angeli-Vittorio De Sica costarrer, said this week that he has long held to the position that good foreign product will prove commercially successful regardless of the language without dubbing.

Burstyn also is convinced that the b.o. showing made by "Tomorrow" at the State and Loew's neighborhood chain, which already has it booked, will greatly influence exhibs' acceptability of other foreign product in the future. He feels the U. S. market will considerably widen beyond the "art" circuit confines if "Tomorrow" scores big.

Meanwhile, Lux Film Distributing Corp., which is handling the U. S. release of the Italian "Bitter Rice," has pro-dubbing ideas. The outfit is now adding English voices to the film which, in its English subtitled version, made the rounds initially in 1950. "Rice" was one of the first foreign languagers to play some large circuits in the U. S. It played close to 3,000 situations.

FP-CAN. OFF TO $1.75 DIVIDEND FOR 1951

Toronto, April 15.

Though the year's revenue was up, higher operating costs cut into the kitty of the consolidated net of Famous Players-Canadian, with a dividend drop to $1.75 a share for 1951 as against $2.03 for previous year, according to annual report presented to shareholders by J. J. Fitzgibbon, FPC president and managing director.

Company has 402 situations across Canada, with no houses closed down except for new building replacements. Any theatres closed down in localities were those deemed obsolete; these all were replaced by new structures with greater seating capacity.

Despite increased costs, the operating profit for 1951 was $5,393,575, compared to the previous year's $4,876,359; but net profit was $3,032,018, as compared with $3,529,514 for previous year.

WANT SOME OF THAT TALL COIN

Cream of Italian films is now going to the American majors for distribution in the U. S. and other lucrative sales territories. Situation reverses a trend which formerly saw most top-quality Italo pix acquired by small Yank firms that specialize in handling foreign imports in the American market.

Columbia, RKO, Metro, 20th-Fox, Warners, United Artists and Lippert Pictures all have inked agreements to distribute Italian-made films either in the U. S. or elsewhere. In some cases the pictures have been bought outright. In others, an advance has been made against a percentage of the gross. Deals, however, have taken on a variety of facets.

"Messalina," which trade observers refer to as a "little 'Quo Vadis'," has been picked up by Columbia for world distribution with the exception of Europe. Produced and directed by Carmine Gallone, it stars Maria Felix as the scheming wife of Emperor Claudius. Picture reportedly will be dubbed into English at Col's Hollywood studio.

Besides "Messalina," Columbia has taken "Humanity," a Ponti-De Laurentis production, and three others. RKO will distribute the Vittorio De Sica starrer, "Miracle in Milan," in Europe and will release "Husband and Wife" as well as "Rome, 11 O'Clock" ("Roma Ore II") in the U. S. Latter film is a tragedy directed by Giuseppe De Santis. Lea Padovani and Massimo Girotti top the cast.

Warners snapped up "The Three Forbidden Stories" ("Tre Stori Proibite"). Bassoli Film production stars Gino Cervi. Paramount acquired "Sensuality" and "Toto in Color" for the U. S. and Canada. Metro snared "The False Ones," 20th-Fox bought "Ways of a City," United Artists took "I Dream of Paradise" and "The Village Idiot" went to Lippert.

Motivating the majors' product acquisitions is largely the hope that they can squeeze some dollar revenue out of the individual

(Continued on page 16)

Present Stockholders To Retain Control Of UPA, Bosustow Accents

Ownership in United Productions of America, cartoonery closely tied with Columbia Pictures, will remain in the hands of the present stockholders, according to a statement issued this week by Stephen Bosustow, UPA prexy. There were reports that Col might obtain 40% control of the cartoon outfit.

Bosustow admits that Col owned 20% of the stock, which it purchased last year from Edward L. Gershman, at the time he exited as sales rep for UPA. Cartoonery topper stresses that the UPA stock is owned by himself and other UPA personnel and that the company has an option to buy back the 20% owned by Col this June.

Denying that UPA needed financing, Bosustow reveals plans for a full-length cartoon feature. Proposals for financing have come from several sources, but none has been accepted yet. Propositions are being discussed with two financial syndicates and one major releasing company—as well as with Columbia, Bosustow states.

"Last year," the UPA topper said, "we entered into a deal with Columbia to organize UPA-Screen Gems in New York, for the purpose of producing TV commercials. This, in no sense, made even that branch of our company a subsidiary of Columbia. UPA merely gave Screen Gems a sales franchise for its TV commercial product when that arrangement was made last year."

Bosustow said that UPA would maintain its production facilities in New York and that Edward Cullen, v.p. and eastern division chief, would remain in that capacity.

Aboaf Sees Situation in Belgium Easing for U.S.; Reports on Europe

Aboaf's Squeeze

America Aboaf, Universal's foreign sales topper, had a narrow escape from death during his recent trip abroad, he told the tradepress Monday (14) in New York.

The U exec was scheduled to take the KLM plane from Rome which crashed in Frankfurt, Germany, on March 22, killing all the passengers and crew; A. Rome exhib, however, requested him to stay over a day, as a result he missed the plane.

Situation in Belgium regarding the importation of U. S. films, of concern to American distribs since the Brussels government clamped down on the existing "free market" the end of last year, appears to have reached a satisfactory conclusion for the Yanks. Deal with Belgium, calling for importation of 251 American films in addition to a remittance of 50% of the gross film rentals, is just about wrapped up, according to Americo Aboaf, Universal's foreign sales topper. Aboaf, who returned to New York over the weekend following a seven-week tour of the Continent, feels confident that a pact will be signed on that basis.

Although the agreement sets a quota on U. S. film imports and on the amount of dollars that may be withdrawn, Aboaf points out that the restrictions barely changed the conditions that prevailed during the period when Belgium maintained a free market. He noted that the 251 pix equalled the number that U. S. companies have been sending to Belgium and that the 50% remittance provision was the same as that now prevailing, since 15% went for print costs in Belgium and 35% for local operating costs.

Visited Other Countries

In addition to Belgium, Aboaf visited Spain, Portugal, Italy, France, Germany, Holland and the Scandinavian countries. He termed the Italian market "the most important and most interesting" in the world and second to England for U. S. films. Problem of getting blocked funds out of Italy, he declared, has Universal weighing the possibility of financing production in that country. "Everbody," he said, "is going into production in Italy to get blocked funds out."

Aboaf asserted that Italy would be willing to allow U. S. film companies more dollars providing they could get U. S. coin in return from Italo pix in this country. He said that he was happy to see that a group of Italian pix were getting favored playing time here. In Italy, he noted, Italo product was making some inroads on the playing time of U. S. pix. "They are having a tremendous success," he said, "and receipts are better. Before the war they had 4,000 theatres. Now there are about 7,500. Italian films have benefited from this increase in theatres. We haven't. However, U. S. companies are still doing good business in Italy."

In Germany, Aboaf asserted that receipts were declining. He attributed this to the widespread interest in a football pool which, he

(Continued on page 16)

Skouras' Quick Trek to Coast; Policy Changes?

Spyros P. Skouras, 20th-Fox president, left N. Y. yesterday (Tues.) for Coast confabs with studio brass. Al Lichtman, director of distribution will join in the meeting, traveling directly from Atlanta, where he addressed the Georgia Theatre Owners convention on Monday.

This is Skouras' second trek to the studios within the past three weeks and is taken to mean that some policy changes are in the offing.

Twentieth is set to complete reorganization and severance of domestic theatres under its divorcement consent decree by next June. Setting the stage for the independent production-distribution operation at that time presumably is on the agenda for the top-echelon huddles.

TECHNI REPORTS 519G PROFIT FOR QUARTER

Technicolor, Inc. reports an estimated consolidated net profit of $518,948 after taxes for the quarter ending March 31, 1952. This is equivalent to 56c per share. For the corresponding quarter of last year, company's profit was $489,770, or 53c per share.

Techni reports that profit after depreciation, income taxes, and all other charges of Technicolor, Ltd., for the year ended Nov. 30, 1951, was approximately $530,000. No dividend, it notes, was paid out of these earnings during 1951, but an interim dividend equivalent to 4c a share on the stock of Technicolor, Inc., was paid by Technicolor, Ltd., in the first quarter of 1952 and is included in the 56c per share earned for that quarter.

Compromise Reached By Mpls. Boothmen

Minneapolis, April 15.

Satisfied after further negotiations that a compromise agreement can be reached after all, AFL union projectionists in local independent theatres, including three downtown first-run houses, didn't walk off the job last week as they announced they would. Instead, their representatives held further meetings with the exhibitor committee, and now it's practically certain there'll be no strike.

The new contract to be drawn up will give the booth operators some increase, but less than the 5% they've been demanding, according to present indications. Another conference is scheduled for this week when the differences are likely to be ironed out, exhibitor spokesmen believe.

United Paramount Theatres are the two RKO theatres here settled with the projectionists previously on a new three-year contract calling for a wage boost.

E. C. Grainger Sues Jamestown Amus. Co. For 30G Over Contract

Legal sparring between Edmund C. Grainger, deposed prez and general manager of the Jamestown Amus. Co. (Shea Circuit), took another turn Thursday (10) when he brought a $30,000 suit in Westchester County (N. Y.) Supreme Court against his former employers. Papers were filed by the law firm of Dillon & O'Brien.

Jamestown and Shea Enterprises, Inc., according to the complaint, allegedly entered into an option agreement with Grainger whereby they were to pay him $30,000 on or before March 15, 1952, in return for the right to extend his employment contract from Dec. 31, 1956, to Dec. 31, 1961. It's claimed that no payment has been made to date.

Grainger also has a breach-of-contract action pending against Jamestown and Shea in N. Y. Supreme Court. In addition he's involved in litigation proceedings before the Bronx County Surrogate Court in connection with a suit brought by heirs of the late M. A. Shea, founder of the 46-theatre chain. Grainger is a trustee under the will.

Skirts Ahoy!
(Musical-Color)

Esther Williams topping fairly satisfactory musical comedy in color.

Hollywood, April 11.

MGM release of Joseph Pasternak production. Stars Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine; features Dean Miller, De Marco Sisters, Margalo Gillmore. Directed by Sidney Lanfield. Written by Isobel Lennart; camera (Technicolor), William Mellor; editor, Cotton Warburton; songs, Harry Warren, Ralph Blane; musical direction, George Stoll; musical numbers staged by Nick Castle. Previewed April 4, '52. Running time, 109 MINS.

Whitney Young ..... Esther Williams
Mary Kate Yarbrough ..... Joan Evans
Una Yancy ..... Vivian Blaine
Lt. Comdr. Paul Elcott ..... Barry Sullivan
Dick Hanson ..... Keefe Brasselle
Billy Eckstine ..... Himself
Archie O'Conovan ..... Dean Miller
Lt. Comdr. Stauton ..... Margarlo Gilmore
The Williams Sisters ..... De Marco Sisters
Lt. Giff ..... Jeff Donnell
Thatcher Kinston ..... Thurston Hall
Little Boy ..... Russell "Bubba" Tongay
Little Girl ..... Kathy Tongay
Capt. Graymont ..... Roy Roberts
Plumber ..... Emmett Lynn
Doctor ..... Hayden Rorke

As light musical comedy diversion for the summer film market, "Skirts Ahoy!" should play off fairly satisfactorily. There are enough diverting moments to help it over the slow stretches in the extended running time of 109 minutes, and the star name of Esther Williams as well as Technicolor should be b.o. assets.

Eight songs are offered to fit contrived situations in the thinly formed script. Miss Williams has two okay swim numbers. For added help, there's a very good guest star turn by Debbie Reynolds and Bobbie Van to that oldie, "Oh, By Jingo!" an excellent precision dance-drill by a squad of WAVES; Billy Eckstine singing "Hold Me Close to You," one of seven tunes by Ralph Blane and Harry Warren, and a funny slapstick rendition of "What Makes a WAVE" led by Miss Williams.

The Joe Pasternak production gets off amusingly when three femmes join the WAVES, after varied romantic troubles, and quickly runs through a recruiting pitch depicting a rather fanciful life among distaff sailors. Neither the Isobel Lennart screen story nor Sidney Lanfield's direction is successful in maintaining the opening pace, although plot is an adequate support for the typical musical comedy material most of the time.

Femme trio is made up of Miss Williams as a rich girl who left her groom at the altar; Vivian Blaine, shopgirl whose matrimonial urge is continually frustrated by duty assignments for her sailor boyfriend, and Joan Evans, who has been deserted at the altar by a hesitant fiance. Romantic didoes are worked in along the way for amusing returns, particularly the sequence that has the femmes sailors out to pick up a man in much the same manner that male tars are supposed to approach the gals while on liberty.

As the Great Lakes Training Base medical officer, Barry Sullivan rates the most of the little tossed to the actors in the cast, He's the particular target of Miss Williams in the romantic hurdles and delivers with likeable competence. Keefe Brasselle has a few moments as the reluctant groom who changes his mind about Miss Evans, while Dean Miller serves as the seldom-seen sailor friend of Miss Blaine. Of the three femmes, Miss Blaine stands out for comedy, being excellent.

Among the supporting players, the five De Marco Sisters provide several musical assists, and those two water babies, Russell and Kathy Tongay, aid in one of Miss Williams' swim numbers. Emmett Lynn, a plumber at the training base, and Margalo Gillmore, an officer, do best among the other players.

In addition to "Hold Me," "What Makes WAVE" and the title song, Blaine and Warren contributed "What Good Is a Gal," "Glad To Have You Aboard," "The Navy Waltz" and "I Get a Funny Feeling." Musical numbers were staged by Nick Castle, and William Mellor's camera shows off the femmes and physical values handsomely. *Brog.*

'Trilby' Comes Back

Hollywood, April 15.

George Du Maurier's "Trilby" is coming up for another film treatment at Warner's this time as "Trilby and Svengali." Producer will be named late this week.

Clara Kimball Young first starred in the film in 1913, and First National refilmed it 10 years later. In 1931 Warners produced it as "Svengali," starring John Barrymore.

"Brother Rat," the legit play which Warners first filmed in 1938, is back again as a musical under the title of "About Face." Legit piece doesn't take too readily to tuning and comes out as spotty entertainment that can expect about the same kind of results at the boxoffice.

In addition to using Technicolor, an attempt has been made to dress up the William Jacobs production with nine songs and some specialties but the score doesn't have the wallop to cook up solid appeal. Also, there are only a few spots of the youthful zest needed to sell the picture.

Film is a six-star affair—at least that many players draw billing above the title—and the top-liners work hard with varying results to put over the melange of comedy and music under Roy Del Ruth's direction. In individual sequences latter hits good comedy strides but, overall, pacing is spotty.

Gordon MacRae, Eddie Bracken and Dick Wesson are the principal "brother rats" of the comedy and are paired on the distaff side, respectively, by Aileen Stanley, Jr., Phyllis Kirk and Virginia Gibson. Life at Southern Military Institute is a round of mischievous fun and penalty tours for the three students as scripted by Peter Milne from the stage play by John Monks, Jr., and Fred F. Finklehoffe. It's by now the familiar setup of students trying to get by until graduation time, court their girl friends and best the obnoxious chemistry prof, played by Cliff Ferre.

Of the Charles Tobias-Peter De Rose songs, comihg over more in the spirit of the original play is "Piano, Bass and Drums," rhythm number successfully done by MacRae, Miss Stanley and Bracken. The ballads, "No Other Girl For Me," also listen okay. The specialty "Me," also listen okay. The specialty, "I'm Nobody," by Joel Grey and Paul Smith, is punched hard for a musical highlight by young Grey, who also is liked as the underclassman serving the near-lieutenants. Wesson and Miss Gibson use "Spring Has Sprung" for a dancing-in-the-park production number.

Bracken is the most successful of the starring males in selling the laughs as the secretly-married, almost-a-father member of the graduating class. MacRae's good voice is not used enough on the ballad-type pieces. Wesson gets in some okay comedy licks. Miss Gibson is pertly pleasing, as is Miss Stanley, while Miss Kirk handles the more subdued femme role of Bracken's secret wife. Ferre is acceptably stiff as the hated lieutenant, getting chuckles when he becomes the butt of hair-dying tricks dreamed up by MacRae. For no particular reason at all, he also turns hoofer in a typical Warners musical finale. Larry Keating is good as the school head.

The tune "Wooden Indian" is used for a production number specialty that misses. "Reveille," "S. M.I. March," "Tar Heels" and "They Haven't Lost A Father Yet" are the other Tobias-De Rose tunes in the score. Bert Glennon's color lensing does well by the costuming and players. *Brog.*

Carbine Williams

James Stewart in biog of Marsh Williams, prisoner responsible for development of U. S. Army 30 M-1 carbine. Mild prospects.

Hollywood, April 15.

MGM release of Armand Deutsch production. Stars James Stewart, Jean Hagen, Wendell Corey; features Carl Benton Reid, Paul Stewart, Otto Hulett, Rhys Williams, Herbert Heyes, James Arness. Directed by Richard Thorpe. Story and screenplay, Art Cohn; camera, William Mellor; editor, Newell P. Kimlin. Previewed April 10, '52. Running time, 99 MINS.

Marsh Williams ..... James Stewart
Maggie Williams ..... Jean Hagen
Capt. H. T. Peoples ..... Wendell Corey
Claude Williams ..... Carl Benton Reid
"Dutch" Kruger ..... Paul Stewart
Mobley ..... Otto Hulett
Redwick Karson ..... Rhys Williams
Lionel Daniels ..... Herbert Heyes
Leon Williams ..... James Arness
Sam Markley ..... Porter Hall
District Attorney ..... Fay Roope
Andrew White ..... Ralph Dumke
Feder ..... Leif Erickson
Bill Stockton ..... Henry Corden
Truex ..... Frank Richards
Sheriff ..... Howard Petrie
Tom Mennar ..... Stuart Randall
Jesse Rimmer ..... Dan Riss
David Williams ..... Bobby Hyatt

Use of firearm names for western picture titles leads to the conclusion this is another outdoor action feature. Instead, it is the story of Marsh Williams, whose knack with firearms led to the development of the U. S. Army's 30 M-1 carbine. James Stewart plays the title role and provides marquee strength but the picture's chances appear to be mild.

Armand Deutsch used a Reader's Digest article as the basis for his production but it comes to the screen with too many obscurities in plotting, a fault most likely of editing it down to 90 minutes of footage. The Art Cohn story and screenplay pick up Williams' life long after he was released from prison, develops a family situation so that the man's earlier life can be explained to his son via flashback.

Williams, a South Carolinian from a large family, turns to the illegal manufacture of corn whiskey in the southern hills, is found guilty of second-degree murder when a revenuer is killed during a raid on the still and goes off to start a 30-year prison sentence under the terrible conditions of chaingang life. During 30 days in the black, cramped confines of solitary, Williams' idea for a new type of piston for an automatic gun is conceived and, with the aid of a by-now friendly prison head, Wendell Corey, he is permitted to develop it. After six years working with only a file for a tool on a tractor axle and a fence post, Williams comes up with his gun and, through it, a pardon.

A mild type of interest is developed by the episodic unfoldment of the story, mostly because it is an essentially honest account of a man still living. Performances are capable under Richard Thorpe's direction, but there is nothing in either the playing or his guidance that is outstanding. More excitement and faster pacing would have helped. Jean Hagen is okay as the girl who marries Stewart. Other than Stewart, Miss Hagen and Corey, little footage is given to the others in the cast. Bobby Hyatt is the son who hears his dad's story from Corey.

William Mellor's camera work and the other technical factors are good. *Brog.*

About Face
(MUSIC-COLOR)

Refurbished "Brother Rat" with music. Spotty entertainment and same b.o. outlook.

Hollywood, April 10.

Warners release of William Jacobs production. Stars Gordon MacRae, Eddie Bracken, Dick Wesson, Virginia Gibson, Phyllis Kirk, Aileen Stanley, Jr.; features Joel Grey, Larry Keating, Cliff Ferre, John Baer. Directed by Roy Del Ruth. Screenplay, Peter Milne; from stage play, "Brother Rat," by John Monks, Jr., and Fred F. Finklehoffe; camera (Technicolor), Bert Glennon; editor, Thomas Reilly; songs, Charles Tobias, Peter De Rose; musical numbers staged and directed by LeRoy Prinz. Previewed April 7, '52. Running time, 93 MINS.

Tony Williams ..... Gordon MacRae
Boff Roberts ..... Eddie Bracken
Dave Crouse ..... Dick Wesson
Betty Long ..... Virginia Gibson
Alice Wheatley ..... Phyllis Kirk
Lorna Carter ..... Aileen Stanley, Jr.
Bender ..... Joel Grey
Col. Long ..... Larry Keating
Lt. Jones ..... Cliff Ferre
Hal Carlton ..... John Baer

The Half-Breed
(SONGS-COLOR)

Robert Young, Janis Carter, Jack Buetel in exploitable Technicolor western; moderate b.o.

RKO release of Herman Schlom production. Stars Robert Young, Janis Carter, Jack Buetel; features Barton MacLane, Reed Hadley. Directed by Stuart Gilmore. Screenplay, Harold Shumate, Richard Wormser, based on story by Robert Hardy Andrews; additional dialog, Charles Hoffman; camera (Technicolor), William V. Skall; editor, Samuel E. Beetley; music, Paul Sawtell; musical director, C. Bakaleinikoff. Tradeshown, N. Y., April 10, '52. Running time, 81 MINS.

Dan Craig ..... Robert Young
Helen ..... Janis Carter
Charlie Wolf ..... Jack Buetel
Marshal ..... Barton MacLane
Crawford ..... Reed Hadley
Kramer ..... Porter Hall
Ma Higgins ..... Connie Gilchrist
Willy Wayne ..... Sammy White
Captain Jackson ..... Damian O'Flynn
Sands ..... Frank Wilcox
Nah-Lin ..... Judy Walsh
Russell ..... Tom Monroe
Lt. Monroe ..... Lee MacGregor
Sergeant ..... Charles Delaney

Although overly long at 81 minutes, "The Half-Breed" is exploitable for action situations. Technicolored production plus outdoor backgrounds are suitably lush. They help compensate for the slow-moving screenplay, which telegraphs its end long before the final reel.

The Harold Shumate-Richard Wormser script, based on the Robert Hardy Andrews story, is largely fashioned from the time-honored formula that calls for a hero, a heavy, a dash of gunplay and chases along with a generous seasoning of sex. Latter category is admirably filled by Janis Carter, as soubret for a traveling all-girl revue.

Convinced that there's a vein of gold under an Apache Indian reservation, Reed Hadley conspires to drive them off the encampment so he can step in and claim the site. With his intentions clear from the outset, it's a decided mystery why hero-gambler Robert Young, marshal Barton MacLane, sundry Army authorities and Apache half-breed Jack Buetel take so long to discover them.

Frequently the Apaches are on the verge of an uprising under Buetel's leadership. However, before the situation becomes too difficult, Young adjusts things in parleys with Buetel. While the pair seem to understand one another on the tribal warfare conciliation front, their diplomacy fails to smooth friction generated between them over Miss Carter's attentions. But the plot strings are all drawn together when Young hunts down Hadley.

Performances are inclined to be rather spotty. Young, who sports a bushy, black mustache in this entry, hasn't the forcefulness necessary to make his role a believable one. Fetchingly costumed, Miss Carter scores in warbling a couple of post-Civil War tunes and does okay dramatically.

Thesping requirements aren't too demanding upon Buetel. As a half-breed his vocabulary is primarily limited to exclamations of "Ugh!" and sentences of no more than three or four words at the most. He portrays the stint with a mechanical effect. Hadley is sufficiently sinister as the heavy while McLane, Porter Hall and Connie Gilchrist, among others, lend fair support.

Director Stuart Gilmore was inclined to let the dialog scenes and interiors ramble on at the expense of the outdoor action. But fine camerawork of William V. Skall and handsome mantling from producer Herman Schlom tend to partially offset the occasional slowness of movement. Half-breed's romantic and diplomatic activities lend themselves to exploitation. *Gilb.*

Bronco Buster
(COLOR)

Good action and thrills in story of rodeos for general situations.

Hollywood, April 11.

Universal release of Ted Richmond production. Stars John Lund, Scott Brady, Joyce Holden; features Chill Wills, Don Haggerty, Dan Poore, Casey Tibbs, Pete Crump, Bill Williams, Jerry Ambler. Directed by Budd Boetticher. Screenplay, Horace McCoy, Lillie Hayward; based on story by Peter B. Kyne; camera (Technicolor), Clifford Stine; editor, Edward Curtiss. Previewed April 8, '52. Running time, 80 MINS.

Tom Moody ..... John Lund
Bart Eaton ..... Scott Brady
Judy Bream ..... Joyce Holden
Dan Bream ..... Chill Wills
Dobie ..... Don Haggerty
Elliott ..... Dan Poore
and Casey, Tibbs, Pete Crump, Bill Williams, Jerry Ambler.

A satisfying round of outdoor action thrills is provided by "Bronco Buster," shaping it for okay results in the market where this type of Universal product finds favor. Its Technicolored assets should find flavor with the straight action fan and family trade.

A lot of actual rodeo thrill footage is used in the Ted Richmond production to bolster authenticity and add interest to the development of what actually is a routine plot line. Excellent scripting and direction, however, gloss over and enliven the stock plot. The dialog has punch and the characters are well-rounded. Budd Boetticher's directorial guidance is fast-paced.

John Lund and Scott Brady handle the principal male roles as rodeo and romantic rivals. Brady, newcomer to the bronc-busting circuit, shows promise, so Lund, already a champion rider, takes him in hand. After Brady has benefitted from Lunds tips, he turns swellhead and grandstands so thoroughly he earns the enmity of the other performers. He makes a play for Joyce Holden, longtime sweetie of Lund and the daughter of Chill Wills, rodeo clown.

A good line of rodeo competition develops as the plot runs its course, showing both the seriousness and horseplay that features life among the thrill riders. Not unexpectedly, Brady undergoes a reformation of character after his grandstanding results in serious injury to Wills, he battles Lund and gets back in everybody's good graces.

Contrasting characters of Lund and Brady play well against each other. Lund is quietly effective and Brady colorful as the ham, without letting it go overboard. Miss Holden is a charming heroine without much to do, and Wills rates a quota of chuckles. Real-life rodeo stars such as Casey Tibbs. Pete Crump, Bill Williams and Jerry Ambler are in character and go over.

Good scripting was contributed by Horace McCoy and Lillie Hayward. Clifford Stine's photography is excellent and the editing tight. *Brog.*

Outlaw Women
(Songs-Color)

Reverse twist western just mildly effective but with exploitation possibilities in some bookings.

Hollywood, April 8.

Lippert Pictures release of Ron Ormond production. Stars Marie Windsor, Richard Rober, Carla Balenda, Allan Nixon, Jacqueline Fontaine, Jackie Coogan; features Billy House, Richard Avonde, Lyle Talbot, Maria Hart, Leonard Penn. Directed by Ormond and Samuel Newfield. Screenplay, Orville Hampton; camera (Cinecolor), Ellis W. Carter; editor, Hugh Winn; songs, June Carr, Ben Young. Previewed April 7, '52. Running time, 74 MINS.

Iron Mae McLeod ..... Marie Windsor
Woody Callaway ..... Richard Rober
Dr. Bob Ridgeway ..... Alan Nixon
Beth Larabee ..... Carla Balenda
Ellen Larabee ..... Jacqueline Fontaine
Piute Bill ..... Jackie Coogan
Big Dora ..... Maria Hart
Barney ..... Billy House
Frank Slater ..... Richard Avonde
Sam Bass ..... Leonard Penn
Judge Dixon ..... Lyle Talbot
Chuck ..... Brad Johnson

Usual theme of a western town dominated by male gunslingers has been reversed to give distaffers a chance at the rough stuff in "Outlaw Women." Despite the twist, it is a rather dull affair that offers little more than some exploitation value for those spots that like to push ballyhoo subjects.

Ron Ormond serves as producer and co-director with Samuel Newfield on the Cinecolor production, obtaining adequate budget values for release prospects of the Orville Hampton script. Direction is not of the best, making for a spotty pace, and the plot line is not always clear; nor is the dialog particularly bright.

Marie Windsor is the gambling queen, who with her distaff gun and dance gals control the town of Las Mujeres. She keeps the male outlaws out, figuring what coin is loose in the territory will eventually reach her tables and purse. When the neighboring town of Silver Creek is about to become a ghost city, Richard Rober, one-time partner of Miss Windsor's, aims to ride into Las Mujeres with the law that is coming to the country as U. S. marshal. He does and finale finds him married up to Miss Windsor, with the gals still controlling the town, but this time as the better halves of matrimonial teams.

Among the many vague plot tangents mixed up with the main line are a romance between Carla Balenda and Allan Nixon, a doctor whom she has kidnapped and brought to Las Mujeres; a plot by Richard Avonde and Leonard Penn to steal a big gold shipment, a deal that misses when Miss Windsor's girls outwit them but which provides a gunbattle finish when the crooks try to take back the money.

Trouping is routine although Miss Balenda and Jacqueline Fontaine, appearing as her sister and saloon singer, are satisfactory. Miss Windsor is attractive but hasn't enough character clarity to register properly. Rober is good as the top male, with adequate support from Nixon, Jackie Coogan, Avonde and Penn. Maria Hart is the principal muscle gal among the femmes.

"Crazy Over You," tune by June Carr, is sung by Miss Fontaine, while a male quartet presents "Frisco Kate" by Ben Young. Camera work and other technical contributions are standard. *Brog.*

Loyola—The Soldier Saint

Simpex Religious Classics production and release, produced in association with the communication arts department of Fordham University. Stars Rafael Duran. Directed by Jose Diaz Morales (English version, J. D. Trop). Screenplay, Jose Maria Peman, Francisco Benmati de Codecido; camera, Ted Pahle; original production by Guillermo and Pedro A. Calderon; English synchronization, Michael Hoffman; translated by Joseph Bernstein; religious adviser, Father Alfred J. Barrett; English narrative, Father Barrett. Tradeshown in N. Y., April 10, '52. Running time, 93 MINS.

Ignatius Loyola ..... Rafael Duran
Beltran ..... Manuel Luna
Infanta of Castille ..... Maria Rosa Jiminez
The Mad Queen ..... Maruchi Fresno
Marcelilla ..... Asuncion Sancho
Laura ..... Alicia Palacios
Francis Xavier ..... Ricardo Acero

Story of the life of St. Ignatius Loyola, founder of the Society of Jesuits, is a well-conceived and produced version of the Spanish nobleman and warrior. With the English dubbed in by N.Y. tele players and university students, "Loyola—the Soldier Saint" becomes more palatable. But despite its impact for Catholic groups and students of theology, it will have limited appeal boxoffice-wise, mainly in a few arty theatres.

In many respects the picture is one of the best productions dealing with a religious subject to be released in the U.S. Much credit for this goes to the Rev. Alfred J. Barrett, Jesuit priest, who is chairman of the department of communication arts at Fordham University, N.Y. Working with J. D.

(Continued on page 16)

Majors Showing Greater Tendency To Bypass B'way Openings for Nabes

Universal will bypass a Broadway opening in favor of an immediate N. Y. circuit playoff with "Battle of Apache Pass." Film is one of the company's biggest b.o. entries at present, having climbed to No. 1 position in VARIETY's national survey last week.

U also is ducking a downtown preem for "Steel Town," Ann Sheridan-John Lund costarrer. The two pix will debut at the Metropolitan, Brooklyn, and follow this with engagements throughout Loew's chain in the area.

Paramount similarly skipped a Broadway unveiling with "Silver City" and "Flaming Feather," both of which opened at the Brooklyn Paramount. United Artists a couple of months ago went directly into the Loew's metropolitan circuit with "Another Man's Poison," Bette Davis-Gary Merrill costarrer. Various other film outfits similarly have been showing inclination toward snubbing Manhattan's Main Stem.

That many pix simply aren't suitable for N. Y. showcasing is old hat, of course. The big twist now is that a growing number of "big" films are opening in the normally subsequent spots. Important consideration is the cost factor. Full opening campaign in the first-run belt often means an expenditure of up to $50,000, or even slightly higher, making it difficult for the distrib to walk away with any hefty amount of rental coin.

Though the years many distribution toppers felt that the traditional Broadway showcasing was a "must" even in the face of losing money. The thought was that prestige values accruing to a pic more than compensated for unimpressive rentals.

'Latuko' Producer In N.Y. This Week To Protest Censoring

Edgar Monsanto Queeny, board chairman of the Monsanto Chemical Co., St. Louis, who produced "Latuko" and presented it gratis to the Museum of Natural History, is due in N. Y. this week to huddle with the state's censor board on one of the most offbeat censorship issues on the books.

Queeny has no money at stake in the film's welfare, all revenue from its distribution accruing to the museum, of which he's a director. However, the fact that the censor labeled the pic as indecent because it shows male African natives completely nude, is inconsistnte with Queeny's and the museum's principles.

In addition to being a leading industrialist, Queeny is famed as an author and explorer. In that multiple role, observers point out, it's inconceivable that he would be linked with anything branded as "indecent." Queeny lensed "Latuko" in Africa.

Similarly, other members of the museum's board are topnotch citizens, and as such would strain to avoid being identified with an "indecent" pic. They all have endorsed "Latuko" via the museum's sponsorship of the film.

Queeny's aim, it's understood, is to confab with the N. Y. censor reps this week in an effort to ascertain which specific scenes are objectionable, and somehow work out a solution to the censorship problem.

Producers Representatives, Inc., headed by Irving Lesser and Seymour Poe, are serving as distribution reps for the museum in handling the pic. It has played in numerous areas where censorship groups do not exist, including the Coast, northwest, south, southwest and the Rocky Mt. and Mississippi Valley states. No objections were raised in any instance.

Condition imposed in all exhibition contracts is that Lesser and Poe have power of approval on all advertising and promotion as a means of insuring against any "sensationalism" in the approach to the public. Film is to have a fully dignified presentation Lesser and Poe insist.

Briskin Heads Fund Drive

Hollywood, April 15.

Film industry's 1952 campaign for the United Jewish Welfare Fund will be headed by Samuel J. Briskin.

Extras Win Retro Pay

Hollywood, April 15.

Screen Extras Guild won its long battle with the major studios for retroactive pay dating back to Oct. 25, 1951, instead of Jan. 1, 1952.

New basic agreement raises the general extra rate from $15.56 to $18.50 a day; stand-ins from $13.90 to $17; dress extras, dancers, skaters, swimmers, riders and special-ability extras from $22.20 to $25. Amputees, a new classification, will draw $35 a day. Contract will run to Jan. 2, 1953.

Minority Unit Sets Up Own Slate In Trans-Lux Battle

Proxy fight led by Wall Streeter George G. Mason to oust the Trans-Lux Corp. (N. Y.) management gathered steam over the weekend with his minority stockholders' committee setting up its own slate of 11 directors to oppose 14 candidates nominated by the management. Battle is expected to be decided April 24, date of the company's annual meeting.

In soliciting stockholder proxies, the Mason group charges that there's been no dividend since before June, 1948, when the "Harry Brandt-Milton Weisman management took over. Dissidents also claim the firm's $30,648 net loss in 1951 was primarily caused by management failure to reduce general administrative expenses.

Company's sublease of its Trans-Lux Monroe Theatre, N. Y., to CBS is particularly criticized by the Masonites. In a letter to stockholders, the minority committee asserts that the house's disposal was a mistake since the site was "one of the biggest, and supposedly one of the best earners" of seven theatres acquired shortly after the Brandt-Weisman management assumed control.

Board nominees proposed by the dissidents include Norman W.

(Continued on page 16)

1ST OF 3 WARNER SALES MEETS OPENING IN N.O.

First in a series of Warner Bros. regional sales confabs gets underway tomorrow (Thurs.) in New Orleans, with Ben Kalmenson, v.p. and general sales manager, presiding. Following the southern district palaver, company will hold its eastern meeting in Pittsburgh starting April 24 and its western conclave in Chicago May 1.

Two-day sessions are set for each of the three meetings. In addition to Kalmenson, who will attend all the meetings, Mort Blumenstock, ad-pub v.p., is scheduled to attend.

Federal Court Hears 2 Crescent Trust Cases

Nashville, April 15.

The Federal Court heard argument last week on two cases growing out of the Crescent Theatre antitrust dissolution of World War II period.

Court took under consideration a motion by Rockwood Theatres to be dismissed from the terms of the antitrust decree. Rockwood, one of the successor companies to the old Crescent monopoly, said that last November it had been dissolved and had sold its theatre interests to other parties. The Government opposed the motion.

The District Court acted favorably on a petition by the Lewisburg Theatre Co. to acquire a drive-in in Lewisburg, Tenn. The court ruled that Lewisburg Theatre Co. did not require court permission to purchase the drive-in. Lewisburg Theatre Co. is owned 50% by Crescent Theatres. The Government opposed the petition. Indications are that the court ruling may be appealed by the Justice Department.

3 Retire at 20th

Hettie Gray Baker, national director of censorship for 20th-Fox, retired this week after being with 20th and its predecessors for 35 years.

Also added to the retirement list after long associations with the company were Joseph St. Clair and Joseph Burke, veterans in the sales department.

Stockholder Hits U Heads, Decca In Conspiracy Suit

Minority stockholder's action has been filed in N. Y. Supreme Court rapping Universal officers and directors, Decca Records and its prexy, Milton Rackmil; with the allegation that they engaged in a "conspiracy" in deals by which Decca acquired a large block of U stock. Plaintiff is Florence Long, who's identified as owner of 300 U common shares.

The suit was instituted on March 20 and was disclosed yesterday (Tues.) by the film company in its monthly report to the Securities & Exchange Commission. Defendants include all directors and non-director officers of U and three non-director employees, in addition to Rackmil and Decca.

Tied in with the "conspiracy" blast is the charge that the U stock and warrants were acquired at more than their fair value and a plan is set for U's acquisition of Decca's assets and assumption of its liabilities.

U's position, as stated in its SEC report, is that "until a proposal for the acquisition of Decca's assets by U is made, the action is not believed to be material." Such a plan has been considered but no final decision has been reached, U stated, adding that any such final proposal will be submitted to stockholders for approval.

Decca has an estimated 26% voting interest in U through its purchases last summer of 263,600 shares of common stock and 32,500 warrants for common shares.

Cards' Mgt. Objects To Dean Pic Bally In Tie With Browns

St. Louis, April 15.

Twentieth-Fox last week found itself in the middle of a hassle between the Browns and Cardinals when the management of the Browns staged a street parade Saturday (12) for the first of a two-game spring series between the clubs. It was also a bally for the world preem of "The Pride of St. Louis," life story of Dizzy Dean, on the same day at Fanchon & Marco's midtown Missouri, with the presence of Dean an added feature.

Harold W. (Chick) Evans, midwest exploiteer for the film company, cooked up the bally for both the game and film, but Fred M. Saigh, prexy of the Cards, who has been feuding with Bill Veeck since the latter became owner of the Browns, objected to his players participating in the street and ballpark festivities.

In a letter to Evans, Saigh wrote: "We do not want to take part in any promotion or any program in which the Browns have a single person. This is not a baseball picture. It is the life of a man who spent his active playing career in the Cardinal organization. We do not feel that anyone else should muscle in." Shaigh also declared, "The Cardinals are not going to take part in any circus. We're in St. Louis to play good, straight baseball. Press agents suggested the program and we're not going along with any carnival."

In the absence of Veeck, Rudie Schaffer, general manager of the Browns, declared, "We're sort of country boys at heart over here and we're happy to go along Saturday. We sort of like carnivals."

Evans said the presence of Dean was a necessity because he has inked a contract to broadcast some of the Browns games for the Falstaff Brewing Co., a local sudsmaker. Evans said the idea of inviting the Cardinal organization to participate in the festivities stemmed from the fact that Dean was once the sparkplug of the Cardinals.

Par's Biz Volume Up 15% in 1951 But Net Off Due to Higher Costs

Halpern's TV Report

While things have been all quiet on the theatre television front for several months now, Nathan L. Halpern, Theatre Network TV prez, is slated to give a progress report on the medium at the Society of Motion Picture & TV Engineers' convention in Chicago Monday (21). Halpern will discuss the medium's industrial development, programming plans, programming distribution and public reaction events already exhibited via theatre TV.

Investments Up On Backlog Pix During Past Yr.

Check on 1951 annual statements issued recently by a quartet of companies shows that the film outfits largely had been trending towards increasing amounts of money invested in their backlog product. The average per-pic costs were reported either steady or down from the previous year but in most cases the number of them produced and awaiting release was on the increase.

Paramount and Loew's reflected the biggest upturn in lensing investments. At the end of its fiscal year, Par had $22,064,000 tied up in pix on the backlog. At the end of 1950, the same item was carried at $18,406,000.

Loew's productions completed but not released had an overall negative cost of $26,244,000 at the end of its '51 year. This compares with $19,800,000 at the close of '50.

Universal's backlog carried a price tag of $5,346,000. At the end of '50, U's pix on the shelf were listed at $4,991,000.

Twentieth offered a striking example of production economies resulting in a greater number of films being produced at decreased costs on an overall basis. The company turned out 36 films at an average cost of $1,250,000, or a total of $45,000,000. These 36 are the 1952 releases. The '50 lensing sked comprised 35 pix at an average of $1,500,000, or a total of $52,500,000.

DOUGFAIR V.P. SETS EUROPE PROD. SETUP

Alexander MacDonald, v.p. of Dougfair Corp., indie producing outfit headed by Douglas Fairbanks, Jr., has returned to the Coast from London, where he set up European headquarters for the unit. In London he worked out final production details, including financing arrangements, with Fairbanks for their next pic. Fairbanks is remaining in the British capital.

Film will be "Elephant Walk," based on the novel by Robert Standish, to be lensed in Ceylon and India late this year. British and American players will appear in it.

On a second front, Dougfair is underway with three series of film programs which the company is producing abroad for NBC-TV. "Foreign Legion," starring Charles McGraw, is being lensed in North Africa under the supervision of producer-writer Anthony Bartley. "International Theatre," in which Fairbanks appears as host, is now being filmed in London along with "The Silent Men," TV version of Fairbanks' NBC radio show. Fairbanks does not appear in the latter.

G. K. Arthur's Indie Pic

Ex-film comedian George K. Arthur left N. Y. yesterday (Tues.) for London to follow up plans to produce a multiple-story film for standard theatrical release via Meteor Films, independent outfit.

Arthur recently completed lensing one story, "The Gentleman in 6," in N. Y. Next part of the production will be "Stranger in Town," which he'll make at the Ealing Studios, London.

Paramount's annual report for 1951, issued this week, had the effect of crossing up Wall St. In the light of sharply increased gross business, some analysts in N. Y.'s financial area had advised clients to anticipate Par's profit at $2.70 per share.

Actually, the earnings for the year fell to $2.33 per share from 1950's $2.67 per share. Net profit dropped to $5,459,273 for '51. The net for '50 was $6,565,041. As of the close of the fiscal year last Dec. 29, Par had 2,342,116 shares of common stock outstanding.

Par's business volume climbed about 15%, from $84,408,683 in '50, to $96,618,105 in '51. Expenses were listed at $82,556,385, compared with 1950's $71,262,824. Cost of amortizing pix was carried at $34,865,820, compared with $30,053,410 in '50.

Film outfit's operating profit showed a nice gain, from $13,145,859 in '50 to $14,061,720 in '51. However, Par's net income was dented by the stepup in tax rates and a sharp decline in dividend collections on its DuMont Laboratories stock ownership. U. S. and Canadian income taxes amounted to $5,575,392 in '51, against $3,746,234 in '50.

75% DuMont Div Drop

Paramount collected dividends of $150,800 on its DuMont Laboratories stock ownership in 1951, the film outfit's annual report disclosed. In 1950, Par's income from DuMont was $603,200, thus the dropoff amounted to about 75%.

Par owns 560,000 shares of DuMont's Class B stock, representing the entire issue, and 43,200 Class A shares. The two issues are identical except that the Class A stock is entitled to a greater vote on the election of officers. Par's overall holdings constitute about 28% of the DuMont ownership. Par carries the shares on its books at $164,000, which was the amount originally paid for the stock.

Par's '51 financial statement also lists $43,000 as the amount of undistributed earnings of non-consolidated companies, mainly DuMont. This was a hefty drop from the $1,269,000 listed for '50.

Par listed its total current assets at $72,339,700. Total current liabilities amounted to $8,178,216.

Report discloses that the company did a job of increasing its investment in product. Cost of completed productions which had yet to be released at the close of the year was $22,064,447. This compares with $18,406,424 at the close of '50. The complete inventory represented an investment of $44,801,088, as compared with $39,796,125 at the close of '50.

Danish 'Andersen' Pix Set 1st for Theatrical Release; Redgrave Deal

Copenhagen, April 15.

Although originally announced as a series of television films, the upcoming "Hans Christian Andersen Fairy Tales" will be offered first for theatrical release. Technicolor two-reelers will be sold in packages of three as a one-hour feature film.

Decision to put the pix into theatres was made by producer Karl Moseby, who has set a deal with Michael Redgrave to narrate the first package of three, which includes the famed "The Emperor's New Clothes."

Plan puts Moseby into competition with Samuel Goldwyn, whose "Hans Christian Andersen" now is in production in Hollywood with Danny Kaye starred.

"Andersen" series being filmed here was written by Malvin Wald, who came from Hollywood to script and function as associate producer.

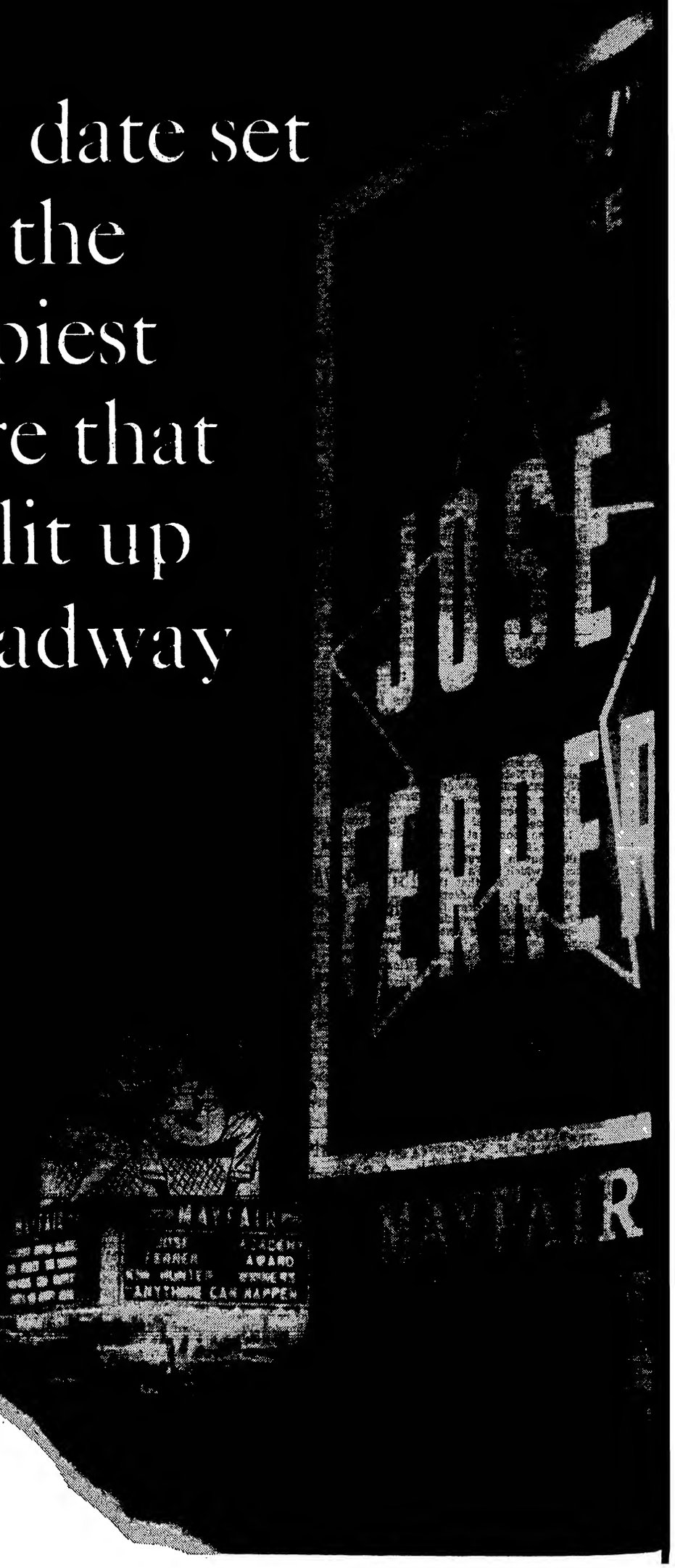
Martinez on PCC

Hollywood, April 15.

Ben A. Martinez was elected to fill the vacancy, caused by the death of Lew C. Helm, on Labor's Executive Committee, one of the 12 groups in the film industry's Permanent Charities Committee.

New committeeman is business agent for the plasterers Local 755 and a member of the Hollywood AFL Film Council.

Get your date set for the happiest picture that ever lit up Broadway



Everybody's dating
PARAMOUNT!

•

Leo McCarey's
MY SON JOHN

•

W. Somerset Maugham's
ENCORE

•

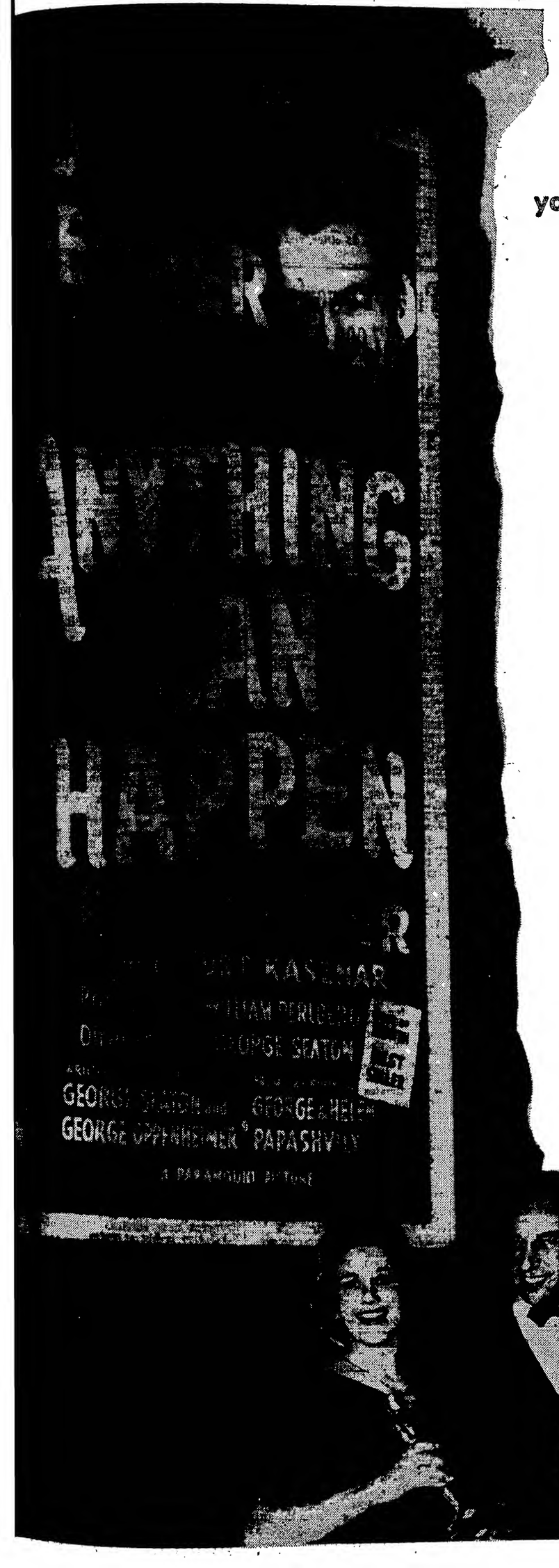
George Stevens'
SOMETHING TO LIVE FOR

•

Perlberg-Seaton's
AARON SLICK FROM PUNKIN CRICK

•

Hal Wallis'
RED MOUNTAIN...



Wonderful things can happen at your boxoffice with the picture that gets this wonderful press send-off:

"Most recent in long series of wonderful Seaton films—among them 'The Song of Bernadette,' 'Miracle on 34th Street,' 'Apartment For Peggy.' Special Citation."
—Louella Parsons, Cosmopolitan Magazine

"Laugh-sleeper of the year."
—Hy Gardner, N.Y. Herald Tribune

"Picture of the Month!"
—Seventeen Magazine

"This one stands to click."
—Film Daily

"Challenges critics who bleat about lack of originality in pictures."
—Boxoffice

"Hard to see how a theatre playing it can fail to profit handsomely."
—Showmen's Trade Review

"All-absorbing all the way."
—Silver Screen

"A warm, human picture, trying to solve no problems."
—Syndicated Columnist Louis Sobol

1951's Oscar-winner—that Cyrano guy, JOSÉ FERRER—is romantically teamed with 1952's winner—that Streetcar gal, KIM HUNTER.

L.A. Biz Soars; 'Marrying Kind' Hot $40,000, 'Rain' Huge 39G, 'Song' Loud 41G, 'Aaron' NG 12G, A&C Thin 22G

Los Angeles, April 15.

With three of the five new bills doing strongly at the boxoffice, first-runs here have a chance of registering the best week since the first of the year this frame. Last week's school holidays helped the current week start smartly although, oddly enough, two new bills figured for kid draw are floundering at the wickets.

"Song in My Heart" in four theatres; "Singin' in Rain" and "Marrying Kind," both in two locations, are running neck-and-neck in their initial stanzas. "Kind" is smash $40,000 while "Rain" is huge $39,000. "Song" is rated big $41,000.

"Aaron Slick" looms dismal $12,000 in the two Paramount houses while "Jack and Beanstalk" is thin $22,000 in three spots. Among the holdovers, "Greatest Show" still shapes very good at $21,000 in eighth round.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Song In Heart" (20th). Big $41,000 or near. Last week "5 Fingers" (20th) and "Jet Job" (Mono) (10 days, $38,000).

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Jack and Beanstalk" (WB) and "Rodeo" (Mono). Thin $22,000. Last week, "Salesman" (Col) at Hollywood, Downtown, $15,800; and "Streetcar" (WB) (3d wk-5 days), Wiltern, $5,600.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Singin' In Rain" (M-G). Huge $39,000 or over. Last week, "Wild North" (M-G) and "Young Scarface" (Indie) (Loew's only) (3d wk-5 days), $7,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Marrying Kind" (Col) and "Smith vs. Scotland Yard" (RKO). Smash $40,000. Last week, "Sound Off" (Col) and "Yank in Indo-China" (Col), $17,800.

Hollywood, Los Angeles Paramounts (F&M-UPT) (1,430; 3,398; 70-$1.10)—"Aaron Slick" (Par) and "Sky High" (Lip) (L.A. Par only). Sad $12,000. Last week, "Lady Possessed" (Rep), (10 days) Hollywood Par, $9,000.

Hawaii, United Artists (G&S)-UATC) (1,106; 2,100; 70-$1.10)—"Battle Apache Pass" (U) and "Blondie's Servant Trouble" (Col) (2d wk). Oke $4,000 in 9 days. Last week, including 6 days at Ritz, $19,000.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (8th wk). Good $21,000. Last week, solid $21,500.

Four Star (UATC) (900; 70-$1.10)—"Miracle Milan" (Indie) (4th wk). Off to $1,000. Last week, $1,700.

Fine Arts (FWC) (679; 80-$1.50)—"Browning Version" (U) (3d wk). Dull $1,700. Last week, $2,100.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA (16th wk). Neat $8,500. Last week, $9,800.

Canon (ABC) (520; $1.20)—"Rashomon" (RKO) (5th wk). Okay $3,500. Last week, $4,400.

Iris, Ritz (FWC) (814; 1,370; 70-$1.10)—"5 Fingers" (20th) and "Jet Job" (Mono) (m.o.). Mild $6,500. Last week, Iris (9 days; Ritz (3 days); L. A. Paramount (10 days), with "Kettles at Fair" (U) and "Oklahoma Annie" (Rep), $15,200.

Vogue, El Rey, Globe (FWC) (885; 851; 782; 70-90) — "Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Col) (3d wk). Okay $10,000. Last week, $14,000.

Broadway Grosses

Estimated Total Gross
This Week $727,300
(Based on 23 theatres)
Last Year $516,000
(Based on 19 theatres)

'Song' Mighty $28,000, Philly

Philadelphia, April 15.

With downtown biz district jammed with folks over the weekend biz is jumping this stanza. Only the rain Sunday might have marred the big upbeat over the weekend with an overall total that is measuring up to fondest hopes. There are too many musicals playing currently but it is not hurting too much.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Something Live For" (Par). Fair $6,500. Last week, "Streetcar" (WB) (3d wk), oke $5,300.

Boyd (WB) (2,360; 50-$1.50) — "Greatest Show" (Par) (8th wk). Big $12,500. Last week, $10,000.

Earle (WB) (2,700; 50-99)—"Wild North" (M-G) (3d wk). Okay $9,000. Last week, $8,000.

Fox (20th) (2,250; 50-99)—"Song in Heart" (20th). Terrific $28,000. Last week, "5 Fingers" (20th) (3d wk), $12,000.

Goldman (Goldman) (1,200; 50-99)—"Marrying Kind" (Col). Sock $17,000. Last week, "Sniper" (Col) (2d wk), $11,000.

Mastbaum (WB) (4,360; 90-$1.50)—"Quo Vadis" (M-G) (10th-final wk). Fine $11,000. Last week, $8,000.

Midtown (Goldman) (1,000; 50-99)—"Return of Texan" (20th). Oke $6,000. Last week, "Tale of Five Women" (UA) and "Royal Journey" (UA), same.

Randolph (Goldman) (2,500; 50-99) — "Singin' in Rain" (M-G). Smash $30,000. Last week, "Snow White" (RKO) (reisssues) (2d wk), $8,000.

Stanley (WB) (2,900; 50-99)—"Jack and Beanstalk" (WB). Mild $12,500. Last week, "Big Trees" (WB) (2d wk), down to $5,500 in final 3 days.

Stanton (WB) (1,473; 50-99)—"Steel Town" (U). Good $8,000. Last week. "Rose of Cimarron" (20th), $7,000.

Trans-Lux (T-L) (500; 60-99)—"Pandora" (M-G). Fine $7,000. Last week, "Detective Story" (Par) (21st-final wk), $5,500 in 8 days.

World (G&S) (500; 50-99)—"Les Miserables" (Indie) (2d wk). Okay $3,000. Last week, $4,300.

'KETTLES' LUSTY 14G INDPLS.; 'RAIN' $13,000

Indianapolis, April 15.

Biz has picked up nicely at first-runs here this stanza. "Song In My Heart," at Indiana, and "Ma, Pa Kettle at Fair," at Circle, are nearly tied for top gross. "Singin' In Rain," at Loew's, also is a real contender with solid total.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Ma, Pa Kettle at Fair" (U) and "Here Come Nelsons" (U). Big $14,000. Last week, "Five Fingers" (20th) and "Fabulous Senorita" (Rep), $8,500.

Indiana (C-D) (3,200; 50-76) — "Song In Heart" (20th) and "Jet Job" (Mono). Sock $14,000. Last week, "Snow White" (RKO) (reissue). Fine $12,000.

Loew's (Loew's) (2,427; 50-76)—"Singin' In Rain" (M-G). Solid $13,000. Last week, "Salesman" (Col) and "First Time" (Col). $10,000.

Lyric (C-D) (1,600; 50-76)—"Big Trees" (WB) and "Buffalo Bill-Tomahawk Territory" (UA). Moderate $5,000. Last week, "Flaming Feather" (Par) and "Corporal Dolan Goes AWOL" (Indie), $4,500.

Pitt Perks Up; 'Song' Socko $11,500, 'Zapata' 9½G, 'Macao' Big 8G

Pittsburgh, April 15.

Easter Week is giving quite a lift to about everybody here this session. Harris, with "Song in My Heart," and the Fulton, with "Viva Zapata" are both strong and will hold. "Greatest Show on Earth" is winding up smash in third and final stanza at the Penn. "Four in a Jeep" getting Squirrel Hill back into the dough. "Macao" started off very promising at the Warner with big week on hand. "Jack on Beanstalk" looks slow at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Viva Zapata!" (20th). Solid $9,500 or perhaps better. Likely will hold. Last week, "5 Fingers" (20th), (2d wk), $6,000.

Harris (Harris) (2,200; 50-85)—"Song in My Heart" (20th). Smash $11,500, and will stay. Last week, "Laura" (20th) and "Snake Pit" (20th) (reissues), $3,000 in 5 days.

Penn (Loew's) (3,300; 50-$1.25)—"Greatest Show" (Par) (3d wk). Easter-vacationing kids are giving circus saga a strong wind-up, wow $20,000 as against $19,500 for second week.

Squirrel Hill (WB) (900; 50-85)—"Four in Jeep" (UA). Got a generally favorable press, and shapes trim $2,500 or over. Last week, "Last Holiday" (Indie), $2,000 in 9 days.

Stanley (WB) (3,800; 50-85)—"Jack and Beanstalk" (WB). Fine campaign climaxed by one-day personal of Abbott and Costello, but not paying off. Slow $10,000 looks all. Last week, "Big Trees" (WB), $7,500.

Warner (WB) (2,000; 50-85)—"Macao" (RKO). Jane Russell-Robert Mitchum combo shapes big $8,000 or over. Last week, "Slaughter Trail" (RKO) and "On Loose" (RKO), $4,500.

Easter Cheers Cincy; 'Song' Smash $14,000, 'Rain' Rugged 16G, 'Jack' 8G

Key City Grosses

Estimated Total Gross
This Week $2,754,100
(Based on 23 cities, 217 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,325,000
(Based on 25 cities, and 215 theatres.)

'Pride' Powerful $17,000, St. Loo

St. Louis, April 15.

Almost continuous rain plus low temperatures over the weekend mixed with Easter Day parades and baseball games between the Cards and Browns are all contributing to the upbeat at mainstem bouses this session. "Singin' In Rain" is the biggest draw with sock round at Loew's. World preem of "Pride of St. Louis," helped by big bally, looms solid at the Missouri. "Viva Zapata!" shapes nice at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Viva Zapata!" (20th) and "Bugles in Afternoon" (WB). Fine $12,000. Last week, "Streetcar" (WB) and "Woman Is Dangerous" (WB), good $10,000.

Fox (F&M) (5,000; 60-75)—"Red Skies Montana" (20th) and "Fixed Bayonets" (20th). Opened Tuesday. Last week, "Jack and Beanstalk" (WB) and "Fort Osage" (Mono). Nice $16,000.

Loew's (Loew) (3,172; 50-75)—"Singin' In Rain" (M-G). Smash $23,000. Last week, "Snow White" (RKO) (reissue), $12,500.

Missouri (F&M) (3,500; 60-75)—"Pride of St. Louis" (20th). Solid $17,000. Last week, "Greatest Show" (20th) (Par) (2d wk), big $16,000.

Pageant (St. L. Amus.) (800; 75-90)—"I Want You" (RKO). Good $4,500. Last week, "Lady Possessed" (Rep), $4,000.

Shady Oak (St. L. Amus.) (1,000; 75-90)—"I Want You" (RKO). Fine $5,000. Last week, "Lady Possessed" (Rep), $4,500.

'Apache'-Vaude Pacing D.C., Handsome $25,000; 'Snow White' Wow 18G

Washington, April 15.

Town is doing better than expected at mainstem houses, with pre-Easter week being unusually strong all around. "Snow White," back for another round, is registering an outstanding job at the turnstiles as are "Song in My Heart" and "Battle at Apache Pass." "Favorite Spy" also is nice.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Battle at Apache Pass" (U) plus vaude. Handsome $25,000 for 9 days. Last week, "Steel Town" (U) plus vaude, $18,500.

Columbia (Loew's) (1,174; 50-80)—"African Queen" (UA) (m.o.). Fine $7,500 for sixth downtown week. Last week, $9,000.

Dupont (Lopert) (372; 50-85)—"Royal Journey" (UA). Sturdy $4,000. Last week, $4,300.

Keith's (RKO) (1,939; 50-85)—"Snow White" (RKO) (reissue). Smash $18,000. Holds. Last week, "At Sword's Point" (RKO), $12,000.

Metropolitan (Warner) (1,200; 50-80)—"Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues). Fair $6,000. Last week, "Hong Kong" (Par), $7,000.

Ontario (K-B) (1,404; 44-74)—"Favorite Spy" (Par) Nice $8,000 despite crix panning. Holds. Last week, "Green Glove" (UA) (2d wk), $6,000.

Palace (Loew's) (2,370; 50-80)—"Song In Heart" (20th). Powerful $19,000, despite some raps. Last week, "Sailor Beware" (Par) (3d wk), $10,500.

Playhouse (Lopert) (435; 55-$1) "Five Fingers" (20th). Fine $5,000 for seventh downtown week. Last week, same.

Warner (WB) (2,174; 50-80)—"Jack and Beanstalk" (WB). Mild $13,000. Last week, "Greatest Show" (Par) (4th wk), $15,000.

Omaha Up; 'Song' Strong $9,500, 'Kettles' Bright 11G; 'Cimarron' Fat 7G

Omaha, April 15.

New films are boosting biz a little here, but flood threats along Missouri River distracted many people from shows for the time being. "Ma and Pa Kettle at Fair" looks strong at the Orpheum. "Song in My Heart" had a lively start at Paramount. The Omaha shapes fine with "Cimarron Kid." "Quo Vadis" in its fifth week at State looms nice.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Ma, Pa Kettle at Fair" (U) and "Waco" (Mono). Strong $11,000. Last week, "Here Come Nelsons" (U) plus Tiny Hill orch and stage revue, $17,000 at 90c top.

Paramount (Tristates) (2,800; 16-70) — "Song in Heart" (20th). Sturdy $9,500. Last week, "Steel Town" (U), $7,800.

Omaha (Tristates) (2,100; 16-70)—"Cimarron Kid" (U) and "Secrets Monte Carlo" (Rep). Fine $7,000 or near. Last week, "Hunchback Notre Dame" (RKO) "Cat People" (RKO) (reissue), $7,500.

Brandeis (RKO) (1,500; 16-70)—"Jack and Beanstalk" (WB). Started Sunday (13). Last week, "Snow White" (RKO) (reissue), $10,000 in 10 days.

State (Goldberg) (865; 35-$1.25)—"Quo Vadis" (5th wk). Surprisingly strong $3,800 and will run another week. Last week, $4,200.

'Sailor' Sockeroo 20G, Mont'l; 'Song' $26,000

Montreal, April 15.

All deluxers are doing biz here this session because of the holiday week. "Sailor Beware" at Capitol and "Song in Heart" at Loew's are strongest new entries. "Belle of N.Y." also is big at Palace.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Belle of New York". (M-G). Big $17,000. Last week, "Streetcar" (WB) (2d wk), $11,000.

Capitol (C.T.) (2,412; 34-60)—"Sailor Beware" (Par). Smash 20,000. Last week, "Something Live For" (Par), $15,000.

Princess (C.T.) (2,131; 34-60)—"Sword's Point" (RKO). Good $14,000. Last week, "Girl in Every Port" (RKO), $13,000.

Loew's (C.T.) (2,855; 40-65)—"Song in Heart" (20th). Sock $26,000. Last week, "David" (20th), $15,000.

Imperial (C.T.) (1,839; 34-60)—"Cimarron Kid" (U) and "Dangerous Passage" (U) (2d wk). Holding at big $7,000. Following solid $12,000 opener.

Orpheum (C.T.) (1,048; 34-60)—"Japanese War Bride" (20th) and "Trail Guide" (20th). Solid $7,000. Last week, "Bannerline" (M-G) and "Inside Straight" (M-G), $6,000.

Frisco Damp But 'Rain' Bright $32,000; 'Apache' Bangup 14G, 'John' 12G

San Francisco, April 15.

Heavy rains here are blamed for dampening the Easter biz at film theatres this week. Anni celebration and opening day personal appearance by Debbie Reynolds is hypoing "Singin' In Rain" to smash $32,000 at the United Artists "Song in Heart" looms just good at the Fox, but "Battle At Apache Pass" is classed as fancy at the Orpheum. "My Son, John" looks fairly nice at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Snow White" (RKO) (reissue) (2d wk). Nice $12,000. Last week, $20,000.

Fox (FWC) (4,651; 65-95)—"Song In Heart" (20th) and "For Osage" (Continued on page 20)

Hub Climbs; 'Apache' Lofty $18,000, 'Rain' Boff 41G, 'Song' Socko 20G

Boston, April 15.

Plenty of strong product on display this stanza aiming for Easter week which is being hypoed by vacationing school kids. "Battle at Apache Pass" shapes lofty at the Memorial with "Singin' in Rain" ditto at State and Orpheum. "Jack and Beanstalk" at Paramount and Fenway is doing okay in matinee biz but off during evenings with modest week on tap. "Tembo" at Boston is fairly good. "Song in My Heart" at Astor shapes socko. "Never Take No for Answer" relighted the Majestic last Saturday (12).

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Song In Heart" (20th). Sock $20,000 looming. Last week, "Something to Live For" (Par) (2d wk), $5,500.

Beacon Hill (Beacon Hill) (682; 50-90)—"The River" (UA) and "Guest" (20th) (2d wk). Nifty $9,000 expected following $8,500 for last week.

Boston (RKO) (3,000; 40-85)—"Tembo" (RKO) and "Superman and Mole Men" (Lip) oke $10,500. Helped somewhat by personals of Howard Hill onstage during week. Last week, "Captive City" (UA) and "Dark Man" (Indie), solid $14,000.

Exeter (Indie) (1,300; 60-80)—"Rashomon" (RKO) (4th wk). Holding at big $4,500 with about same for third frame.

Fenway (NET) (1,373; 40-85) — "Jack and Beanstalk" (WB) and "Jet Job" (Mono). Unexciting $5,600. Last week, "Big Trees" (WB) and "Hangman's Holiday" (Indie), $4,200.

Memorial (RKO) (3,000; 40-85)—"Battle at Apache Pass" (U) and "Stronghold" (Lip). Nice $18,000. Last week, "Steel Town" (U) and "Kisenga" (Indie), $13,000.

Metropolitan (NET) (4,367; 40-85)—"5 Fingers" (20th) and "Hold That Line" (Mono). Opened Saturday (12). Last week, "Greatest Show" (Par) (4th wk-9 days), big $16,500.

Orpheum (Loew) (3,000; 40-85)—"Singin' in Rain" (M-G). Socko $25,000 shaping. Last week, "African Queen" (UA) (3d wk), $11,500.

Paramount (NET) (1,700; 40-85)—"Jack and Beanstalk" (WB) and "Jet Job" (Mono). Fair $11,000. Last week, "Big Trees" (WB) and "Hangman's Holiday" (Indie), $10,000.

State (Loew) (3,500; 40-85)—"Singin' in Rain" (M-G). Slick $16,000. Last week, "African Queen" (UA) (3d wk), $6,500.

Chi Staunch; 'Zapata' Great $30,000, 'Belle'-Bob Crosby Big 41G, 'Kettles' Smart 16G, 'Rain' Sock 13G, 4 Days

Chicago, April 15.

Loop boxoffice is shaking off its lethargy of recent months, aided by some solid product this round. "Viva Zapata!" is leading the pack with $30,000 expected at the Grand. Heavy downpour Saturday is cutting in somewhat.

The Chicago with "Belle of New York" and Bob Crosby for one week should do excellent $41,000. Palace, which reopened Saturday (12), should garner smash $13,000. in first four days, with "Singin' in Rain." "Ma and Pa Kettle at Fair" at Roosevelt shapes smart $16,000. "Snow White" at United Artists look likely bright $16,000. "Miracle of Milan" at World is lush $6,000.

Holdovers are also staunch, best being final and eighth frame of "African Queen" at Woods, still solid. "Rashomon" at Ziegfeld is okay in sixth stanza. "Battle at Apache Pass," lone second-weeker, at State-Lake, should hold brisk. Ninth week of "Quo Vadis" at Oriental is fine.

Estimates for Last Week

Chicago (B&K) (3,900; 55-98)—"Belle of New York" (M-G) with Bob Crosby heading stageshow. Nifty $41,000. Last week, "Wild North" (M-G) (2d wk) with vaude $22,000.

Grand (RKO) (1,500; 55-98)—"Viva Zapata!" (20th). Smash $30,000. Last week, "Model and Marriage Broker" (20th) (2d wk) $8,000.

Oriental (Indie) (2,400; 98-$1.25) — "Quo Vadis" (M-G) (9th wk). Great $21,000. Last week, $22,300.

Palace (Eitel) (2,500; 55-98)—"Singin' in Rain" (M-G). House reopened Saturday (12) and looks smart $13,000 in first 4 days.

Roosevelt (B&K) (1,500; 55-98)—"Ma, Pa Kettle at Fair" (U) and "Treasure Lost Canyon" (U). Socko $16,000. Last week, "Hong Kong" (Par) and "Dangerous Ground" (RKO) (2d wk) $7,000.

State-Lake (B&K) (2,700; 55-98)—"Battle at Apache Pass" (U) and "Here Come Nelsons" (U) (2d wk). Lively $16,000. Last week, $30,000.

United Artists (B&K) (1,700; 55-98)—"Snow White" (RKO) (reissue). Rousing $16,000 seen. Last week, "Big Trees" (WB) and "Captain Blood" (WB) (reissue) (2d wk), $8,000.

Woods (Essaness) (1,073; 98)—"African Queen" (UA) (8th-final wk). Strong $13,000. Last week, $20,000.

World (Indie) (587; 98)—"Miracle in Milan" (Indie). Climbing to lofty $6,000. Last week, "St. Matthew Passion" (Indie) (4th wk), $3,500.

Ziegfeld (Lopert) (480; 98)—"Rashomon" (RKO) (6th wk). Big $3,000. Last week, same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Bugles' Lively $18,000, Denver

Denver, April 15.

"Bugles in Afternoon," with socko session at the Paramount, looms standout here this session. "Ma, and Pa Kettle at Fair" also is big in three houses. "Navajo" is doing so well at the small Bluebird, currently on first-run operation, that it will hold a second week. "Pandora" is rated fine at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85) — "Ma, Pa Kettle at Fair" (U) and "Lady Possessed" (Rep), day-date with Tabor, Webber. Big $9,000. Last week, "Return of Texan" (20th) and "I Married a Witch" (Indie), $7,500.

Bluebird (Fox) (572; 40-85) — "Navajo" (Lip). Hot $3,000. Ordinarily subsequent-run house.

Broadway (Wolfberg) (1,200; 40-85)—"Invitation" (M-G) (2d wk). Fair $6,500 Last week, fine $10,000.

Denham (Cockrill) (1,750; 40-85) — "Aaron Slick Punkin Crick" (Par). Slow $7,500. Last week, "Greatest Show" (Par) (6th wk), $12,000.

Denver (Fox) (2,525; 40-85) — "Jack and Beanstalk" (WB) and "One Foot in Heaven" (WB) (reissue). Fair $12,000. Last week, "Retreat, Hell!" (WB) and "Go West, Young Lady" (Col). (2d wk), $13,000.

Esquire (Fox) (742; 40-85) — "Jack and Beanstalk" (WB) and "One Foot in Heaven" (WB) (reissue). Mild $2,500 or less. Last week, "Retreat, Hell!" (WB) and "West, Young Lady" (Col) (2d wk), $2,500.

Orpheum (RKO) (2,600; 40-85)—"Pandora" (M-G) and "Pace That Thrills" (RKO). Nice $15,500. Last week, "Belle of New York" (M-G) and "Talk About Stranger" (M-G), $17,500.

Paramount (Wolfberg) (2,200; 40-85) — "Bugles in Afternoon" (WB) and "Dangerous Ground" (RKO). Sock $18,000. Holds. Closed last week for modernization and takeover by Wolfberg Theatres.

Tabor (Fox) (1,967; 40-85)—"Ma, Pa Kettle at Fair" (U) and "Lady Possessed" (Rep), also Aladdin, Webber. Fine $9,500. Last week, "Return of Texan" (20th) and "Married a Witch" (Indie), good $8,000.

Vogue (Pike) (600; 60-85) — "Rashomon" (RKO) (2d wk). Fair $1,700. Last week, fine $3,500.

Webber (Fox) (750; 40-85)—"Ma, Pa Kettle at Fair" (U) and "Lady Possessed" (Rep). Nice $4,500. Last week, "Return of Texan" (20th) and "Married Witch" (Indie), $4,000.

'Song' Solid In Det. at $30,000

Detroit, April 15.

The traditional Easter-week increase in biz is shaping up nicely here. "Song in Heart" looks solid at the Fox. "Snow White" is strong in second round at the Michigan. "Singin' in Rain" looms fine at United Artists. "Greatest Show," in its eighth week at Madison, and "Quo Vadis," in seventh round at the Adams, are steady.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Song in Heart" (20th) and "Bushwhackers" (Indie). Solid $30,000. Last week, "Red Skies Montana" (20th) and "Stronghold" (Lip), $16,500.

Michigan (United Detroit) (4,000; 70-95)—"Snow White" (RKO) (reissue) and "Treasure Lost Canyon" (U) (2d wk). Nice $16,000. Last week, $17,000.

Palms (UD) (2,900; 70-95)—"Girl in Every Port" (RKO) and "Diamond City" (Lip). Slow $8,000. Last week, "Big Trees" (WB) and "Smith vs. Scotland Yard" (RKO), $12,000.

Madison (UD) (1,900; 90-$1.25)—"Greatest Show" (Par) (8th wk). Strong $12,000. Last week, $13,000.

United Artists (UA) (1,900; 70-95)—"Singin' in Rain" (M-G). Fine $15,000. Last week, "Something Live For" (Par) and "Fort Osage" (Mono) (2d wk), $6,500.

Adams (Balaban) (1,700; 90-$1.25)—"Quo Vadis" (M-G) (7th wk). Hefty $11,000. Last week, $12,000.

'RAIN' SMART $19,000, SEATTLE; 'SONG' 14G

Seattle, April 15.

Biz is perking here this round. "Pride of St. Louis" looms sturdy at the Coliseum while "Singin' In Rain" is terrific at Music Hall. "Song In Heart" looks fine at Paramount but "Jack and Beanstalk" is only slow at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "Streetcar" (WB) (4th wk). Good $3,000 in six days after $4,500 last week.

Coliseum (Evergreen) (1,829; 65-90) — "Pride of St. Louis" (20th) and "Road Agent" (RKO). Solid $11,000. Last week, "Hold Line" (Mono) and "Ft. Osage" (Mono), $8,600.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Sword's Point" (RKO) and "Wings of Danger" (Lip). Mild $7,500. Last week, "Something Live For" (Par) and "Dark Man" (Indie), $7,700.

Liberty (Hamrick) (1,650; 65-90)—"Apache Pass" (U) (2d wk). Good $4,000 in 4 days. Last week, solid $9,000.

Music Hall (Hamrick) (2,282; 65-90)"Singin' In Rain" (M-G) and "Shadow in Sky" (M-G). Terrific $19,000. Last week, "Bugles in Afternoon" (WB) and "Stronghold" (Lip), $6,300.

Orpheum (Hamrick) (2,699; 65-90)"Jack and Beanstalk" (WB) and "Last Musketeer" (Rep). Slow $8,000. Last week, "Hoodlum Empire" (Rep) and "Fabulous Senorita" (Rep), $4,300.

Palomar (Sterling) (1,350; 44-70) — "Snow White" (RKO) (reissue) (2d wk) and "Green Glove" (UA) (2d run). Big $5,000. Last week, socko $7,500 for solo of "Snow White."

Paramount (Evergreen) (3,039; 65-90) — "Song In Heart" (20th). Fine $14,000. Last week, "Greatest Show" (Par) (4th wk-9 days), held at $12,800 with $1.25 top.

'Song' Stout In Mpls. at $14,000

Minneapolis, April 15.

After a solid Holy Week and with Lent ended, paradoxically, there is somewhat of a boxoffice relapse rather than a continued surge. However, such ace newcomers as "Song in My Heart," "Singin' in Rain," "Jack and Beanstalk and "Hoodlum Empire," an impressive array, are chalking up more or less healthy grosses. Holdovers "Quo Vadis' and "Snow White," both great at boxoffice, continue to click in their seventh and moveover weeks, respectively. The flood which is inundating all roads and making auto travel into city impossible is hurting.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)—"Quo Vadis" (M-G) (7th wk). Staunch $5,000. Last week, $6,600.

Gopher (Berger) (1,000; 50-76)—"Steel Town" (U) (2d wk). Moderate $3,000. Last week, $5,400.

Lyric (Par) (1,000; 50-76) — "Rodeo" (Mono) and "Hold That Line" (Mono). Thin $3,000. Last week, "Mutiny" (UA), $4,000.

Pix (Gainsley) (300; 50-76) — "Miracle in Milan" (Indie). Mild $1,400. Last week, "Viva Zapata!" (20th) (4th wk), okay $1,200.

Radio City (Par) (4,000; 50-76)—"Song in Heart" (20th). Given terrific exploitation. Big $14,000. Last week, "Ma, Pa Kettle At Fair" (U), $11,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Jack and Beanstalk" (WB). Good $8,000. Last week, "Snow White" (RKO) (reissue), $18,000.

RKO-Pan (RKO) (1,600; 40-75)—"Snow White" (RKO) (reissue) (m.o.). Lively $8,500. Last week, "Frankenstein" (Indie) and "Dracula" (Indie) (reissues), $8,000.

State (Par) (2,300; 50-76) — "Hoodlum Empire" (Rep). Satisfactory $7,000. Last week, "Battle at Apache Pass" (U), big $10,000.

World (Mann) (400; 65-$1.20)—"Singin' in Rain" (M-G). Terrific $8,500. Last week, "Salesman" (Col) (5th wk), oke $2,500.

'FLESH' OKAY $9,000, PROV.; 'RAIN' HEP 18G

Providence, April 15.

With the Lenten season behind them and school children on Easter vacation, most stands look for a pickup in biz this week; Loew's State looks best with "Singin' in Rain." "Flesh and Fury" is okay at Albee. "Marrying Kind" is rated fairly active at Strand.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Flesh and Fury" (UI) and "Satan in Skirts" (Indie). Okay $9,000. Last week, "Highwayman" (Mono) and "Aladdin and Lamp" (Mono), $7,000.

Majestic (Fay) (2,200; 44-65)—"Jack and Beanstalk" (WB) and "Rodeo" (Mono). Disappointing $5,000. Last week, "Steel Town" (U) and "Waco" (Mono) $7,500.

Metropolitan (Snider) (3,100; 44-65)—"Mutiny" (UA) and "Jet Job"

(Continued on page 20)

'Marrying Kind' Hotsy 15G, Toronto; 'Song' 20G

Toronto, April 15.

Easter week here sees terrific biz at all mainstem deluxers. This goes for "Jack and Beanstalk" leading the field with "Sailor Beware" crowding it. Also sock is "Marrying Kind." "Song in My Heart" and "The Kettles" are big.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,058; 955; 470; 698; 694; 35-60) —

(Continued on page 20)

B'way Splurges; 'Bend River'-Eckstine Big 83G, 'John' Weak 31G, Smash 45G For 'Tomorrow,' 'Jack'-Vaude 32G

Broadway first-run business is soaring this session, the Easter Week upsurge and eight new bills carrying it to its highest level in more than six weeks. Many out-of-towners, here for the holidays or conventions, many servicemen on holiday leave, kids home from school and damp weather all are combining to make an unusually bright picture at the deluxers.

Paramount is leading the new entries with "Bend of River" and stageshow headed by Billy Eckstine, Fran Warren, Bobby Sargent and Will Bradley band. Par flagship is looking to big $83,000 on initial week.

Greatest coin, as usual, is being amassed by the Music Hall, which is establishing a new Easter Week record in its third week with "Singin' in Rain" plus annual Easter stageshow. Week is heading for giant $178,000 or better.

Smash entry among the straight-filmers is "Tomorrow Is Too Late," with terrific $45,000 at the State. This is highest at this house in about a year. Another surprisingly strong grosser is "Valley of Eagles" which is heading for big $33,000 or near at the Rivoli.

"My Son, John" is rated a major disappointment at the Capitol, where only $31,000 is in store for first week. This does not include special late night preview Tuesday (8), for which some tickets were sold in addition to invitees. "Jack and Beanstalk," with Gene Nelson, Louis Jordan Five, Harvey Stone heading stage bill, is getting barely okay $32,000 at the Warner. This is not up to hopes for resumption of stagefilm policy at this house, especially for a holiday week.

"Sword's Point" is lukewarm $13,000 at the Criterion. The other two newcomers, "Passion for Life" at Baronet and "Faithful City" at Park Ave., are not smash although "City" is solid with $7,800.

Second week of "Anything Can Happen" is comparatively stronger than opening stanza at the Mayfair, with nice $12,500.

"Song in My Heart," with Easter stageshow headed by Bill Hayes and Divena, is roaring ahead of initial session at the Roxy to a possible smash $145,000, or $55,000 ahead of opening week. "Marrying Kind" continues in the chips with socko $21,000 or better in fifth Victoria week. "My Six Convicts" is edging up to same figure in third round at Astor. Both are ahead of preceding stanzas.

Estimates for This Week

Astor (City Inv.) (1,300; $1.25-$1.80)—"My Six Convicts" (Col) (3d wk). This stanza ending today (Wed.) is perking to solid $21,000 after $17,000 last week. Continues.

Baronet (Reade) (430; 74-$1.20) — "Passion for Life" (Indie). Initial week ending Friday (18) looks okay $4,000 or near. In ahead, "Pardon My French" (UA) (2d wk), $3,200.

Capitol (Loew's) (4,820; 70-$1.80) "My Son, John" (Par) (2d wk). Initial round ended last night (Tues.) hit good $31,000, not including preview night. In ahead, "African Queen" (UA) (7th wk-6½ days), $25,000 after big $40,000 for sixth to wind up highly successful run.

Criterion (Moss) (1,700; 50-$1.80) —"Sword's Point" (RKO) (2d wk). First round ended last night (Tues.) was just okay $13,000. In ahead, "Captive City" (UA) (2d wk), $6,000.

Guild (Indie) (565; 74-$1.50) — "Royal Journey" (UA) (7th wk). Held at $4,000 after nice $4,800 for sixth. Set to play eighth week.

Globe (Brandt) (1,500; 50-$1.80) —"Hong Kong" (Par) (2d wk). Second round ending tomorrow (Thurs.) looks lean $7,000 or less as against first week's $12,000. "Aaron Slick From Punkin Crick" (Par) opens Friday (18).

Fine Arts (Davis) (468; 90-$1.80) —"Lavender Hill Mob" (U) (27th wk). The 26th frame ended Monday (14) edged up to $7,000 after great $6,700 last week. Stays.

Holiday (Zatkin) (950; 50-$1.80)—"Outlaw Women" (Lip) (2d wk). Initial holdover round ending tomorrow (Thurs.) looks stout $6,500 after $5,200 opening week.

Mayfair (Brandt) (1,736; 50-$1.80) —"Anything Can Happen" (Par) (2d wk). Current round ending today (Wed.) held at $12,500, comparatively better than opening week. First week hit fair $13,200. Holds again.

Normandie (Normandie Theatres)) (592; 95-$1.80)—"Encore" (Par) (3d wk). Second stanza ended last night (Tues.) held at $12,500 after big $13,700 opening round, below hopes.

Palace (RKO) (1,700; $1.20-$4.80) —All-vaude, two-a-day with Betty Hutton, Herb Shriner heading bill. First week ending Friday (18) looks to get smash $60,000. Last week, house shuttered.

Paramount (Par) (3,664; 80-$1.80) —"Bend of River" (U) with Billy Eckstine, Fran Warren, Bobby Sargent, Will Bradley orch (2d wk). First stanza ended last night (Tues.) hit big $83,000. Likely will go three weeks. In ahead, "Meet Danny Wilson" (U) with Frank Sinatra, Frank Fontaine, Buddy Rich orch (2d wk), $54,000.

Park Ave. (Reade) (583; 90-$1.50) —"Faithful City" (RKO) (2d wk). Initial round ended Sunday (13) did fine at $7,800. In ahead, "Just This Once" (M-G) (3d wk), $4,000.

Paris (Indie) (568; $1.25-$1.80)—"The River" (UA) (32d wk). The 31st round ended Sunday (13) lifted to $7,000 after sturdy $6,500 the week ahead. Stays.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Singin' in Rain" (M-G) and annual Easter stageshow (3d wk). Soaring to terrific $178,000, new high at Hall for Easter Week, the extra shows naturally helping swell the total. Second frame was big $144,000. Stays indef.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Valley of Eagles" (Lip). First week winding up tomorrow (Thurs.) shapes to get big $33,000 or near. Holding. Last week, "Viva Zapata!" (20th) (9th wk), $7,500.

Roxy (20th) (5,886; 80-$2.20)—"With Song in Heart' '(20th) and Easter stageshow including Bill Hayes and Divena (2d wk). Climbing ahead of initial frame to smash $145,000, or close. Opening week was $90,000. Holds a third round.

State (Loew's) (3,450; 55-$1.80)—"Tomorrow Is Too Late" (Indie). First session ending Friday (18) heading for terrific $45,000, best here in about a year. Holds. In ahead, "Flesh and Fury" (U) (2d wk-9 days), nice $16,000.

Warner (WB) (2,756; 85-$2)—"Jack and Beanstalk" (WB) plus Gene Nelson, Louis Jordan Five, Ella Mae Morse, Harvey Stone onstage (2d wk). Initial week ended Sunday (13) night hit just okay $32,000. Opened in middle of Holy Week lull which hurt this combo.

Sutton (R & B) (561; 90-$1.50)—"Man in White Suit" (U) (2d wk). Initial holdover round ended Monday (14) held near first week total. Second week was huge $19,200 after terrific $19,500 for opening session. First week set new opening-week mark. In for long run.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Murder in Cathedral" (Indie) (4th wk). Third week ended Monday (14) hit $3,000. Second week was passable $4,200.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Young and Damned" (Indie) (4th wk). Third round ended Saturday (12) dipped to $3,800 after good $5,500 for second week.

Victoria (City Inv.) (1,060; 70-$1.80) — "Marrying Kind" (Col) (5th wk). Current round ending today (Wed.) is pushing up to sock $21,000 or better after $19,000 for fourth week.

'Rain' Standout In K.C., $19,000

Kansas City, April 15.

Easter week is bringing out some better films and biz is responding with a nice b.o. tilt. Loew's is out in front with "Singin' in Rain," with big session. Fox-Midwest foursome, with "Ma and Pa Kettle at Fair," is only fairish. Warwick inaugurated Fox Midwest art-film policy with "Navajo," nice total being in sight.

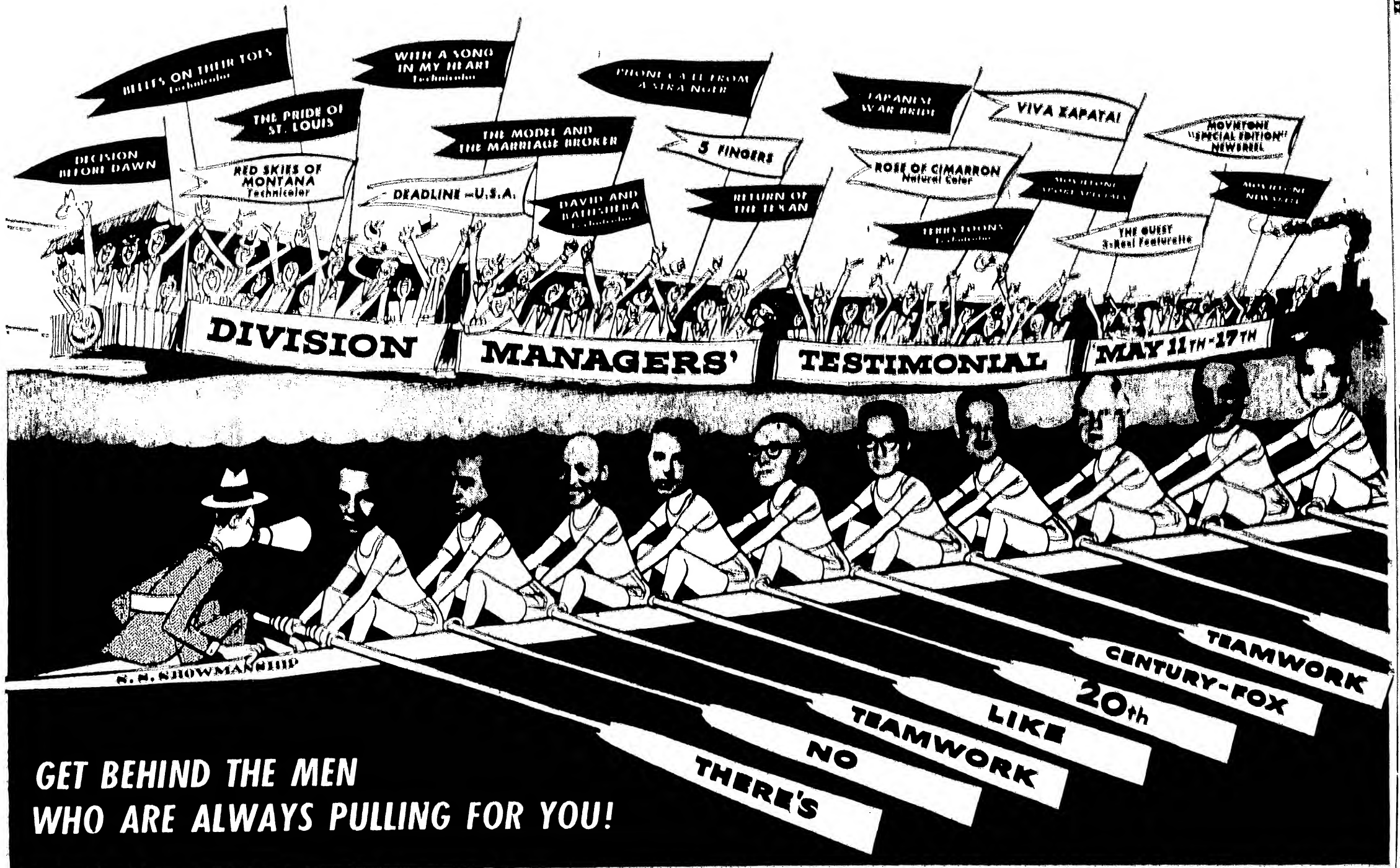
Estimates for This Week

Midland (Loew's) (3,500; 50-69) —"Singin' in Rain" (M-G). Big $19,000, and may stay. Last week, "Salesman" (Col) and "First Time" (Col), $10,000.

Missouri (RKO) (2,650; 50-75)—"Jack and Beanstalk" (WB) and "Hold Line' (Mono). Bettering average at $7,500. Last week, "Scandal Sheet" (Col) and "Barefoot Mailman" (Col), $6,000.

Paramount (Tri-States) (1,900; 50-75)—"Aaron Slick" (Par). Average $8,000. Last week, "Hong

(Continued on page 20)



Rowing from left to right:
C. GLENN NORRIS, *Atlantic;* T. O. McCLEASTER, *Central;* MARTIN MOSKOWITZ, *Empire State;* M. A. LEVY, *Mid West;* E. X. CALLAHAN, *New England;* H. G. BALLANCE, PAUL S. WILSON, *Southern;* HERMAN WOBBER, BRYAN D. STONER, *Western;* PETER MYERS, *Canadian*

Cold, Rain Hypo Show Biz in Rome; Pix Stars In Legit Plays Help B.O.

Rome, April 15.

With cold, rainy weather prevailing here this spring instead of the usual sunny atmosphere, the local legits have been enjoying a healthy two-month period. Such productions as "Night Wind," by Betti, at the Teatro delle Arti; Gian Paolo Gaglieri's "The Forgotten Man" at the Rossini and Betti's "The Deluge" at the Ateneo have been outstanding. A group of actors from Milan, who are here for a season, are doing Greek tragedies including "Sophocles," "Euripides" and "Electra." J. B. Priestley's "Dangerous Curve" at the Eliseo and Schiller's "Mary Stuart" at the Valle, which follows Christopher Fry's "Lady is Not for Burning," also have done well. All were translated into Italian.

Several Italian film names have gone back to the stage, at least for a few weeks, and this may have had something to do with attracting so much patronage. Carlo Ninchi, Olga Villi, Walter Chiari, Ave Ninchi, Emma Grammatica, Lea Padovani, Vivi Gioia, Elena Giusti, Ruggero Ruggieri, Gino Cervi and Elena Guareschi are in this group.

On the other hand, the nightclubs, such as they are, have suffered somewhat. The ABC Club at the Ambassador Hotel folded when Bricktop, singer, went to Spain. Jody Desmond took her customers and moved from the Music Box to the Kit Kat Club. The Cabala, which is run in connection with the famous deli' Orso, remains tops as the swankiest club. Entertainment is not so important there. Sometimes they have it and sometimes not. There is the Boite Pigalle with Bert Helly, dancer, here from the Lido and singer Marj Milton.

The only club which goes on and on, regardless of season, is the Rupe Tarpea with the twin room, the Jockey Club. American female impersonator, Gilda, the Dandy Brothers, Puleo & Norma, and the 12 Paris Girls are playing there now.

Film Theatre Big Perks

The 112 cinemas in the city of Rome are doing well currently, with Sunday drawing lines. This happens nearly every weekend, particularly in the nabe houses. Seven of the larger cinemas have a picture and five acts of vaudeville. This number varies but usually it is more than seven.

There are about 30 feature-length Italian pictures in one stage or another of production currently. The first Italian-made color picture, "Toto in Color," opens soon. Toto is the popular comedian here, and then the Italians are anxious to see the local Ferranicolor in use because all phases of printing, developing and manufacture of Ferranicolor is as Roman as the Colosseum.

KING AGAIN HITS GOV'T TAX SLANT

Glasgow, April 8.

Sir Alexander King, Scot cinema magnate and past prexy of the British Cinematograph Exhibitors Assn., again has hit out vigorously against the British government's attitude on exhibitors and the entertainment tax. At a meeting of Scottish branch of the Cinematographs Exhibitors Assn., he declared the cinema industry would one day find it was the only group paying this tax. He urged a renewed approach by exhibs to all British members of Parliament.

Regarding the recent budget, Sir Alexander said: "We got nothing. In the past, we paid the same tax as horse and dog racing. Now the cinema industry is not considered even fit company for horses or dogs."

He claimed the cinema exhibs' recent tax scheme, submitted to the authorities, had been so ingenious that the British Chancellor of the Exchequer had killed it in favor of his interest in dogs and horses.

"We can't allow our industry to be treated this way," he said.

Long Session Retains Diamond on Capital Bd.

London, April 15.

For nearly five-and-a-half hours, stockholders of Capitol and Provincial News Theatres argued whether Jack Diamond, former Labor M.P., should remain on the company's board. It was one of the longest and rowdiest meetings ever seen here. Diamond was finally confirmed to the board. A card poll was demanded and this resulted in a majority vote of 49,086 in his favor.

Samuel Seeman, former managing director of the company, who was acquitted earlier in the year on charges of fraudulent conversion, called for an impartial probe into the company's affairs.

Berlin TV Infant Grows Up Fast

Berlin, April 8.

The infant Berlin television industry, which has been creeping along for six months, soon will be stepping forward with more speed. With more than 150 days of steady telecasting under its belt, Berlin's Northwest German Radio plans to start beaming programs to West Germany this month. Transmissions will be short-waved across the gulf formed by the Soviet Zone to a relay station near Hoehbeck, not far from the Iron Curtain border.

Construction will begin also in April on a new transmitter near Nikolassee, in the deep southwest corner of West Berlin. The new installation will send local programs to West Germany and also will receive from the Federal Republic. The exchange-of-programs project is expected to get under way within a few weeks on an experimental basis.

Some other signs that the TV baby here has successfully emerged from the early, dangerous days are: Of 19 local firms developing home-receiver models, 14 have already placed TV machines on the market. While prices are still rather high, averaging 1,600 or 1,700 Deutsche Mark or about $400, the sets are of top quality and attractive design.

Since starting telecasts last October, NWGR has expanded the variety of its programs. The usual studio fare is to be diversified by installation of permanent cables to the Olympic Stadium, to Berlin's Sport Palace, and to other key entertainment and sports sites.

Soviet Efficiency Bogs Down on Two DEFA Pix; Scrap First Try on One

Berlin, April 8.

The latest DEFA pic (DEFA is the Communist-ruled film company in East Germany), "Anna Susanna," brought about a scandal which finds no comparison in Germany's film production history. After a six-week shooting period, it became evident that the entire cast of the pic was either unfit or unable to master its roles.

Shooting came to a standstill because the entire film must be reshot with a completely new cast after new preparation time. Because of this, a loss of thousands of dollars was sustained. DEFA studio workers are upset about this and openly tab it disability of the responsible persons. They strongly criticized the waste of properties, time and money. The open discontent of the studio workers could not be kept as a secret.

Even Commie papers had to carry stories on what's going on in the DEFA studios, admitting that the inability of non-experts is doing much damage to the DEFA state monopoly.

Also at Babelsberg, another DEFA studio, a similar development is being watched. The budget of the political film, "Women's Fate," directed by Slatan Dudow, already is reported 100% over estimates.

H'wood Product Dipped In Netherlands Last Yr.

Washington, April 15.

Netherlands Motion Picture Association reports 381 films imported into that country last year compared with 403 in 1950. Hollywood sent in 244 of the features in 1951 and 271 in 1950.

Theatre attendance in the Netherlands last year is estimated at about the same as in 1950. However, the take was 5% to 6% higher because of a slight increase in admissions prices.

H'wood Product Paces Madrid Biz

Madrid, April 15.

Hollywood films will fare well at Madrid cinemas during Easter week, like other places, the best one of the spring. The Palacio Musica has "Payment On Demand" (RKO), while the Callao gets "All About Eve" (20th). Both are Bette Davis starrers.

RKO is also distributing "Miracle in Milan" in Spain. It is now at the Capitol. The Rex has "The Dolly Sisters" (20th), while the Palacio de la Prensa is playing "Rommel, Desert Fox."

The Colisseum has "Solomon's Mines" (M-G), now past its fourth week while the Pompeya is playing "Peppino and Violetta," now in its third. All these cinemas are located in the Gran Via, being 1,000-seat or 1,500-seat houses with $1 top.

Despite Spotty General Trade, Aussie Film Biz Has Big 1st Quarter

Sydney, April 8.

Showmanship and strong product from the U. S. and Great Britain are credited with the healthy film biz in Aussie for the first three months this year. Boxoffice biz continues at a fast pace despite a slip in commercial trading, import cuts covering both sterling and dollar zones, a few industrial upsets and resultant slowing down of the employment rate. Film insiders aver that this proves the old adage that good product will always pull in patrons.

The two Aussie major film chains, Hoyts' and Greater Union Theatres, operating over 300 houses, are maintaining smash campaigns to keep the public interested in pix, backing up the campaigns with the strongest product available from their respective distributors.

British pix are finding fine patronage via specialized campaigns. "Trio" (BEF) ran for four months in Melbourne; "Cyrano" (UA) hit a high here; "Where No Vultures Fly" (BEF) is socko in Melbourne; "Tales of Hoffmann" (London) clicked in Sydney, and "Lavender Hill Mob" (U) set new records in Hobart.

Hollywood product, the mainstay of the Aussie film biz from the majors to the minors, has been strong all year. The Lenten span is tipped to be a topper here despite those commercial biz setbacks. Metro's "American in Paris" should hit a solid pace if advance seat sales are any indication.

The U. S. lineup includes "Blue Veil" (RKO), "Ma & Pa Kettle at Fair" (U), "Rhubarb" (Par), "Only the Valiant" (WB), "Flame of Araby" (U), "Flying Leathernecks" (RKO), "Decision Before Dawn" (20th), "Tea for Two" (WB), "On Riviera" (20th) and "Too Young to Kiss" (M-G).

Palladium Toppers Set For BBC Broadcasts

London, April 15.

For the first time since the war, name attractions from the Palladium are to go on the air. A deal has been concluded between Val Parnell and the British Broadcasting Corp., starting with Sophie Tucker's appearance on April 29.

For this initial Palladium relay, it is intended to have half-hour broadcasts of the second performance on the Saturday night following the opening of each new bill.

Other Foreign News On Page 15

Bliz Bops London Pix Biz Albeit 'Fingers' $7,800 in 4 Days; 'Drums' Rousing $8,700, 'Sat. Island' 5G, 2d

London, April 8.

The worst March blizzard to hit London in more than 80 years played havoc with the film boxoffice during this last stanza. All theatres were affected alike, but an early improvement in the weather brought a return to above-average business at the firstruns.

Twentieth Century-Fox led the field with two newcomers, both opening in solid fashion. "Viva Zapata!" started off with a resounding $9,200 in its opening week at the Odeon, Marble Arch, while the James Mason starrer, "Five Fingers," did $7,800 in its first four days at Leicester Square Theatre. The new Warner film, "Distant Drums," also with a solid $8,700 in its initial frame.

Topping the holdovers, "Quo Vadis" continues as a No. 1 draw with a handsome $8,400 for its 10th Carlton week, while the British-made "Angels One Five" had a fine $12,900 in its second round at the Empire. "Saturday Island" dipped to $5,000 in its second week at the Odeon Leicester Square.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15)—"Quo Vadis" (M-G) (10th wk). Handsome $9,200 this frame. Stays on, with "Cry Beloved Country" (Indie), skedded for April 25.

Empire (M-G) (3,099; 55-$1.70)—"Angels One Five" (AB-Pathe) (2d wk). Doing above average at solid $12,900. In for a third round with "Singin' in Rain" (M-G) opening April 10.

Gaumont (CMA) (1,500; 50-$1.70)—"Tall Headlines" (GN) and "Chicago Calling" (UA). Not attracting so much at $3,100 for first 4 days. In for usual three weeks.

Leicester Square Theatre (CMA) (1,753; 50-$1.70) — "Five Fingers" (20th). Opened fine with strong $7,800 on opening weekend. Continues.

London Pavilion (UA) (1,217; 50-$1.70) — "Sunny Side of Street" (Col) and "Magic Face" (Col). Steady, near $7,000. Stays on.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Saturday Island" (RKO) (3d wk). Surprising $3,100 for third week-end after disappointing $5,000 in second week. "Rancho Notorious" (RKO) and "Las Vegas Story" (RKO) open April 10.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Viva Zapata!" (20th) (2d wk). Strong $5,500 in second weekend after above average $9,200 for opening week. Holds a third.

Plaza (Par) (1,902; 70-$1.70) — "Hoodlum Empire" (Rep). Slightly below average at $5,800. Stays another week with "That's My Boy" (Par) following.

Rialto (LFP) (592; 50-$1.30) — "Rashomon" (BL) (3d wk). Still doing outstanding biz with $5,400 this round, same as opening week. Stays, natch!

Ritz (MG) (432; 90-$215)—"Quo-Vadis" (M-G) (10th wk). Continues in the money with solid $4,500. Stays on indef.

Warner (WB) (1,735) (50-$1.70)—"Distant Drums" (WB) (2d wk). Surprise $5,800 for second weekend, after good $8,700 opening frame. Continues.

Trip to U.S. Looms For Full ABP London Staff

London, April 8.

If the turnover in business of Associated British-Pathe shows an upbeat of at least 9% in the fiscal year from April 1 last to March 31, 1953, the entire feature sales force of 45 will qualify for a free trip to America. The junket is being arranged jointly by AB-Pathe and Monogram, and the cost of about $35,000 is being shared by the two organizations.

Present plans are for the sales force to plane from London on the first Friday in May next year. After a weekend in New York, the staff would fly to Miami to attend the Monogram convention. The AB-P men would return to New York before returning to London.

2 London Revues Shape as Hits

London, April 15.

Two revues opened Saturday (12) to warm receptions. Both shows shape up as surefire entries. "Paris to Piccadilly," an exotic and speedy Folies Bergere spectacle, preemed at the Prince of Wales Theatre. Comedian Norman Wisdom scored heavily as did singer Mini Gerrard, Patterson & Jackson, Baby Scruggs, Medlock Marlow and the Three Barbours.

"London Laughs," bowed at the Adelphi Theatre the same night. Cast is topped by radio stars Jimmy Edwards, Vera Lynn and Tony Hancock. First-nighters rated the show as lively entertainment. The production, presented by Jack Hylton with George and Alfred Black, has Erica Yorke, The Bedini Troupe, Jane Shore, David Rosen and John Tiller Girls in supporting cast. Richard Bird is director. Revue was written by Frank Muir and Denis Norden.

Tennent Productions transferred its revival of Noel Coward's "The Vortex" from the Lyric, Hammersmith, to the Criterion April 19. It is dated, of course, but a firstrate cast gives life and realism to the artificial dialog and situations.

Michael Gough gives an intelligent, if not wholly convincing, portrayal of the neurotic son, originally played by the author, with Isabel Jeans superb as his self-centered amoral mother. Excellent support comes from Adrienne Allen, Robert Andrews, Sylvia Coleridge, Nicholas Hannen. Director is Michael Macgowan. Warm reception indicates show may prove boxoffice for a limited period.

Two U.S.-Nippon Films Being Set for Tokyo; One Pic Rolls This Wk.

Tokyo, April 8.

Two American picture producers are readying plans for joint U. S.-Japan film production ventures here.

Paul Sloane, Hollywood writer, director and producer, has completed the script for "Forever My Love" which he will co-produce and direct for Daiei studio. Hollywood actor Chris Drake has arrived in Tokyo to star opposite a 19-year-old screen discovery, Mitsuko Kimura, who will make her debut in the forthcoming pic. Daiei announced lensing will start next week.

Another arrival in Japan is Siegfried F. Lindstrom, onetime occupation employee, representing Paul Heard, who reportedly plans a joint production with a native studio as yet unselected. Pic will be a tinter titled "Sword of Arima," a story of Christian martyrdom in Japan.

Lindstrom immediately conferred with the vet Sessue Hayakawa who may be invited to come in as co-producer as well as actor.

BRIT. EXHIBS ASK NEW JUVES ADMISH LAW

London, April 8.

Theatre managers have asked the Home Office to introduce legislation to relieve them of the responsibility of deciding whether all patrons attending "A" or "X" films, are in fact, over 16 years of age. As the law stands at present, the responsibility lies with the manager and there have been occasional prosecutions when children under 16 have been admitted.

Under the censorship regulations, children under the age of 16 can be admitted to a theatre to see an "A" film if accompanied by a parent or bona fide guardian. Frequently, however, moppets ask absolute strangers to escort them into the theatre, and managers can be held liable for this evasion of the regulation.

"Mara Maru"

Mighty Exciting

THE TREASURE!
THE TEMPTATION!
THE TABU!
—and the Terror-Ship called Mara Maru!

and on the way from

WARNER BROS!!

STARRING

ERROL FLYNN

RUTH ROMAN

WITH

RAYMOND BURR · PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL · HENRY MARCO

SCREEN PLAY BY N. RICHARD NASH MUSIC BY MAX STEINER PRODUCED BY DAVID WEISBART DIRECTED BY GORDON DOUGLAS

Arg. Film Czar's Other Duties Delay Coin Talks With MPPA Rep

Buenos Aires, April 8.

Although Joaquin Rickard, Latin-American representative of the Motion Picture Producers Assn. of America, has been in Buenos Aires over a week, he has had only one brief courtesy visit with film czar Raul Apold. Rickard was due to have his first real confab with Apold last week, but the interview was interrupted by a call from the President's office for the Press Bureau chief to run to Government House. This is apt to happen only too frequently in Argentina, where cabinet ministers must toss everything aside at a nod from the chief executive Senora Peron.

At any rate Apold presently is absorbed by his task of propagandizing the new Economic Plan, designed to plug inflation, increase production and inculcate austerity with the high-spending Argentines.

The film confabs are therefore deferred for a week unless Rickard has to hop back to Rio de Janeiro, where there are also big problems pending, or to Santiago de Chile, where he is due for talks with President Gonzalez Videla.

Release permits from the Entertainment Board are still being issued at an exasperatingly slow rate, but distributors feel that they cannot really complain, because 170 Hollywood pictures have been exhibited in Argentina since the Johnston-Cereijo pact was put into force last July. Also there is the fact that a reserve of at least another 90 pix already has been authorized. They are in no hurry to rush out their product since the country's economic prospects are too depressing to entertain expectations of a very liberal import policy in Argentina for the next two or three years.

The most pressing problem the distribs have at the moment is the release of their frozen coin, remittance of $1,000,000 being due if the Johnston-Cereijo pact is to be duly implemented. This is not all of the film companies' blocked funds, with the unremitted balance to be reinvested locally, according to agreement. What form the investment is to take is also a matter that will have to be decided on this year. One suggestion had been that the distributors should build and operate their own theatres.

The ban against foreign newsreels was put into force on April 1. This means that no newsreels may be exhibited or imported from countries which do not distribute Argentine news subjects. The ban not only affects future newsreel imports, but also those already here. The result is that newsreel theatres are in a jam because of material. They must fall back on shorts and documentaries. It seems impossible to make the local pundits understand that newsreels from Argentina, except in very exceptional cases, have little news value abroad. There are some who surmise that the real motive behind the ban is government reluctance to have Argentines keep in touch with international events or points of view.

Libby Holman Scores On 2d European Tour

Rome, April 8.

Libby Holman, American singer, gave an unforgettable performance when she sang at Rome's Eliseo Theatre here last week. This is the second time she has appeared in Rome so she is not exactly unknown.

Accompanied by young U. S. Negro composer, Gerald Cook, the singer who stressed American folk songs, with only one or two blues numbers plus a group of French songs for variation.

Holman and Cook have gone to Paris. After a quick trip to N. Y., will do concerts in Switzerland and Istanbul. They have already fulfilled engagements in Turin, Florence and Milan.

Sablon's Mex 3-Weeker

Jean Sablon is scheduled to open April 17 for three weeks at the new nitery, the Rumba Casino, which Josephine Baker sensationally inaugurated on March 17. She plays through to April 16 with capacity trade continuing.

Miss Baker introduced the intimate Paris-style nitery in Mexico. Her appearance is the best nitery run here in years.

Soviets Disclaim Bias In 'Harlem, U.S.A.' Film

London, April 8.

The Soviet embassy in London has denied that the film "Harlem, U. S. A." represents a Kremlin point of view of how New York handles its Negro population.

The film, it claims, did not originate in the Soviet Union but was, in fact, lensed in America. It was made in 1949, they say, and was issued as a part of an election campaign on behalf of a Negro candidate.

Added NFFC Coin Near Final Okay

London, April 15.

Having been given its third reading in the House of Lords, the bill to provide an additional $5,600,000 for the National Film Finance Corp. has passed through all its Parliamentary stages. It requires formal Royal assent before becoming law.

The bill gives the NFFC authority to borrow this extra coin from private sources, and will not be forthcoming from the treasury, as in the case of earlier grants.

One of the main purposes for this new policy is an attempt to provide confidence by the City (financial district here) in film production as an investment. Since the end of the lush postwar period, banks and insurance companies have been fighting shy of production loans and the NFFC was introduced in 1949 to aid British studios.

Since its inception, most British production has had some help from the film bank, although in the last 12 months its activities have been restricted because of the limited capital, and have been concentrated on the development of the Three Group schemes. One is run in association with the Rank Organization, the second with the ABPC, and the third, under the leadership of John Grierson, is aimed at encouraging new talent.

U Doing Location Work On 'Front' Pic in Japan

Tokyo, April 15.

First members of a 20-man production unit from Universal-International, including director George Sherman, have arrived here to begin location work on a new feature film, "Willie and Joe Back Up Front," a comedy sequel to Bill Mauldin's World War II cartoon story used in "Up Front." Willie and Joe roles will be played by U feature players Harvey Lembeck and Tom Ewell, who are skedded to arrive in Nippon later this month.

Location shots will be lensed in the dock area of Yokohama, also in city and in the U. S. Army maneuver area at the foot of Japan's Mt. Fuji. Also slated to appear is the Universal player Richard Long, now an Army corporal stationed in Japan.

Understood that U will finance the unit's two month stint here with frozen coin piled up in Nippon during the 5½ years that the company's pix were distributed here by Motion Picture Export Assn. Pic will require about eight weeks of shooting here.

Ace Mex City Nitery Seeks Top U. S. Names

Mexico City, April 15.

El Patio, Mexico's swank nitery, which recently rounded out 13 years, is in the market for top U. S. talent. Proprietress Concepcion Velez de Miranda has gone shopping north of the border, seeking individuals and acts which can attract real patronage. Typical booking sought is Imperio Argentina, Spanish singer-dancer, now there and doing landoffice biz after three solid weeks.

She is the widow of Vincente Miranda, founder and long operator of El Patio, who learned modern nitery biz as a waiter in top N. Y. spots.

London Legit Bits

London, April 8.

Val Parnell and **Lew Grade** go to Paris April 15 for the opening of the Empire show April 16. Show stars **Maurice Chevalier**, and if Parnell likes it, he will book the entire show after it closes in Paris for one of his West End theatres . . . After over two years, **Jack Hylton's** "Crazy Gang" closes at the Victoria Palace early May. "Gang," which comprises **Bud Flanagan, Nervo & Knox** and **Naughton & Gold**, will rest for three months, returning to the Victoria Palace early September. In the interim, Hylton, who has the theatre under long lease from Moss Empires, will either stage there short vaudeville season or a musical.

Tom Arnold's "Gay's the Word" folds at the Saville Theatre end of April, with **Bernard Delfont**, lessee of the theatre opening negotiations with **Gino Arbib** to bring over **Manhattan Paul's** "Harlem Blackbirds" revue, which stars **Paul** and **Marie Bryant** for short season. Troupe has just finished a six-week season at Ceylon, and is on the way to America via London . . . **Edward Dryhurst's** "The Moonraker," which is touring the provinces, is likely to come to the Princes Theatre end of April.

Shows Abroad

LONDON

(*Week ending April 19*)
(Figures indicate weeks of run)

"And So to Bed," Strand (26).
"Bet Your Life," Hippodrome (8).
"Blue for Boy," Her Majesty's (72).
"Call Me Madame," Colisseum (5).
"Deep Blue Sea," Duchess (6).
"Excitement," Casino (6).
"Gay's the Word," Saville (61).
"Hollow," Ambassadors (46).
"Knights of Madness," Vic Palace (109).
"Little Hut," Lyric (80).
"London Laughs," Adelphi (1).
"Love of 4 Colonels," Windham (48).
"Lyric Revue," Globe (29).
"Much Ado Nothing," Phoenix (14).
"Navy at Sea," Comedy (7).
"Nightmare Abbey," Westminster (7).
"Paris to Piccadilly," Prince Wales (1).
"Penny Plain," St. Martin (42).
"Red Letter Day," Garrick (8).
"Relative Values," Savoy (19).
"Reluctant Heroes," Whitehall (93).
"Same Sky," Duke of York (4).
"Seagulls Over Sorrento," Apollo (93).
"South Pacific," Drury Lane (24).
"Vortex," Criterion (1).
"Waters of Moon," Haymarket (53).
"White Sheep Family," Piccadilly (27).
"Winter Journey," St. James's (3).
"Young Elizabeth," New (3).
"Zip Goes a Million," Palace (26).

(CLOSED LAST WEEK)

"Figure of Fun," Aldwych (26).
"Women of Twilight," Vaudeville (26).

(OPENING THIS WEEK)
(Figures denote preem dates)

"Other Heart," Old Vic (15).
"Merry Widow," Stoll (14).
"Glass Roof," New Lindsay (16).

AUSTRALIA

(*Week ending April 4*)

"Brigadoon," Royal, Sydney.
"Peep Show," Tivoli, Sydney.
"Kiss Me, Kate," Majesty's, Melbourne.
"King Lear," Comedy, Melbourne.
"To Dorothy, a Son," Tivoli, Melbourne.
"Merchant of Venice," Royal, Adelaide.
"Naughtical Nudes," Royal, Brisbane.

PARIS

(*Week ending March 29*)

"Afgar," Mooneeau.
"Belle Rombiere"-"Debarras," Oeuvre.
"Caprices de Vichnou," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Don d'Adele," Wagram.
"Double Blanc," Bouffes.
"Heritiere," Mathurins.
"Je l'Aimais Trop," St. Georges.
"Jesus la Caille," Gramont.
"J'y Suis l'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"La Liberte Dimanche," Hebertot.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Main de Cesar," Theatre de Paris.
"Mangerant-ils?" Gaite Montparnasse.
"Mare aux Canards," Varietes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Notre Dame Haut," Vieux Colombier.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"Pauvre Monsieur Dupont," Ambigu.
"Pays du Sourirle," Gaite Lyrique.
"Prefere," Rochefort.
"Profanateur," Antoine.
"Quarante et Quatre," Michel.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tartempion," Fontaine.
"Tete des Autres," Atelier.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vraie Folie," Folies Bergere.

STOCKHOLM

(*Week ending March 22*)

"Antony and Cleopatra," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who Is Sylvia?" Vasa.

GLASGOW

(*Week ending April 12*)

"Cupid and Psyche," King's, Glasgow.
"Flouers o' Edinburgh," Citizens, Glas.
"Importance Earnest," Alhambra, Glas.

BUENOS AIRES

(*Week ending March 22*)

"Darling Burglar," Grand Splendid.
"Don Guzman the Good," Liceo.
"Eyes Full of Love," Versailles.
"Lost Face," Buenos Aires.
"Men in My Life," Smart.
"Tears Also Dry," Ateneo.
"3 Cries Over Sea," Politeama.

Better Brit. Monetary Position Prompts Hope of Few Anglo-U.S. Pact Changes

London, April 15.

Hopes that a drastic revision of the Anglo-American monetary pact would not be necessary in view of the improved British gold and dollar reserve position were current in political circles here last week. The March figures given in the House of Commons last week by the Chancellor of the Exchequer, R. A. Butler, have led to this new optimism.

Results for the first quarter show a gold and dollar deficit of $636,000,000 compared with $940,000,000 in the last quarter of 1951. Gold and dollar reserves at the end of last month stood at $1,700,000,000.

Since the first warning made by Butler earlier in the year, that he would seek a revision of the agreement, there has been some concern in British film circles at a possible threat to Hollywood importations, Exhibs, particularly, were worried at the possibility of a shrinking product supply.

Although from the outset there was little justification for this fear of many pact changes, there was genuine concern over the possibility that the government would try to axe some of the bonus concessions offered to Hollywood majors under the last pact, which virtually gave complete convertibility for all U. S. earnings. The Chancellor's figure of $25,000,000 a year as the cost of Hollywood importations supported the theory that the 1951 pact left only a minute margin of iced earnings.

If the dollar situation continues to improve, and if the pound sterling can maintain its current strong position on the exchange markets, particularly in N. Y., there is every reason to hope that the British negotiators will take a lenient line with their opposite numbers from America. The current feeling in political circles is that the British government will continue to urge some minor concessions, but will not strive for a major revision of the pact.

Date for the renewal of the talks is still open, but the Board of Trade hopes they may be under way by mid-summer. They must be concluded before Sept. 30, which marks the end of the first year of the current agreement.

Loewenthal Giving Up Production in Mexico

Mexico City, April 15.

After seven years producing films in Mexico, Rudolph Loewenthal has decided to return to his native Germany and resume the filming work which he started with UFA. He will be associated with Berlincrono. He is scheduled to leave here April 24, spend a week in Hollywood and another one in N. Y.

Loewenthal's latest pic here was "Girls in Uniform," in Spanish, starring Irema Dillian, Polish actress, now a name in Mexican pictures.

Brit. Prods. Face 30% Profits Levy

London, April 8.

With one hand they giveth, and with the other they taketh away. This is the Gilbertian situation which British producers fear may develop as a result of the budget decision to impose an Excess Profits levy of 30%, with the earnings of producers for the three-years (1947-49) as a quotient.

In these three years, most British producers were operating in the red. So much so that the government came to their rescue with the introduction of the first Eady scheme, going into operation in September, 1950. A year later the levy was increased, and now for the first time in several years, British film production has every possibility of operating profitably.

Unless some special concession can be obtained, therefore, profits now accruing to British production, as a result of the Eady subsidy, will now have to pay a 30% net tax, which will probably wipe out completely all benefits derived from the Eady Plan.

British producers, who are disturbed at the eventuality, have already made formal representations to the treasury, but have been told by departmental officials that they cannot anticipate the legislation which will be introduced. Film makers recognize that if an exception is made in their case, the government will be faced with representations from other industries.

They are endeavoring, therefore, to establish a formula which will permit the additional Eady revenue to be excluded from calculations on which the excess duty will be levied. At a later date a deputation of producers may discuss their proposals with top-ranking treasury officials.

S. American Dance Group Scoring Big in Portugal

Lisbon, April 8.

Danzas e Cantares de America Hispanica, troupe formed by Argentine dancer Joaquim Perez Fernandes, which has been touring Europe for the last year, finished a month's SRO biz, first at the Monumental Theatre here, then at the Avenida Theatre, and is now touring the province prior to its return to Paris.

Company of 20 includes Spanish singer Maria Candelaria; Uruguayan dancer Ricardo Sole; Trovadores Guarani (4), singers and guitar players from Paraguay; and dancers and singers Carmen Perez Fernandez, Nestor Perez Fernandez and Paco Sanchez. Show is being prepped for a three-month appearance in the States next fall.

Brit. Ban Dubbed Mex Pic

London, April 15.

A Mexican film, "The Devil is a Woman," for which a sub-titled version was given an X certificate (which bars under 16s), has been banned by the censor in dubbed form.

The censor reachd this decision on the grounds that a sub-titled edition would play a limited art circuit, appealing mainly to sophisticated audiences. A dubbed version would probably have far wider distribution and the subject is regarded as unsuitable for big scale consumption.

Buenos Aires' Cinema Biz Spotty, Late Fall Keeping Patrons Away

Buenos Aires, April 8.

Film biz continues spotty here mainly because the bright summer weather continues despite the fact that fall temperatures are supposed to show up here about this time. However, the prolonged rains hint that the start of much colder weather is not far away, and hence, exhibitors believe the boxoffice will spurt in the next few weeks. In the meantime, distributors are holding back the release of new product.

Because of this policy, RKO has postponed the release of "Cinderella" and "My Foolish Heart" until later. The company's "The Window" has gone into its third month at the Radar Theatre in addition to the five weeks it ran day-date at the Capitol and Palacio del Cine.

"Monsieur Verdoux" (UA), daydating at the Libertador and Trocadero (released after a long ban by the Entertainment Board) was extended for a fourth week, having grossed a slow $20,135 in the first three weeks.

Wicket reaction to "Woman in Hiding" (U) at the Metropolitan was a real surprise, doing $8,740 in the first week. On the other hand, "Come to Stable" (20th) at the Broadway and Luxor, day-date held only two weeks with a gross of $8,050. Business also has been slack for the "White Tower" (RKO) at the Los Angeles, Capitol and Palacio del Cine, which grossed only $5,290 in the first week.

"Under Capricorn" (WB) held for three weeks at the Opera. Next week this picture will be replaced by "Teresa," (M-G). "October Affair" (Par) is also due to preem soon at the Gran Rex after about six postponements. "Paleface," another Paramount pic subjected to repeated postponements, will have to wait on its scheduled preem at the Ambassador until after Sono-Film's release of "El Tunel."

Inside Stuff—Pictures

Metro will continue with its public relations campaign directed toward newspaper officials via a second page insertion in Editor & Publisher, trade mag for the newspaper industry. Copy for the upcoming ad is headlined "No Commercials," thus getting across the message that pix are not vying with the press for the advertiser's dollar.

Council of Motion Picture Organizations originally had plans for a series of ads with the aim of pointing up the close alliance between the press and pix and, overall, as a means of building better press relations. When COMPO was forced to abandon the plan because of lack of funds, M-G stepped in with its own campaign.

Film industry is receiving an unusual plug as a result of a giant colorama display erected by Eastman Kodak in Grand Central Terminal, N.Y. Display, covering a full 18-60 feet, will be on view through April 28. Display is divided into three panels, showing a film crew at work on a giant sound stage, film editors' cutting the finished film into a picture, and a crowd of people buying tickets at a typical film theatre boxoffice. Photographs are direct enlargements from portions of 8x10-inch color negatives. Shot on Kodak Ektacolor film and printed on the company's Ektacolor print film, the giant color transparency was produced in the Eastman laboratories in Rochester, N. Y.

Metro's ad-pub department, both at the studio and homeoffice, is taking bows for a trio of current national magazine breaks. Life has three pages in color on M-G's big musicals, Look in carrying six pages in black-&-white depicting Adrian's costumes for "Lovely to Look At," and Collier's has a long feature on Pier Angeli plus the young new M-G star on the cover. Same mag also has a piece under Donald O'Connor's byline containing some M-G plugs.

Film making is a steady job on the Universal-International lot. That studio has 115 employees who have worked there for more than 25 years, 69 with records of more than 20 years, and 371 who have been there more than 10 years. Among the executives, the oldest in point of service is Morris Weiner, studio manager, who has been on the job since May 1, 1924.

After years of delay, Cagney Productions' "A Lion Is In the Streets" is going into production next month with James Cagney playing the Huey Long role. Starting data depends on the star's return from his Massachusetts home. Signed for the femme lead is Priscilla Gillette, of the Broadway stage. Picture will be made at Warners, for release by that company.

Within six months of its release, Wald-Krasna's "The Blue Veil" has grossed more than enough to pay the picture's overall cost, $980,000, in Europe alone. In addition, the film has yet to be shown in Germany, the second largest foreign market for Hollywood product.

Johnston on Theatre TV

Continued from page 3

can place a strong case before the Federal Communications Commission when hearings resume in the fall, Johnston outlined the type of large-screen fare that Hollywood was prepared to present. "We could treat the theatre-going public to programs of so varied a nature that every possible taste would be more than satisfied," he said.

Theatre TV

He said that theatre television lent itself to production right from the Hollywood studios of thousands of shorter plays, musical interludes, variety and vaudeville sketches, portions of operas, serialized dramatizations of the Bible and of great literary works. These, he said, would be both live and on film. Theatre television, Johnston continued, is not limited alone to what Hollywood can produce. Special events and spot news would also play a great part, he said. "... what about the Metropolitan Opera," he declared, "or the Philadelphia Symphony, or a tour of the Metropolitan Museum, or the Smithsonian Institute, or the United States Capitol, or the White House; what about bringing the cherry blossom festival in Washington in all its natural color and beauty to every town in America? Only a relatively few out of 155,000,000 people can take in a New York stage show or opera, or visit faraway places. Theatre television will bring the world to them."

Johnston said that home television and films were not destructively competitive. There is plenty of room for video, he said, "but it is not going to flourish on the ashes of the motion picture industry. The fact is, home television is increasingly dependent upon film for its operation." Tele, including home, subscription and large-audience, Johnston said, "opens a broad new avenue of opportunity for the motion picture industry."

Refutes 'Pix on Last Legs'

Declaring that he did not go into the film industry in 1945 "with any thought of bearing witness to its last will and testament," Johnston strongly refuted the reports that the industry is on its last legs. On the subject of theatre closings, Johnston pointed out that some houses had closed down because of the shift of population to suburban areas. He noted that many department and other stores have also moved but of the center of the city because of population shifts. A notable case of business following the crowd, Johnston said, was the four-fold increase in drive-in theatres. "These theatres are helping to create new and substantial audiences for motion pictures," he said.

The fact that the b.o. had declined in the postwar years is no sign of collapse, Johnston emphasized. Last year, he said, the boxoffice leveled off and began to edge ahead.

The MPAA chief also stressed the fact that there are great shifts developing in the foreign market. He said that there were vast potential markets opening up, especially in the Near, Middle and Far East. Hundreds of millions of peoples in these areas, he pointed out, are determined on economic advancement, which means "that the foreign market for the American motion picture has hardly been tapped."

"Those who are betting against the motion picture industry are betting against the American economy itself," Johnston added.

Trans-Lux Battle

Continued from page 7

Elson, former T-L veepee-director who now heads Guild Enterprises, a four-theatre loop in N. Y.; Calvert Crary, N. Y. broker; Theodore Fleischer, prez Interstate Theatre Corp., a New England circuit; William L. Hallahan, N. Y. broker; John R. Muma, an "investor."

Also George Peabody, public relations exec; Jerome B. Ross, retired accountant and onetime T-L director; Walter Siemers, former T-L director who's in the real estate-insurance biz; Robert E. Simon, Jr., prez of Carnegie Hall, Inc.; Roderick Stephens, prez of a public relations firm bearing his name, and Mason.

Believed to be the largest individual T-L shareholder in the dissident group is Mason, who holds 44,000 shares. Elson and Ross are credited with 1,100 apiece while Muma has 125. Fleischer, Siemers and Simon each holds 100. Others hold lesser amounts or none at all.

In summing up conditions it protests, the stockholders' committeen notes that "there was an overall net loss for 1951 even before taxes and even though net income from the Ticker and News-Sign division was higher than in 1950." Among other salient points is an allegation of nepotism in that the sons of Harry Brandt and Percy N. Furber (honorary T-L board chairman) and the son-in-law of Milton Weisman are said to have received substantial salaries from the company.

Film Reviews

Continued from page 6

Loyola—The Soldier Saint

Trop, producer-director of the American version, he edited English lines suited to the original-spoken Spanish. Michael Hoffman did the actual sync job with Barrett. Latter also provided the excellent narration as well as the commentary for the prolog and epilog. It is a trim dubbing job.

The early career of Inigo de Loyola is briefly sketched, with the real story developing when he, as guard of the Spanish court, rescues an unknown maiden from attack by highwaymen. He falls in love but soon learns his quest for her hand is in vain because she is the princess and is kept locked up by the mad Queen.

Plot then relates his career as a captain with Spain's forces, taking in the battle of Pomplona, where he is wounded fighting the French. His convalescence, however, is the turning point in his life because he becomes engrossed in the life of Christ and the lives of the saints. On his recovery, Loyola decides to dedicate his life to God, going to Montserrat on a mission of peace and prayer. There, living as a beggar, he writes his famous Spiritual Exercises. Story traces his visit to the Holy Land and his decision to study for the priesthood.

While studying at the College of Sante Barbe at the University of Paris, he is ordered scourged with a thorn whip for supposedly misleading students with his Spiritual Exercises. This scene is a dramatic highlight because Loyola is saved at the last moment by the rector, who finds his book will do much for the world.

Rafael Duran, veteran Spanish actor, contributes a memorable performance as Loyola. Maria Rose Jiminez is the princess and effectively contributes the slight romance. Manuel Lina and Ricardo Acero have top supporting roles.

Direction of Jose Diaz Morales is topflight, making the most of the actionful scenes without losing the main thread of the plot. Ted Pahle's camera work is outstanding. Jose Maria Peman and Francisco Bonmati de Codecido deserve credit for a vivid adaptation. Woodstock College Choir's singing provided some superb backgrounding. *Wear.*

Sky High

Weak comedy entry for program market.

Hollywood, April 12.

Lippert release of Sigmund Neufeld (Spartan) production. Stars Sid Melton, Mara Lynn. Directed by Samuel Newfield. Original screenplay, Orville Hampton; camera, Jack Greenhalgh; editor, Carl Pierson. Reviewed April 12, '52. Running time, 60 MINS.

Herbert	Sid Melton
Sally	Mara Lynn
Colonel Baker	Sam Flint
Major Talbot	Doug Evans
Doctor Kapok	Fritz Feld
The Boss	Mark Krah
Lily Gaylord	Margia Dean
Kurt Petrov	Paul Bryar
Major Catastrophe	Thayer Roberts
Col. Baker's Clerk	Don Frost
George Grady	John Peletti
Joe Bush	Ernie Veneri
Lt. Col. Turbojet	John Phillips
Examination Room Clerk	Will Orleans
Radio Operator	Peter Damon

Below-average comedy, even for a programmer, makes the pickings look pretty slim for this Sid Melton starrer.

Melton plays role of a particularly dumb GI at an air force base in this country, who, because he bears a striking resemblance to a saboteur known to be angling for secrets of a new plane, is enlisted by an Intelligence officer to help in gang's trackdown. Through sheer stupidity, he's responsible for saboteur's roundup.

Best that can be said for Melton is that he's been cast in a ridiculous character and just as poorly directed by Samuel Newfield. Thesp enacts his role entirely without inhibitions. Mara Lynn is his costar, as a waitress at the air base who actually runs the joint through her influence with the commanding officer. She's in for one inept dancing number. Credits, including Sigmund Neufeld's production duties, are all under par. *Whit.*

Masquers Revel Again

Hollywood, April 15.

After a lapse of 24 years, the Masquers Club will revive its annual revel, this time for the benefit of the Motion Picture Relief Fund.

Three-hour show, with top names, will be staged Sept. 24 at the RKO Pantages, with Jack L. Warner as chairman.

Amusement Stock Quotations

(For the Week Ending Tuesday (15)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	79	11⅛	10	10⅝	+ ⅜
CBS, "A"	78	39	36¾	36⅞	— ⅜
CBS, "B"	52	38⅞	36⅞	36⅞	
Col. Pic.	23	13	12⅜	12¾	+ ⅜
Decca	17	8¼	8⅛	8⅛	— ⅛
Eastman Kodak	124	44⅜	43⅜	43⅜	— ¾
Loew's	121	16½	15¼	16	— ⅜
Paramount	77	29	26⅝	27	— ½
Philco	173	33¼	29⅝	31	+1
RCA	1150	28¾	26⅜	27¼	+ ⅞
RKO Pictures	117	3¾	3⅝	3¾	
RKO Theatres	79	3½	3⅜	3½	
Republic	36	4⅞	4½	4⅝	— ⅛
Rep., pfd.	10	10¾	10½	10½	+ ¼
20th-Fox	91	17⅞	17½	17½	— ⅛
Un. Par. Th.	74	18¾	18⅜	18	— ⅜
Univ.	15	12⅜	11¾	11¾	— ⅜
Univ. pfd.	2	60	59½	59½	—1
Warner Bros.	133	14½	14	14	— ½
Zenith	129	83¾	76	77¾	+1
N. Y. Curb Exchange					
Du Mont	241	19¾	17	18⅜	+1⅜
Monogram	51	3⅛	2⅞	3	
Technicolor	37	22½	21⅛	22	+1¼

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1⅝	2⅛	
Pathe	4¼	4¾	— ⅛
U. A. Theatres	5	6	
Walt Disney	7¼	8¼	

(Quotations furnished by Dreyfus & Co.)

Italian Pix

Continued from page 5

pictures when released in the U. S. Distribution deals, of course, also enable the Yank companies to use up some of their blocked lire for payment to the Italian producer.

Some of the pix have star value, such as Vittorio Gassman, Silvana Pampanini, Lea Padovani, Silvana Mangano, et al. Others have background value, novelty or dramatic merit. But they all represent the best of Italian product for the year.

In line with rising expansion, the Italian film industry this year is scheduling a record number of high-budget pictures. Most of the projects will be framed around stories with universal appeal to heighten b.o. prospects in countries other than Italy.

Since the first of the year, over 30 features have been completed and some 18 films are now either before the cameras or in the editing stages. Production upbeat stems partially from more studio space available to film-makers. War-damaged lots have been repaired and new studios have been built.

Aboaf-Belgium

Continued from page 5

said, "was taking untold millions away from the entertainment industry." Furthermore, he said there was an increasing interest in German films and that six or seven native films could get 40% of the playing time, with an equal percentage going to U. S. films, and the rest to pictures from other countries.

The situation in France, Aboaf said, with still in a state of flux. He pointed out that John G. McCarthy, Motion Picture Assn. of American international topper, would soon try to work out a deal with the French. "It's still in the midst," he declared, "I don't know what will happen." He noted, however, that theatre receipts had increased slightly in France, with total revenue in 1952 expected to climb to an estimated 30,000,000,000 francs as compared to the 27,000,000,000 the year before. Production in France, he said, was on the upbeat, with a peculiar situation existing in that 100 different indie producers turned out 106 pictures. In addition, there are 50 different distribs, with a movement afoot to set up a single distribution outfit. "The government," Aboaf said, "feels that a single distribution unit will strengthen the industry." Although there was a decrease in French film attendance last year, receipts had increased because of upped admish charges, Aboaf said.

Conditions in other countries as observed by Aboaf were as follows:

Spain: There's no hope of getting any more money out. Local producers are lobbying to get the government to impose a ceiling price on U. S. films sold there.

Portugal: Conditions good. No difficulty in obtaining remittances.

Holland: Remains a free currency territory, but there is some difficulty regarding the paying of local performance rights on music to the Bouma, the Dutch equivalent of ASCAP.

Denmark: American product has a tough time getting playing time. Danish exhibs are also producers and push their own films. Local pictures are very successful and obtain extremely long runs, leaving little time for U. S. product. Biz in general is good and total receipts have gone up.

Sweden: Local production is being revived. Situation is static in regard to the receipts.

Norway: No change. The 30% ceiling on American product continues.

'Red-Rap' Pix

Continued from page 3

Legion's monthly magazine as being objectionable. The exhibs also wanted to be constantly apprised of any other films which set off any objections by the Legion or other groups on subversive grounds.

Meanwhile, in other industry quarters there has been further fear that Hughes' public statement on Hollywood Communism might touch off another and more intensified investigation by the House Un-American Activities Committee. Industryites in the east feel that past probes already have uncovered that the studios have done a good job of house cleaning. They're wary of another investigation, they say, because indiscriminate name-dropping might accompany it and innocent film persons would be linked with the Reds in the public eye.

Hughes' press statement was given wide circulation via Carl Byoir & Associates, his public relations agent. It was followed in some instances by newspaper editorials demanding another Hollywood once-over by the House group or other Government reps.

Johnston Due

Continued from page 3

will turn the meeting over to a chairman selected by the conference. Major company toppers are also slated to attend the morning sessions and are expected to have lunch with the conference committees.

There has been no indication as to how long the arbitration confab will last. Presently being weighed is the possibility of allowing the trade press to sit in on the opening morning session.

Johnston, who addressed the Los Angeles Chamber of Commerce last night (Tues.), will meet with studio toppers today (Wed.) to discuss the American Legion charges that the industry is still employing Communists, and those affiliated with front organizations. On Friday (18) night he will attend the 15th anni dinner of the Teaching Film Custodian, educational subsidiary of the MPAA, at the Hotel Biltmore, N. Y.

THE $IGN OF M-G-MU$ICALS

(All Technicolor)

"THE GREAT CARU$O" • "$HOW BOAT"

"AN AMERICAN IN PARI$" *Academy Award Winner*

"$INGIN' IN THE RAIN" *Packing 'em in at Music Hall and nationwide.*

and next:

"$KIRTS AHOY!"

What a decoration → for Decoration Day! Book it now for holiday joy!

Says LIFE MAGAZINE in its April 14th issue, in a three-page, full color section devoted to M-G-Musicals: "Leading the parade is M-G-M."

M-G-M presents "SKIRTS AHOY!" starring Esther Williams • Joan Evans • Vivian Blaine • Barry Sullivan • Keefe Brasselle • Billy Eckstine • with The De Marco Sisters • Dean Miller • Color by Technicolor • Written by Isobel Lennart • Music by Harry Warren • Lyrics by Ralph Blane • Directed by Sidney Lanfield • Produced by Joe Pasternak

Literati

Hard Cover vs. Soft Cover

Modern distribution economics are threatening to reverse the conventional arrangements with regard to books, especially novels. Whereas it has been traditional that a novel was first published in hard cover and then reprinted in soft cover, it now looms as likely in the next years ahead that many a book will first appear in some sort of soft, or laminated cover. In that event, only books whose popularity rate prestige reprinting would end up in hard covers.

This is just one aspect of the hard cover versus the soft cover. The whole problem will be the subject this Thursday (17) of an Authors Guild panel discussion at the Beekman Tower Hotel, Manhattan. Alan Green, of the advertising agency Green-Brodie, will chair the meeting. Ken McCormick of Doubleday, William C. Lengel of Gold Medal Books and two young authors, Eric Hatch and Anthony West, will kick it around.

Authors' complaint is that hard cover novels are paying $500 and less in advance royalties nowadays whereas many soft cover publication contracts have paid $3,000 and more.

Turkish Plug

Selim Sharper Bey, Turkish Ambassador to the United Nations, who took part in a discussion on Middle East problems with Sir Gladwynn Jebb in Dallas yesterday (15), wound with a solid plug for Ray Brock's tome, "Blood, Oil and Sand," which was published the same day by World.

The Ambassador told the audience, "I have summed up as much as I can tell you but for the rest, I advise you to read the book written by your home town boy, Ray Brock on Middle East; and you can believe every word he writes in it except what he says about me."

New Newsletters

Two new newsletters made their apppearance this month. One is Armour Analysis issued by the Armour Livestock Bureau, Chicago. Other is Media, produced by John R. Kelly and concerning itself wholly with magazine format. Both newsletters go free to controlled circulation lists.

Estimates on the number of newsletters now published in the United States run, as regards those which are strictly commercial, from 200 to 500. Newsletters have no central catolog of their own, the Library of Congress having abandoned its newsletter list some years ago.

Holt's Princeton Gift

A candid picture of the frequently hectic dealings between 19th Century literary geniuses and their publishers is revealed in the archives of Henry Holt & Co., which were formally turned over to Princeton U. this week. Edgar T. Rigg, prexy of Holt, gave the university the archives, which date back to 1866, when the company was founded. Among the writers whose correspondence is included are Thomas Hardy, Ivan Turgenev, Henry Adams, A. E. Houseman, William James and Albert Einstein.

Files fill about 100 boxes and cartons and will be carefully sifted by Princeton scholars. About 400,000 letters and documents are included.

Arthur L. Mayer's Book

Exiting exec sec of the Council of Motion Picture Organizations, Arthur L. Mayer, will wrap up his book on his experiences in the motion picture industry as soon as he gets back from Europe. The vacation trip is an hiatus before the final writing-polishing job on a commitment he has had with Simon & Schuster. The pub plans rushing the book for fall publication.

Mayer, before his all-industry job with COMPO, was a film ad exec, operated theatres (the Rialto, N. Y., among others), is still a distributor of foreign films (formerly partnered with Joseph Burstyn and latterly with Edward Kingsley), and has wide pix biz experience.

'Successful Entertaining'

"Successful Entertaining at Home," by Carolyn Coggins, (Prentice-Hall, $4.95) has nothing to do with show biz except that most of the actors today are only entertaining at home. And some of the actors' wives claim they aren't even entertaining there. The only other claim this book may have for a review in VARIETY is that it has advice on, "How to Dramatize Your Desserts" and "How to make each meal a dramatic production."

This book is a sort of Elsa Maxwell-Emily Post-George Rector combination (not a bad one) because it gives ideas for table decorations (with illustrations) for all kinds of occasions, and recipes from taffy-pulling to clambakes, from a sandwich to shishkabobs, the planning of weddings, bachelor entertainment (male and female), loads of food recipes and drinking gimmicks, how to serve strong drinks at first and making them weaker as the party progresses (my last host must have read that chapter), etc. The book even tells you how to take medicine (I guess after the parties).

This is really a great book for actors and actresses to study in case they may become lucky and get into TV or pictures, and they would be prepared in knowing how to entertain their sponsors and brass of the advertising agencies. Maybe it may even help them get sponsors. *Joe Laurie, Jr.*

50c Pocket Books

Pocket Books, Inc., will issue 50c Cardinal editions, beginning in September, in addition to 25c and 35c books. These will comprise extra-length books.

The first 50-center will be Henry Morton Robinson's "The Cardinal." Next, Oct. 1, will be F. Van Wyck Mason's "Three Harbours."

'Space' Pulled Back

House-Warven, L.A. publishers, is withdrawing "Challenge of Space," by Arthur Louis Joquel 2d. Book was to have been released April 1, but the firm decided that "the contents were of a highly controversial nature and we could do nothing but ban the book from our line." Publisher would not comment on what it specifically objected to.

The author has taken over the entire stock of printed copies and will distribute the tome himself.

For 2052 Tickler-File

L. A. Chamber of Commerce is putting a time-capsule in Pershing Square, which has been transformed from a park to a public parking edifice.

In the time-capsule, among the items of today which are expected to be of interest to people a century hence, is a copy of Frank Scully's "Blessed Mother Goose." Book is being reduced to microglm to fit the capsule. Mugg's publishers conned tradesmen that the book was already a classic and it would be smart of them to buy in now. They bought.

French Writer Jailed

Maurice Bardeche, pro-Nazi French writer, was fined $150 and sentenced to one year in jail in Paris for having written a book titled "Nuremberg, or the Promised Land." In this book, according to the court, he calls the Nuremberg war crimes trials "a humiliating nightmare and a judicial swindle." The book, according to the court, "misrepresents the meaning of the trials" and "ridicules the magistrates, insulting the memory of the victims and the dead."

Suit had been brought by the Resistance Committee and Jewish Veterans. It had been thrown out in a lower court, after which the public prosecutor appealed from the sentence, with the above result. Both organizations get one franc damage, besides, and all copies of the book have been ordered destroyed.

Hungarian Pocket-Size

Publication of pocket-size books in the Hungarian language will be started by two Clevelanders who have formed the Rainbow Publishing Co. there. Bela Nogradi, editorial writer for Szabadsag, Hungarian-language daily, will be editor, and John E. Fisher, an advertising salesman for that paper, will be business manager.

First offering planned will be a novel called "A Feher Legio," or "The White Legion," by Guy Lakatos, with an initial 10,000 copies to be printed. Principal markets will be Cleveland and New York.

Caldwell's Dartmouth Gift

Erskine Caldwell, author of "Tobacco Road," "God's Little Acre" and other works, has presented a collection of personal letters, papers and other material to Baker Library at Dartmouth College in Hanover, N. H. The collection filled 29 manila envelopes, 10 of which carry the author's stipulation that they are not to be "opened, investigated or published" until 15 years after his death. Nineteen other envelopes are not to be opened until immediately after his death. Included in the collection are letters from Caldwell's publishers, Duell, Sloan & Pearce.

On previous occasions, Caldwell has given Dartmouth other gifts, including 32 proofs, manuscripts and typescripts; 271 books, of which 83 are in foreign languages; 80 anthologies of Caldwell's short stories, and 29 different editions of his "Tobacco Road." There are also 26 scrapbooks, consisting largely of clippings relating to Caldwell's works.

Pump Room Cookbook

A Pump Room cookbook may be published this fall, if enough gourmets and amateur chefs evidence interest in such a tome. Jimmy Hart, prez of Hotels Ambassador, Chicago, currently is form-lettering credit card holders, asking if they'd like complete instructions on the preparation of Pump Room dishes.

If the response is favorable, it's planned to publish the book in time for the Christmas gift trade, in a signed, numbered, deluxe edition, at $15 per copy. Negotiations on the book are being conducted in New York by Ernie Byfield, Jr., who is with Earl Bothwell ad agency.

CHATTER

Ludwig Bemelmans back to France via Airfrance.

Harry Zinder is press officer of the Israeli government's information bureau in N.Y.

Cameron Shipp did a profile on William Holden for the April issue of Redbook mag.

Geraldine Rhoads, editor of Today's Woman since the mag's inception, resigning as of May 1.

Composer Darius Milhaud's autobiography, "Notes Without Music," to be issued by Alfred A. Knopf in 1953.

The Kansas magazine issuing "The Graphic Work of Birger Sandzen," a definite catalog of the artist's work.

Peter Martin, ABC network script editor, will have his novel, "The Landsman," off Little, Brown presses Aug. 28.

N. Y. Mirror managing editor Hinson Stiles back from Palm Beach 24 pounds lighter and considerably better following an ulcer siege.

Mystery Writers of America holds its annual dinner, at which its Edgar Allen Poe awards are announced, at the Henry Hudson Hotel, New York, April 23.

Tony Grey, editor of Actual Publications film books for six years, has joined Photoplay as managing editor. Ruby Boyd, assistant editor, remains in her same capacity.

Edward L. Bernays will make a report on what editors think of the role of the newspaper in American life at the National Newspaper Promotion Assn. convention in Louisville, May 13.

Gov. Thomas E. Dewey's book, "Journey to the Far Pacific," which Doubleday originally scheduled for publication April 24, postponed until July 14 following its selection by the Book-of-the-Month Club as its midsummer release.

Stanley Frank's piece on Sardi's, titled "N. Y.'s Glamorous Hash House," in current (16) Saturday Evepost. Excess color photos by Ivan Dmitri, which couldn't be used in the magazine, are to be displayed in a special light box in the N. Y. eatery's lounge.

Peggy and J. P. McEvoy have recovered their finca (Spanish for farm), which is some seven miles outside of Havana, and will sojourn there while the Reader's Digest roving editor catches up on some writing. The Bror Dahlbergs had it under lease last year.

International Exhibition of Cinematographic Art of Venice will issue a commemorative book in July, "Twenty Years of Cinema in Venice." Tome will be in three separate editions, Italian, English and French. Herman G. Weinberg is writing the chapter on American films.

Public relationist Edward L. Bernays, who has written two other books, in the same field, "Crystallizing Public Opinion" (1923), and "Propaganda" (1929), is having a new one titled, "Public Relations" issued by the University of Oklahoma Press, this month.

Dutton due to publish two of Maurice Druon's French works in English. He was the 1949 Goncourt prizewinner with "Les Grands Familles" and clicked again with "La Chute des Corps," both of which Elliott Macrae, E. P. Dutton & Co. prez, picked up for the U.S.

Sidney Fields' column fills the P. 10 space temporarily on the Tuesdays and Thursdays when Walter Winchell is on his lighter schedule. Recuperating columnist is on a four-a-week sked for the time being—Monday, Wednesday, Friday and Sunday—and editor Jack Lait, per usual, does the Saturday stint.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

If all generalizations are false (including this one) then one should never say "never." But I can't say I never thought I would live to see the day when the daughter of a prime minister of England would be shilling over a TV network from coast-to-coast for an Irish priest who had to leave the land of his birth because of British persecution and had made good (as she had, too) in America. But that was what Sarah Churchill's performance amounted to when she handled the transitions of "The Vision of Father Flanagan" for Hallmark over CBS.

We bucked through 100 miles of bad Sunday traffic to catch this one. We got home just in time to see Denny Harrison's portrayal as Father Edward Flanagan. And a very good portrayal it was, too.

Nothing more than the beginning of Father Flanagan's lifework was sketched on Miss Churchill's program, and in all fairness to Douglas Coulter, who directed William Corrigan's production, all concerned did supremely well. It was far more accurate than the picture versions which paved the way for the TV show and, incidentally, paved the Metro lot with plenty of gold nuggets.

The original "Boys Town" script, I believe, was written by Dore Schary. The TV version was authored by David Colson Hughes who, if he keeps on in this way, may be the Dore Schary of TV in 10 years. The script showed that Father Flanagan was a success at running a hotel for battered old men. But he saw that he was dealing only with end-results, and he was young enough and had sufficient vision to see that if he could get his hands on the product before it was put on the conveyor belt of life, a better end-result would be coming off the assembly line.

That's why Father Flanagan begged a judge to let him have a gang of young hooligans paroled to him, instead of having them sent to the clink. In Hughes' version this contrast is etched pretty sharply. A moppet wanders into the flophouse and asks if he might sleep there for the night. An old lush, who had got money and a job through Father Flanagan and had blown both for more liquor, points out to Father Flanagan that oldtimers like himself are too old to be changed. He suggests that Father try his hand at more pliable clay, kids, like this one, for instance.

This was essentially what happened, and, as Monsignor Nicholas Wegner, who succeeded Father Flanagan after the founder's death in Germany on May 15, 1948, pointed out, Boys Town has graduated 7,000 young men since its beginning 35 years ago, and though these boys have come from broken homes, from careers in crime, murder even, their fine records after graduating from Boys Town have been a source of pride to all who have ever met any of them.

It is hard for me to write about Father Flanagan under wraps. Anything approaching what he was, as portrayed by any actor, even bad ones, reduces me practically to tears. But to me he was the 20th century saint. He was kind, fearless, generous and inspiring. Sometimes he amazed me by approving of actions which after I had done them began to make me shake with doubt.

A Mugg's Best Proofreader

He was the best proofreader this column ever had. He read every column and sent me comments from wherever he was. He even egged me on (as if I needed it) and thus sought to offset the sensible restraints of my shopworn bride and the axmen on the copydesk.

One time we were riding from downtown L.A. to Gilmore Stadium, where his boys were going to play a night football game. They hadn't lost a game in six years, but you'd never know it from their restraint. If modesty is a commendable cloak, they covered all Los Angeles that night like one of its smogs. We were discussing a nationally known priest who had criticized "Going My Way" in a derogatory way, sight unseen, and said he wouldn't go and didn't intend to go to see if his bias were justified. Father Flanagan was in the front seat and overheard us. He turned around and admonished, "Don't you say anything against him. He's a saint."

He certainly had a saintly indifference to what most people consider important. He never did things as a matter of "policy." He did them because they were right. One time when I was in New York and some goons in political office in California decided to slug me while my back was turned, and in fact, hit so far below the belt that you would have thought Hitler's storm troopers had taken over the town, Father Flanagan rallied to my side.

As our kids were in California and likely to get the backwash of this libelous bilge, I wrote a long letter to the Skipper (who was eight at the time), and then thinking it was too adult a letter for such a kid I sent it to Father Flanagan and asked him to read it and send it on if he thought fit, or to destroy it if he didn't, because he knew boys better than I did.

How To Land a Client

He wrote back saying he'd not only sent the letter on to Skip but had taken the liberty to copy it for his files. Then he asked if we would stop over at Omaha on our way back to Hollywood.

This we did and while in his office at Boys Town he laid before us a sheaf of correspondence from a dozen top name-writers, all wanting to write his life.

"I want you to write it," he said simply.

He gave me a briefcase full of notes and told me to take up the details with Henry Monsky, national prez of the B'nai B'rith and the Father's attorney. Father came out to Hollywood with Monsky's contracts and asked me to call on him at the Beverly Hills Hotel. We were just about ready to sign when he said he had run into some friends of mine at a studio and they said I was a nice fellow but too bad my political views had ruined me. I asked him for their names. He gave them.

"Father," I said, "if these are my friends, if we met we'd have to be introduced. I know I shouldn't let pride soil my feelings, but there are certain people, many of them in high places in this town, that I go out of my way not to meet socially, and these guys are among them."

After that I launched into a most ill-tempered, vituperative blast while he sat quietly with pen in hand waiting for me to come to a period. I didn't stop for 20 minutes. Little Alice said to herself, "Oh, oh, goodbye, contract!" But when I finally reached the end of the harangue, Father quietly asked, "Shall we sign now?"

Things went fine after that until we found that Metro had a seven-year option on everything, barring possibly Father Flanagan's Roman collar.

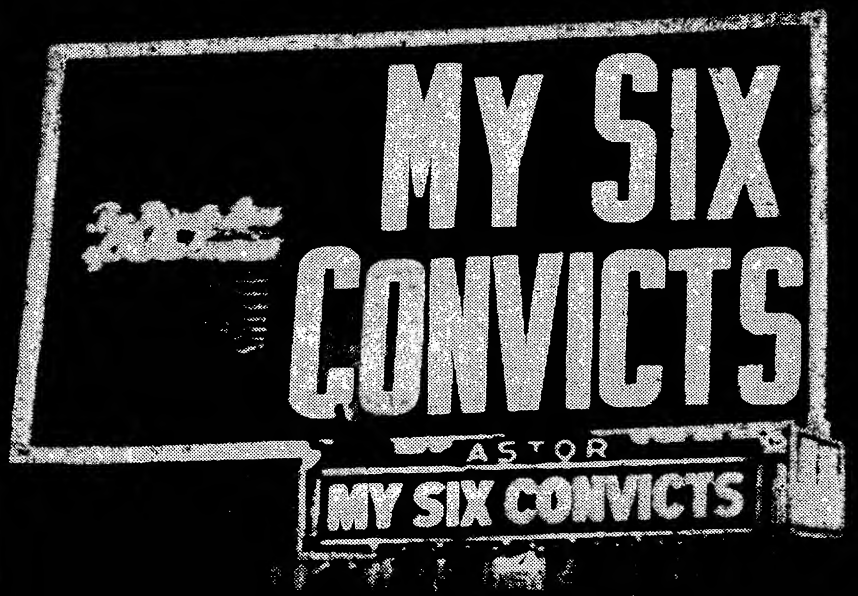
It seems that after "Boys Town" was released, the Home got world-wide notoriety and, as a consequence, fewer donations because everybody erroneously thought the place was now in the money. Actually, Boys Town didn't get a dime from the first picture. So Father went to the Metro execs and asked if they could donate at least a building. They told him they were sorry, they weren't in the construction business.

When, however, they wanted to make a sequel called "Men of Boys Town," Father remembered this and put a price on the material that would go a long way toward completing a new building. M-G-M in return got a seven-year option on any possible literary output emanating from Boys Town.

That stymied our collaboration, but the embargo would have been up in the fall of 1948. He died in Berlin in May of that year.

If I were made of sterner stuff I guess I could have rushed in with a 100,000-word obit for the fall publishing lists but I didn't have the heart to write a word and, except for this footnote, haven't had the heart to this day.

BLOCK BOOKING IS BACK!



A SOLID BLOCK OF COLUMBIA SUCCESS ON BROADWAY!

Clips From Film Row

NEW YORK

Edward J. Smith, formerly with Good Housekeeping mag, joined Movie Advertising Bureau as district sales manager. MAB is a national ad division of the Motion Picture Advertising Service Co. and United Film Co.

Starting with its release of the reissues, "Frankenstein" and "Dracula" this week, Realart Pictures and its franchise holders will run a four-month nationwide exploitation contest for theatre managers. Cash prizes will be awarded in each exchange territory to managers submitting the best campaigns on these two pix.

William F. Rodgers, Metro v.p. and chairman of the distributors' committee on arbitration, will discuss "Arbitration in the Motion Picture Industry" in an address today (Wed.) before the N. Y. Film Board of Trade.

Paramount will dish out a heaping helping of corn, real country style, in its opening campaign for "Aaron Slick from Punkin Crick" at N. Y.'s Globe Theatre. Film bows Friday (18). Green and yellow kernels will cover the marquee. A couple of cows will be stationed in the lobby for milking contests. And the house will be dressed with an assortment of on-the-farm-effects.

Joe Spray, v.p. and general manager of Ace Film Laboratory, Warner Bros. subsidiary, is on the Coast for a week to study Warner Color and confer with studio execs.

Board of the Motion Picture Pioneers increased initiation fee to $25 for new members, from $10.

MINNEAPOLIS

After only one term as North Central Allied president, Ted Mann says he is through and won't accept reelection if it's offered him at the organiaztion's annual convention here May 1-2.

"Lavender Hill Mob" pulling surprisingly well in Twin Cities neighborhood and suburban houses. Few British pictures crash those theatres.

Going greater than at any time in recent memory, Universal last week had its pictures in three of the seven local ace loop firstrun houses and all did bangup biz. They were "Ma and Pa Kettle at the Fair," "Battle at Apache Pass" and "Steel Town."

Many of territory's driveins planning April 25 season opening, but last week's snowstorms and low temperatures may necessitate postponements.

Susan Cabot, here for press interviews plus radio and TV appearances to boost "Battle at Apache Pass" in which she plays feminine lead.

Major distributors and United Paramount Theatres settled out of court the $100,000 anti-trust damage suit brought by Louis Deutsch, owner of Granada, Virginia, Minn., who alleged his theatre was being deprived of firstrun "A" pictures and being discriminated against generally in favor of the two UPT Virginia houses. Settlement provides that Deutsch henceforth will receive his fair share of all "A" product for Granada.

With final reply briefs now filed, it will devolve upon Federal Judge G. H. Nordbye to weigh the testimony and render the decision in the independent neighborhood Homewood Theatre's $490,000 anti-trust conspiracy suit against major distributors and United Paramount Theatres, unless he decides he wishes oral arguments in addition.

The fact that "American in Paris" won the Oscar as 1951's best picture is not deterring Twin Cities' nabe and suburban houses from dualing it although they are supposed to have a single bill policy.

This is, for the most part, a single-feature town, but that fact and fact that "An American in Paris" (M-G) carries the prestige of being the Oscar selection as 1950's best picture isn't keeping some local neighborhood and suburban theatres from twin billing it on their "double feature nights." "Paris" is now in the 49-day slot here, but one of the neighborhood houses in question, the independent Alhambra, had it twin-billed with "Pandora and the Flying Dutchman" (M-G) for 25c, although the local clearance setup has called for 40c admission in the same availability and some other Minneapolis neighborhood and suburban theatres were showing "Paris" as a single feature at the higher price.

Independent neighborhood and suburban exhibitors are planning to raise their children's admissions from 12 to 20c. Several already have declared themselves as ready to take the lead in the matter.

CHICAGO

Ed Borgan, former department store TV director and publicist, is Ben Katz's new assistant at Universal.

Ruth Straker, former radio script consultant, joined Filmack Trailers as special trailer copywriter.

Southtown, Balaban & Katz southwest flagship, is cutting night prices to 42c., plus tax.

World Theatre raised night prices to 98c. in line with nearby sureseater, the Ziegfeld.

The Palace, which reopened last week, is offering all-night parking for 50c.

Mike De Luca, operator of the Alex Theatre, taking over midwest distribution rights for the Samia Gamal picture.

Harold Loeb and W. M. Van Dyke of 20th-Fox sales force hospitalized.

Donald Rubin added to managerial staff of the Palace.

Jack Shumow named midwest rep for Lopert Films.

Bruce Trinz chosen chairman of amusement section of Chicago Cancer Drive.

Attorneys for Paramount asked for summary dismissal of seven cases based on the Paramount decree in Chi federal district court on grounds that statue of limitations has run out. John Sullivan, lawyer for the seven suits, has been given 30 days to answer.

Aaron Cushman named to handle H&E Balaban circuit publicity.

Sauk Trail Drive-In, South Chicago, sold by William Bails to Jack Cooney.

LOS ANGELES

Astor Films acquired reissue rights to "All That Money Can Buy," made by RKO 10 years ago, shown most recently as "The Devil and Daniel Webster."

Morey R. Goldstein, general sales manager for Monogram, announced the company's annual Monogram Week sales drive was won by the Denver branch.

RKO's "Leopard Man" and "King Kong" will be reissued as a package, to follow the recent reissue of "I Walked With a Zombie" and "Body Snatchers."

DALLAS

The Majestic, initial theatre of the Interstate Circuit here, will observe its 31st anni April 23 with a special program.

C. E. King interests and a national theatre circuit are making plans for one of the largest ozoners in the world, to be built in Houston.

P. C. McPherson named new city manager of Yoakum Theatres, at Yoakum, replaces the late Charlie McCarthy.

ST. LOUIS

Percy R. Hays, Barry, Ill., purchased the Cozy, in Nebo, Ill., from Earl B., Edith and Gordon Unglaub.

Oscar L. Turner, Jr., of Turner-Farrar Theatres, Harrisburg, Ill., will build a new ozoner between Harrisburg and Eldorado, Ill. Company also plans another one near Carmi, Ill.

The Starlight ozoner, owned by Joe Goldfarb and Harry Beck, near Alton, Ill., bought by Tom Bloomer, Belleville, Ill.

John and Stephen Miles and Mary and Joe Nickolick lighted the ozoner near Mt. Vernon, Ind., recently acquired by purchase.

Until roads damaged by severe winter weather are repaired the Central Amus. Co. ozoner near Jacksonville, Ill., will not be lighted.

The Bijou, Abington, Ill., built 50 years ago for legit shows and later used for pictures, has been razed. It was owned by Sam Pirtle who shuttered it when his new Abby was erected.

PHILADELPHIA

Jimmy Toppi, local boxing promoter, purchased the Alhambra (former Warner Circuit nabe) and will make it into a skating rink.

Councilman Victor H. Blanc, Chief Barker of the Variety Club here, is in Jefferson Hospital for surgery.

Goldman Theatre is using Mickey Shaughnessy, nitery comic who appears in "Marrying Kind" to do radio and TV exploitation work for the film which opened April 11. Shaughnessy is currently at Sciolla's Restaurant, North Philly cafe.

Walter Potamkin, manager of the Girard, put in a Johnnie Ray short for a three-day booking, and has held it two weeks.

Joe Novison, manager of the Erlen Theatre, adding one-act dramas as a regular Wednesday night added attraction. Stunt was tried out last month.

Motion Picture Associates of Philadelphia will honor 11 local branch managers with a dinner at Bellevue-Stratford Hotel, April 21.

PITTSBURGH

John Bracken named manager of South Park Drive-In and Tony Candrowski picked in same capacity for Blue Dell ozoner. Both are owned by Stern outfit.

Fayette Amus. Co. Strand in Brownsville will not reopen after a three-month shutdown, being converted into storeroom.

Bert Stearn, who heads Co-Operative Booking here, will operate the Super 30 Drive-In near Irwin this summer.

Harry Rachiele closed the Maryland at Blawnox for the last time. Veteran exhib, who continues to operate at Derry and Sharpsburg, will remodel it into an apartment house.

Ben Kalmenson, WB general sales manager and a native Pittsburgher, will be back in his home town April 24-25 to conduct an eastern division meeting.

TOLEDO

Al Yahraus resumed his old job as manager of the Bryan and Temple Theatres in Bryan, O., succeeding Don Maxwell, resigned.

The State in Dayton is considering a plan to devote two nights weekly to the showing of art films.

TV 'Hate Films'

Continued from page 1

turing Japanese-American wrestlers, "Great Togo" and "Mr. Moto," not be covered by TV, on the plea that incidents have been reported in which people have "turned against Japanese Americans after viewing" such matches.

Group has also called on the Federal Communications Commission and National Assn. of Radio-TV Broadcasters to assist in its work. In its message to the NARTB, the society said that it has no desire to violate traditional freedoms but that "we are convinced that at this time of world crisis, it is vitally important to prevent ridicule of any race, creed or color through communication channels reaching thousands of people."

Among the old features cited as objectionable on this score were "Let's Get Tough," produced by Sam Katzman; "Little Tokyo, USA," Universal; "Betrayal From the East," RKO; "Air Force," Warners, and "Across the Pacific," Warners.

Majors' TV Balk

Continued from page 3

the audience which might see the commercials, makes such time buys too expensive.

As for the guesting of stars, the majors think that the plugs might build biz for their pix but that this is almost completely negated by the exposure of the stars to millions of TV viewers at one time. Spokesman for Paramount pointed out, for example, that Bob Hope's occasional starring on NBC-TV's "Colgate Comedy Hour" has actually hurt the b.o. chances of Hope's films. He attributed this to the fact that potential filmery patrons, seeing Hope go through his comedy routines on their home TV screens, no longer are anxious to see him in a feature picture.

Picture Grosses

KANSAS CITY

(Continued from page 11)

Kong" (Par) "Silver City" (Par), $6,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Ma and Pa Kettle at Fair" (U) and "Wings of Danger" (Lip) at Tower and Granada. Fair $14,000 in 8 days. Last week, "Battle Apache Pass" (U), big $17,000.

Vogue (Golden) (550; 75-85) — "Man in White Suit" (U). Sock $3,500 and will hold. Last week, "Little Ballerina" (U) and "Pool of London" (U) split with "Titan" (Indie), $1,300.

Warwick (Fox Midwest) (900; 50-75)—"Navajo" (Lip). Inaugurates art-film policy in this former subsequent-run house. Nice $2,500, and will hold. Last week, subsequent-runs.

'Rain' Leading L'ville, Trim 14G, 'Song' $11,000

Louisville, April 15.

Current stanza which opened Thursday (10), brought exhibs three slow days, probably due to Holy Week. "Singin' In Rain" is faring well at the State with fast $14,000. The Rialto's "Song in My Heart" looms okay. "Jack and Beanstalk" at Mary Anderson looks good.

Estimates for This Week

Mary Anderson (People's). (1,200; 54-75)—"Jack and Beanstalk" (WB). Good $6,000. Last week, "Big Trees" (WB) $5,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Song in Heart" (20th). Okay $11,000. Last week, "Aaron Slick" (Par) and "Wings of Danger" (Lip), $9,000.

State (Loew's) (3,000; 45-65)—"Singin' in Rain" (M-G). Fast $14,000. Last week, "Battle Apache Pass" (U) and "Finder's Keepers" (U), $13,000.

Strand (FA) (1,200; 54-75) — "Snow White" (RKO) (reissue). Fine $4,500. Last week, "Return of Texan" (20th) and "Waco" (Mono), $3,000.

'Rain' Wham $21,000 In Buff; Holliday Hep 15G

Buffalo, April 15.

"Singin' In Rain" is pacing field here this stanza with smash session at the Buffalo. "Marrying Kind" looks hefty at Lafayette for second best showing of a newcomer.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Singin' in Rain" (M-G). Terrific $21,000. Last week, "Lone Star" (M-G) (9 days), $13,500.

Paramount (Par) (3,000; 40-70)—"Aaron Slick from Punkin Crick" (Par) and "Rose of Cimarron" (20th) Great $12,500. Last week, "David" (20th) (8 days), $11,500.

Center (Par) (2,100; 40-70) — "Jack and Beanstalk" (WB). Strong $11,000. Last week, "The River" (UA) and "Her Panelled Door" (Indie) (6 days—2d wk), $6,000.

Lafayette (Basil) (3,000; 40-70)—"Marrying Kind" (Col) and "Yank in Korea" (Indie). Hefty $15,000, for this new Judy Holliday film. Last week, "Battle at Apache Pass" (U) and "Pool of London" (Indie), $11,500.

Century (20th Cent.) (3,000; 40-70) — "Snow White" (RKO) (reissue). Fine $16,000 in 9 days. Last week, "Lady Says No" (UA) and "Japanese War Bride (20th) (5 days), $6,000.

TORONTO

(Continued from page 11)

"Boots Malone" (Col) and "Harem Girl" (Col). Big $16,000. Last week, "Treasure Lost Canyon" (U) and "Stronghold" (Indie), $14,000.

Imperial (FP) (3,373; 40-85) — "Jack and Beanstalk" (WB). Smash $26,000. Last week, "Bugles in Afternoon" (WB), $13,500.

Loew's (Loew) (2,748; 40-80) — "Lone Star" (M-G). Terrif $18,000. Last week, "Quo Vadis" (M-G) (8th wk), $10,000 at $1.50 top.

Odeon (Rank) (2,390; 50-90) — "Marrying Kind" (Col). Nifty $15,000. Last week, "Green Glove" (UA), $11,000.

Shea's (FP) (2,396; 40-80) — "Song in Heart" (20th). Great $20,000. Last week, "Girl Every Port" (RKO), $11,000.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "Sailor Beware" (Par). Wow $25,000. Last week, "Room One More" (WB), $13,000 in 4th week.

Uptown (Loew) (2,743; 40-80) — "Ma, Pa Kettle at Fair" (U). Big $15,000. Last week, "Love Better Than Ever" (M-G), $5,000.

'SONG' SWEET $16,500, PORT.; 'QUEEN' 9½G, 2D

Portland, Ore., April 15.

Biz continues good this week with most first-runs showing strong product. "Song in Heart" should be standout in two theatres while "Singin' in Rain" is strong. "Lavender Hill Mob" looms very fancy.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Jack and Beanstalk" (WB) and "Strange Door" (U). So-so $7,500. Last week, "Ma, Pa Kettle At the Fair" (U) and "Treasure Lost Canyon" (U) (9 days), $12,000.

Guild (Parker) (400; 65-90) — "Lavender Hill Mob" (U). Fancy $4,500 or near. Last week, "La Ronde" (Indie) (2d wk, $2,200.

Liberty (Hamrick) (1,850; 65-90) —"Sailor Beware" (Par) and "Lady Possessed" (Rep) (2d wk). Solid $10,000. Last week, $15,000.

Mayfair (Parker) (1,500; 65-90)—"Retreat, Hell!" (WB) and "Whistle Eaton Falls" (Col) (m.o.). Excellent $4,000. Last week, "Streetcar" (WB) and "Street Bandit" (Rep) (m.o.), $4,200.

Oriental (Evergreen) (2,000; 65-90)—"Song in Heart" (20th) and "Family Secret" (Col), day-date with Paramount. Socko, $6,500. Last week, "African Queen" (UA) and "Cloudburst" (UA), $5,000.

Orpheum (Evergreen) (1,750; 65-90)—"African Queen" (UA) and "Cloudburst" (UA) (2d wk). Big $9,500. Last week, $12,500.

Paramount (Evergreen) (3,400; 65-90)—"Song in Heart" (20th) and "Family Secret" (Col), also Oriental. Big $10,000. Last week, "Retreat, Hell!" (WB) and "Whistle Eaton Falls" (Col), $7,000.

United Artists (Parker) (890; 65-90) — "Singin' in Rain" (M-G). Rousing $10,000. Last week, "Just This Once" (M-G), $4,700.

SAN FRANCISCO

(Continued from page 10)

(Mono). Good $23,000. Last week, "Return Texan" (20th) and "Japanese War Bride" (20th), $12,000.

Warfield (Loew's) (2,656; 65-95) —"Singin' In Rain" (M-G). Opening day personals by Debbie Reynolds plus 30th anni celebration helping this to smash $32,000. Last week, "Young Man With Ideas" (M-G), $12,000.

Paramount (Par) (2,646; 65-95)—"Jack and Beanstalk" (WB) (2d wk—3 days). Off to $9,000. Last week, big $20,000.

St. Francis (Par) (1,400; 65-95)—"My Son, John" (Par). Nice $12,000. Last week, "Greatest Show" (Par) (7th wk), fine $10,000 at $1.25 top.

Orpheum (No. Coast) (2,448; 65-95)—"Battle At Apache Pass" (U) and "Tom Brown's Schooldays" (UA). Fancy $14,000. Last week, "Okinawa" (Col) and "Thief Of Damascus" (Col), $12,000.

United Artists (No. Coast) (1,207; $1-$1.25)—"African Queen" (UA) (6th wk). Steady $13,000. Last week, hefty $13,500.

Stagedoor (A-R) (370; 85-$1)—"Pool of London" (U). Nice $3,300. Last week "Mikado" (Indie), $3,000.

Clay (Rosener) (400; 65-85)—"Laughter In Paradise" (Mono). Okay $2,700. Last week, "Isle Of Sinners" (Indie) (2d wk), $2,500.

Larkin (Rosener) (400; 65-85)—"Rashomon" (RKO) (3d wk) (m.o.). Held at $2,300. Last week, $2,800.

Vogue (S.F. Theatres) (375; $1-$1.20)—"La Ronde" (20th) (21st wk). Off to $1,000. Last week, oke $1,300.

PROVIDENCE

(Continued from page 11)

(Indie). Fairly good $6,000. Last week, "Captive City" (UA) and "Stars and Guitars" (Rep), oke $4,500.

State (Loew) (3,200; 44-65) — "Singin' in Rain" (M-G). Very healthy $18,000. Last week, "Young Man With Ideas" (M-G) and "Shadow in Sky" (M-G), $9,000.

Strand (Silverman) (2,200; 44-65) —"Marrying Kind" (Col) and "Forbidden Land" (Par). Fairly active $7,000 for Judy Holliday pic. Last week, "Knock on Any Door" (Col) and "Tokyo Joe" (Col) (reissues), $2,500.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SINGIN' IN THE RAIN"
GENE KELLY • DONALD O'CONNOR • DEBBIE REYNOLDS
Color by TECHNICOLOR • An M-G-M Picture
plus THE GLORIOUS EASTER STAGE SHOW

JAMES STEWART • ARTHUR KENNEDY
JULIA ADAMS • ROCK HUDSON in
BEND OF THE RIVER
A Technicolor
PARAMOUNT
IN PERSON
BILLY ECKSTINE
FRAN WARREN
BOBBY SARGENT
WILL BRADLEY And His ORCHESTRA
Midnight Festival Nightly

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP.

It's Hard to Put Your Finger On It...

Will Rogers had it...Marie Dressler and Wallace Beery had it... and now Marjorie Main and Percy Kilbride as Ma and Pa Kettle seem to have it, too.

What is it? Well, it's hard to put your finger on it—Collier's took five pages trying to describe it—but millions of movie patrons feel it the minute Ma and Pa Kettle appear on the screen. And with each new picture, added millions of "Kettle converts" trek to the nation's theatres to bask in that "indefinable something"—so real, so warm, so human, it has become a part of the very heart and humor of America itself.

See for yourself! When you play "Ma and Pa Kettle at the Fair" get out in front of your theatre and see how those patrons who once thought the Kettles "corny" have come to appreciate and love that wonderful "Kettle kind of humor."

That's why

"MA and PA KETTLE AT THE FAIR" is topping all previous Kettle pictures in almost every situation it has played!

Universal-International presents "MA AND PA KETTLE AT THE FAIR" starring MARJORIE MAIN, PERCY KILBRIDE, with Lori Nelson, James Best . . . Screenplay by Richard Morris and John Grant . . . Directed by Charles Barton . . . Produced by Leonard Goldstein.

40th Anniversary Year

Coast Tooters Propose Scale Cut Vice 5% Formula to Boost Work

Hollywood, April 15.

First break in the ranks of Local 47, American Federation of Musician, to spur employment among its members in television was initiated last week with a circulation of petitions demanding abandonment of the 5% fee for live music on film. Group spearheading the drive to eliminate the payment by agencies and packagers to the Musicians Welfare Fund has substituted its own proposal, that of reducing its own three-hour scale from $50 to $45 and earmarking the differential for the fund.

After the petitions have been signed they will be forwarded to James C. Petrillo for submission to the board. It is believed similar action will be taken in New York and Chicago if the Hollywood membership throws its weight behind the new plan of collection.

Agencies have fought the added fee for live music on film since it was first imposed and have contended that it stopped the flow of TV shows to Hollywood for filming. Around 100 companies are now using musical tracks for teevee shows and of these only six picture companies, rescoring old films, and as many TV producers are paying the 5% impost. Live TV shows are Lou Snader musical shorts, Gene Autry, "I Love Lucy," "Dangerous Assignment," "Dragnet" and "Range Riders."

Proponents of the substitute plan believe that their proposal would double present employment and the added work would more than compensate for the reduced scale.

4 Nasser Pix Released To TV Sans AFM Fee Get 200G in First Deals

Hollywood, April 15.

First American theatrical pix to be on television without a payoff to the American Federation of Musicians along lines of the 5% format plus rescoring will be four pix produced by George and James Nasser, recently greenlighted for video without such payment, in a bankruptcy court ruling. Last week more than $200,000 in TV deals had already been set for the Nasser pix, "Don't Trust Your Husband," with Fred MacMurray and Madeleine Carroll; "A Kiss for Corliss," David Niven, Shirley Temple; "Without Honor," Laraine Day, Franchot Tone, Dane Clark; and "Cover-Up," William Bendix and Dennis O'Keefe.

KLAC-TV is buying the pix in L. A. Deals were set by Quality Films prexy Charles Weintraub. Weintraub was able to nab hefty coin for the quartet due to paucity of top product in the pix-to-teevee field.

Boyd Nixes 'Hoppy' Sale, Plans New TV Series

Hollywood, April 15.

Hopalong Cassidy will be back in the saddle in the fall and still wearing no brand but his own.

William Boyd Enterprises has called off negotiations with NBC-TV and Motion Pictures for Television for the sale of the old Hoppy pix and will continue to handle the product along with all the Cassidy commercial ties. In addition, a new series of half-hour Hopalong vidpix should be ready for the market by October.

Boyd plans to produce and finance the series himself, although Ziv TV, which will distribute, may share in the financing. Film cowpoke says he called off the sale deal—which at one time had a reported price tag of $8,000,000—because "I won't permit Hopalong to fall into the hands of people who are interested in money alone."

Name Vidpic Package

Hollywood, April 15.

Star name package is being devised by Edward Woodworth, Pennant Productions proxy, who plans to offer 13 "Date With Destiny" vidpix each headlined by a name. Pix are based on true-life dramas.

Woodworth expects to exceed the normal budget for the half-hour films in order to get thesps with name appeal.

VIDPIX CO. FUNCTIONS LIKE REPERTORY STOCK

Hollywood, April 15.

Name actors and directors, in addition to top administrative personnel, are being added to the recently formed vidpix outfit, National Repertory Theatre. Guiding hands are Arthur Kennedy, Tony Owen, Donald Hyde, Jay Hyde and William Kozlenko, the latter functioning as story head.

Performers set for the first dramatic series are Edward Arnold, Kennedy, Diana Lynn, Julie Bishop and Akim Tamiroff, in addition to directors Robert Florey, King Vidor, David Miller, Ray Enright. One of the most ambitious outfits in making films for TV, group is functioning like a stock company, with key film and stage personalities alternating as stars and supporting players.

The first film, "The Victim," was recently completed, being adapted from an original story and screenplay by Kozlenko; it stars Kennedy, Arnold, Miss Bishop and Morris Ankrum. Other short plays are being lined up.

Interstate Television, Monogram vidpix subsidiary, is negotiating for distribution rights to National Repertory's series, and may invest some coin also.

Wisbar Hunting Names For 'Fireside Theatre'

Hollywood, April 15.

Frank Wisbar is initiating a change in policy on "Fireside Theatre," and will seek established names in upcoming series rather than new thesps, as in past.

Wisbar, producer-director of the series made for Procter & Gamble, is or will soon be negotiating with Andrea King, Virginia Grey, Vanessa Brown, Sarah Churchill, Geraldine Brooks, Paramount pactee Mary Sinclair, Frances Dee, Barbara Britton, Mari Aldon and Ruth Warrick.

Wisbar yesterday gunned first of 40 vidpix, with production to continue through Sept. 28.

102G Pix Buy For 'Courtesy Theatre'

Chicago, April 15.

The market for first-run feature films on the television circuit here continues to boom. Latest major buy was finalized last week by Jim Moran, Hudson dealer, who shelled out $102,000 for 46 pix for his Sunday night "Courtesy Theatre" on WGN-TV.

With negotiations still underway for a couple more, Moran paid $2,600 each for 30 films distributed by Quality Films, Inc., and paid the station $1,500 apiece for 16 features from its open-end library supplied by Motion Pictures for TV.

Included in the purchase from

(Continued on page 62)

Army's 'Big Picture' Series Slated For All 7 N.Y. Video Channels

Armed Forces public relations films for TV, titled "The Big Picture," scored a bullseye in the metropolitan N. Y. market this week, when all seven video channels pacted to screen the pix. Most of the outlets are preeming them this week.

New series is the second 13-week cycle being offered free to all stations throughout the country. Defense Dept. allows stations to seek institutional sponsors for them. Initial series, which dealt with the war in Korea, started originally on WCBS-TV, the CBS web's N. Y. flagship, under sponsorship of the Federation Bank & Trust Co.

While the first series, which received high ratings in all areas, depicted a blow-by-blow account of the fighting in Korea, the second group of films is a detailed breakdown of the roles of the various arms and services in conjunction with the world picture. Every TV station in the New York area has agreed to take on the series.

Col. E. M. Kirby, head of the Radio-TV Branch of the Armed Forces in Washington, was coordinator in charge of production. Film was made by the Signal Corps Photo Center, with William Brown producing and Charles Turner directing. Capt. Carl Zimmerman, of the Armed Forces Radio-TV Branch, is the narrator. Capt. M. H. Casson, chief of Radio-TV of the First Army, is handling distribution of the film in the New York area.

SDG SEEKS PAY SCALE BASED ON FOOTAGE

Hollywood, April 18.

Radically different method of payment for directors is sought in upcoming negotiations with Alliance of Television Film Producers, as Screen Directors Guild seeks establishment of minimums based on length of video product, from the less-than-a-minute blurb to hour-long shows. SDG will present plan of fees based upon time segment when talks begin.

Fees would be based on length insofar as minimums are concerned, with a rate spread from the less-than-a-minute blurbs to the hour-long productions. Minimum scale for a half-hour telepic now is $420, but an uppance to $600 is sought in negotiations which are pending.

SDG exec director Joe Youngerman said the situation is replete with ramifications, that a careful study of all aspects will be made before precise figures are submitted to the vidpix producers for set fees. However, he added, he felt generally that the fees based on time constituted a fair premise for directorial salaries.

Official 'Robin' Release Brings Beef From Lippert

Hollywood, April 15.

Announcement by Official Films that it had set a deal to release a vidfilm series tagged "Tales of Robin Hood," produced by Hal Roach, Jr., drew immediate protest from Robert L. Lippert, who is theatrically releasing a Roach film of same title. Lippert beefed that both film and video versions co-star Robert Clark and Mary Hatcher, and were directed by James Tinling.

Official also announced it will handle the "Joe E. Brown Show" and "Female of the Species," all being made in Hollywood. "Female" will feature original dramatic stories, each with a different cast. Joan Harrison, who'll produce, with Roach, Jr., as exec producer, will also narrate each pic.

Vidpix Chatter

Hollywood

Vet character thesp, Emory Parnell and son, James, signed to "The McGurk Way," Jerry Fairbanks vidpic in which Ward Bond is already set...Jim Hawthorne planning series of 15-min. vidpix following lapse of pact with CBS-TV...John Doucet, Myron Healey, Steve Pendleton, Tom London, Kim Walker, Richard Eyer, Russ Scott cast in "Outlaw's Return" and "Huntin' for Trouble," Roy Rogers vidpix shooting at the Goldwyn studio and Iverson's ranch, with Jack Lacey producing, Robert Walker directing...Adrian Weiss Productions casting series of 13 half-hour telepix, "Craig Kennedy, Criminologist," starring Donald Woods, and rolling April 18 at KTTV studios...Hour Glass Productions plans locationing in Denver, Nebraska, Idaho and Washington in upcoming months... Marjorie Weaver set for role in Gross-Krasne vidpix series, "Big Town," at General Service studios ...Bob Berger, Maurice Levy and Gene Lester whipped up video package of 13 pilot pix plus names to appear in live portion of show being offered nets. Personalities to be on "Critics Theatre" include Preston Foster, James Gleason, Buddy Ebsen, Walter Woolf King, Hank McCune, Regis Toomey, Richard Travis...Leo Rosencrans of Jerry Fairbanks Productions aired to Cincinnati on biz...Screen Gems, Columbia's telepix subsidiary shoots "Government Is Your Business," for the Christophers, at Columbia ranch beginning April 16. David Dortort and Cyril Hume penned teleplay from book by Father Keller, and Jules Bricken produces and directs...

TV Films in Production

as of Friday, April 11

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Lew Landers

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Derby Foods shooting.
Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studio
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
"REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp. resumes April 25.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
"PERRY MASON" series of half hour mystery telepix will begin shooting April 25.
Producer: Richard Dorso
Half hour series of adult drama films for "CROWN THEATRE" resume shooting April 25.
Producer: Richard Dorso
Producer: Richard Dorso, Bernard Girard, John Nasht.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnez set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
668 N. Robertson Blvd.: Hollywood
Now shooting "TERRY AND THE PIRATES" half-hour adventure telepix.
Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting mid-April.
Directors: Derwin Abbe, Arnold Wester

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producers: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour videoaters begins shooting April 22, Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting April 25.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting April 25.
Producer-director: Bernard Girard
"TRAUMA" series begins shooting May 1. Half hour dramas.
Producers: Bernard Girard, Richard Dorso
Executive Producer: Basil Grillo

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of half-hour dramas featuring Irene Dunne as femcee resumes shooting mid-April.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Republic Studios, North Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

MARTED PRODUCTIONS
Swanstrom Studios: Hollywood
"THE HOT STOVE LEAGUE," Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week.
Producer: Marty Martyn, Ted Kneeland
Writer: Robert Todd

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting "MYSTERY THEATRE" series of half-hour comedy telepix.
Producer: Tom McKnight
Director: Abby Berlin.

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten outer telepix, Vidpix are half-hour each, Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SIDNEY R. ROSS PRODS.
California Studios: Hollywood
Series of 39 "TOM KEENE" half hour Western telepix began shooting April 9. "War Drums," "Double Noose," "The Gunslinger" first 3 in series.
Cast: Tom Keene, Frank Yaconelli, Sherry Moreland, Mary Ellen Kay, Betty Ball, Jonathan Hale, Nick Moro, Lee Roberts, Don Harvey, Ted Mapes, Leonard Penn, Lee Phelps.
Executive producer: Robert G. Vignola
Production supervisor: John E. Pommer
Assistant producer: Jack Rosenthal
Director: Derwin Abbe
Assistant director: Mark Evans

SCREEN GEMS
Columbia Studios: Hollywood
(Shooting at Columbia Ranch)
"GOVERNMENT IS YOUR BUSINESS" begins shooting April 15 for The Christophers, Catholic Study Group. Film has 5-day sked.
"CROSSROADS, U. S. A." skedded for April 28 start. Brown Holmes scripted.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix now shooting.
Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepix resume shooting mid-May.
Producer: Hal Roach, Jr.: Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week April 25.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
655 N. Fairfax: Hollywood
"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix begin shooting April 18 to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
5255 Clinton St., Hollywood
Five in "UNEXPECTED" series of half-hour telepix shoot in April.
Two "CISCO KID" half-hour telepix scheduled for April shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

TV'S UNWARRANTED 'CRY HAVOC'

The Network Radio Story

The CBS vs. Procter & Gamble maneuvering of the past few weeks over the fate next season of the three early-evening, quarter-hour network radio strips (Lowell Thomas, "Beulah" and Jack Smith shows) was won by the network—but at a price. So many contractual adjustments are involved in CBS's successful bid to retain the three-show parlay, that web execs are still in the process of finding out whether they've come out on top on the deal.

When the final rate adjustment score is tallied, CBS will have found it necessary to make a concession that will henceforth become policy on all nighttime cross-the-board programming on the network, with Columbia yielding to demands by P&G that the same discount structure as pertains to daytime strip programming also apply to nighttime shows.

On the program front, P&G is shaving the budget up to 35%, with the Tide-plugged Jack Smith show trimmed down from its current budget of $13,000 for the five-nights-a-week strip and saving effected on "Beulah" by playing back many of the old tapes.

(A new clause in CBS Radio contracts with affiliates protects the web in such matters of transcriptions.)

P&G's cutback on programming costs will be the norm for network radio next season, as further reflected in the $8,000 weekly lopoff on the Jack Benny renewal by Lucky Strike; the anticipated Chesterfield cancellation on Bob Hope; and the likelihood of Bing Crosby returning next season—but not for Chesterfield and not with the current high-budgeted accoutrements.

Indie Claims Web Monopoly on Rates, Talent; Asks ABC-UPT Merger Nix

Washington, April 15.

Merger of ABC and United Paramount Theatres should be denied because both companies are monopolistic and their consolidation would result in greater power to practice monopoly, the FCC was told at resumption of hearings yesterday (14) on the Paramount anti-trust and related issues.

Gordon Brown, owner of WSAY in Rochester, N. Y., who was given the right to testify at proceedings although his petition to intervene as a party in interest was denied, told the Commission that ABC is monopolistic in that it "dictates" card rates of independent stations when they attempt to sell national spot advertising to sponsors of ABC programs.

Brown, whose station was once an ABC affiliate, has fought for Congressional legislation to put the networks under FCC regulation. Under existing law, the FCC has jurisdiction only of stations owned by the webs.

Brown testified that Allis-Chalmers Co. once agreed to carry a Boston Symphony Orchestra program on his station, but that the ABC wanted to fix the hourly rates on which it would share proceeds.

He explained that ABC is able to influence his station's rates through its power to set rates for national advertising. He said ABC refused to feed him a program he sold to a national sponsor, even

(Continued on page 30)

Fun on Madison Ave.

Jack Van Volkenburg, president of the CBS-TV Network, is sporting a "Hathaway" over his left eye these days because of some minor surgery. He's been taking a terrific beating from his colleagues, who accuse him of taking that CBS eyeball TV trademark too seriously.

CBS President Frank Stanton calls him the "only traveling test pattern in television."

RCA, Ford to Set '52-53 TV Plans; Day-Pinza Windup

Two major sponsorship decisions are due off the J. Walter Thompson agency griddle later this week, with huddles to decide the 1952-53 TV season programming plans for both RCA and Ford Motor Co.

In neither case will there be cutbacks; in fact, Ford is planning to hike its appropriations and expand with an additional half-hour. Although Ford is dropping the Thursday night NBC-TV James

(Continued on page 42)

FIGURES BELIE DOWNBEAT MOOD

By GEORGE ROSEN

In recent weeks there has been a downbeat TV journalistic spree, in some cases almost bordering on hysteria, that has had a damaging effect on network-agency-client relations.

The "Cry Havoc" spillover into printer's ink, predicated on some sporadic cancellations and decision of a few clients to reappraise video's spiraling costs in relation to their all-media budgets, is having some deleterious repercussions.

The networks and agencies are griping, and justifiably so. This is attributed chiefly to the fact that sponsors, alarmed over these downbeat stories, are becoming unduly apprehensive over TV's future sphere in the whole advertising economy. The networks and agencies feel the time has come to "set the record straight," arguing that a recital and listing of "self-confessions," trials and errors, when stacked up against TV's positive aspects, will demonstrate once and for all that TV has not only become an advertiser's "must," but will continue to transcend in importance and impact all other media.

It's conceded that talent costs, particularly where major personalities are concerned, are being priced out of reach of most advertisers. It's conceded, too, that network time costs are reaching such stratospheric heights, that only clients with multi-million dollar budgets can afford to play around with major weekly showcases without splitting the tab with other clients. It's equally recognized that the multiplicity of percentages whereby the talent agencies and the advertising agencies divide an increasing yearly melon off the top of the client's budget, poses a vexing problem that has yet to be solved.

The Positive Picture

But in the face of these economic hazards and the continuing groping of the networks to find fresh program-sales patterns to match all client bankrolls, the figures attending the TV ascendancy during the past year would tend to belie any impression that sponsors generally are running for cover and exiting the medium.

Tabulation of advertising expenditures for the top 25 spenders in the food, drug and toiletries categories (representing the greater bulk of radio-TV bankrollers), refutes in one fell swoop any downbeat arguments as to TV's loss of impact, and supports the findings of the American Assn. of Advertis-

(Continued on page 35)

Illinois Primary a 'Test Pattern' As Chi TV Gears for Big July Show

Chicago, April 15.

The Illinois primary election last week was used by two Chi joint AM-TV stations as a dress rehearsal for the November presidential balloting. Since the local tele stations were still pretty much in their infancy during the '48 elections, their coverage of this fall's voting is expected to be a true test of their maturity.

Aside from the inherent interest in the actual primary races, the voting gave the stations an opportunity to iron out some of the kinks involved in the video treatment of such a complex affair. The radio techniques have evolved over a period of years but the TV toppers admit they're still learning.

That's why at WGN-TV, for example, general manager Frank P. Schreiber ordered an all-out effort for the primary show. Starting in the early evening, WGN-TV clipped some of the regular shows for special bulletins and interviews and wound up the coverage with an hour telecast from midnight to 1 a.m. when all the major races were decided. All the shows were shot from the WGN news room with Spencer Allen at the mike.

Since it was impossible to get remote crews out for tele interviews with some of the major candidates who were downstate, an effective still pix device was used to supply visual values for the telephone chin sessions. For instance, the talks with William G. Stratton, winner of the Republican gubernatorial race, who was reached at his downstate residence, were backstopped by the screening of a series of news photos of his campaign. Of course, the can-

(Continued on page 42)

WTCN Fetches 325G

Minneapolis, April 15.

WTCN, ABC affiliate here owned by Mid-Continent Radio-Television, Inc., has been sold to a Twin Cities group headed by Robert Butler, of St. Paul, former ambassador to Australia and Cuba, subject to FCC approval. Price is reported at $325,000.

Mid-Continent recently merged its television adjunct with WCCO, the CBS-owned-and-operated radio outlet here.

Life Rides on Gulf Oil for Chi Politico Spread Via 'People'

Life magazine, forced out of its projected sponsorship of television coverage of the national political conventions, will get its licks in anyway, and at no cost. Mag has set a deal with Gulf Oil, bankroller of NBC-TV's "We, the People," to take over production of that show for 13 weeks starting May 9, during which time the program will concentrate on the Presidential elections.

Life had originally signed to sponsor convention coverage over the DuMont web. Time-Life, its parent company, had previously come out with an all-out endorsement of Gen. Dwight D. Eisenhower for Prez. As a result, leaders of both political parties, reportedly through fear that the Eisenhower tieup might lead to charges of editorializing or favoritism on the air, nixed the Life-DuMont tieup.

According to Gulf, Life was invited to produce "People" in order to "bring to the program their great journalistic background and resources" anent the conventions. Oil firm emphasized that Life will not be co-sponsoring the show but will act solely as program producer. It's planned for "People" to originate from Chicago during the two weeks when the conventions are in session there.

Edward Thompson, Life's managing editor, and Sidney James, his assistant, will personally supervise the show's production. Frank K. Telford, staffer at Young & Rubicam, which handles both the Gulf and Life accounts, will continue as TV director.

Pabst's 80G Tab On Ray-Rocky Go

Chicago, April 15.

International Boxing Club exec Truman Gibson ended speculation last week on how much the Pabst Brewing Co. is shelling out for the radio - TV rights to tomorrow night's middleweight championship bout between Ray Robinson and Rocky Graziano. The tab is $80,000, according to an official IBC announcement which ended daily press "reports" that the figure was a record-breaking $300,000.

It was also disclosed the TV blackout edict for Chicago, the site of the bout, was insisted upon by the two boxers as an attendance hypo. Robinson gets 30% and Graziano 24% of gross intake, including the TV coin.

Brewery outfit reports its been on the receiving end of a flock of beefs, because of the no-TV ruling for the Windy City.

No Takers, CBS Axes Pearce TVer

On the assumption that cable costs from Hollywood to N. Y. are too costly to sustain for a morning show during the summer, CBS-TV is dropping its Coast-originated Al Pearce package early in May, replacing it with its new audience participationer starring Lew Parker, "Big Store." Show will take over the 10.45 to 11:30 a.m. strip, following the Arthur Godfrey simulcast and "Bride and Groom."

Pearce show has been occupying that time period from the Coast since early this year and CBS reportedly hasn't receive a sponsor nibble on the package. Pearce is under contract to the web and network execs emphasized this week that he'll definitely be back on the air next fall. Exact plans won't be set, however, until the fall schedule starts falling into shape.

"Store" was created by Irving Mansfield and developed for CBS by exec producer Marlo Lewis.

Onward and Upward With TV

The following tabulation shows how the top 25 advertising spenders in the food, drug and toiletries categories allocated their '51 expenditures, and how TV emerged as the chief beneficiary of increased appropriations. (Figures were compiled by Drug Trade News.)

Total advertising expenditures 12 months 1951	Advertiser	Dollar change in expendt's 12 months 1950-1951	Magazines	Newspaper Sections	Network Radio	Network TV
$35,859,156	Procter & Gamble	+8,836,034	+2,356,637	— 331,679	— 198,216	+7,009,292
21,842,212	General Foods	+3,423,734	— 780,205	+ 238,485	— 636,713	+4,602,167
16,904,406	Colgate-Palmolive-Peet	+4,878,326	+ 466,294	— 41,065	+ 810,930	+3,642,167
13,617,873	Lever Bros.	+ 153,796	— 640,194	—1,133,453	— 210,503	+2,137,946
11,797,599	General Mills	— 881,786	+ 98,749	—1,013,685	—1,330,482	+1,363,632
11,483,042	American Tobacco	+1,804,126	— 306,683	+ 875,450	— 788,883	+2,024,242
11,203,298	Liggett & Myers	+2,362,502	+ 362,992	— 75,250	+ 119,765	+2,454,995
11,150,809	R. J. Reynolds	+2,270,493	+ 68,067	— 464,898	— 678,916	+3,346,240
10,081,062	Sterling Drug	— 610,957	— 429,637	+ 5,934	— 682,899	+ 495,645
9,268,747	Campbell Soup	— 24,570	+ 120,270	+ 111,730	— 678,640	+ 422,070
8,723,758	National Dairy Products	+2,434,504	+1,849,928	— 356,247	+ 181,452	+ 759,371
8,189,752	Miles Labs.	— 541,741	+ 95,748	+ 56,221	—1,043,330	+ 349,620
7,937,417	Amer. Home Products	+1,038,709	— 45,697	+ 83,294	+ 548,307	+ 452,805
7,612,366	P. Lorillard	+2,025,594	+ 216,683	— 601,650	+ 803,551	+1,607,010
7,487,136	Gillette Safety Razor	+1,060,792	— 95,220	+ 260,699	— 208,410	+1,103,723
7,060,988	Pillsbury Mills	+1,426,783	— 15,733	— 11,930	+1,087,511	+ 366,935
6,986,491	Swift & Co.	— 344,672	—1,002,399	— 235,471	+ 437,298	+ 455,900
6,691,108	Philip Morris	+ 815,770	+ 116,876	— 214,125	— 163,833	+1,076,852
6,359,955	Bristol Myers	+ 880,010	— 139,014	— 56,783	+ 512,407	+ 563,400
6,123,846	Kellogg	+2,929,076	— 714,283	+ 569,058	+1,250,616	+1,823,685
5,240,321	Quaker Oats	+ 493,696	+ 284,510	— 194,272	—1,368,944	+1,772,402
4,280,237	Armour	+1,297,405	— 100,218	+ 352,670	+ 792,668	+ 252,285
3,776,981	National Biscuit	+ 122,057	+ 148,984	— 142,107	— 228,485	+ 343,665
3,291,059	Johnson & Johnson	+ 267,428	+ 222,869	— 26,139	.....	+ 70,698
3,226,639	Coca-Cola	+ 424,311	— 159,758	+ 37,995	— 295,925	— 6,623

Strikeout for Stations On Recreating Games As WU Strike Continues

San Antonio, April 15.

With the local baseball season underway this week, radio stations throughout the state are being faced with a peculiar situation. With the Western Union operators on strike, there is no way to re-create games by wire. Local at home games can be aired but road games will have to be curtailed unless the stations have other ways for sending the play down to the studio.

During the past week telephone reports in some cases were used while others used female non-striking workers with a station engineer feeding the information while she tapped out the message on the key.

House Group Takes Montgomery Over Coals for 'Irresponsible Reporting'

Washington, April 15.

Robert Montgomery was given a rough time by the House Agriculture Committee last week, at a hearing called to take testimony from the actor and commentator regarding a series of broadcasts on his NBC news program on hoof and mouth disease in Mexico, and the U. S. program to wipe it out. Montgomery implied that the campaign, which has cost the Government $123,000,000, is a "boondoggle."

Chairman Harold D. Cooley (D., N. C.) charged Montgomery with "irresponsible reporting" after establishing that the actor made no effort to check his information. Montgomery insisted he was simply "asking questions" about Government operations on his programs, and that he had as much right to do that as the Committee had to question him.

Rep. W. R. Poage (D., Tex.) interpolated that Montgomery had a right "to be as irresponsible as you want to be." Cooley added that Montgomery's questions were like asking "have you stopped beating your wife?" "Not at all, not at all," Montgomery protested.

Scripts of the broadcasts showed that Montgomery was suggesting the possibility, by raising questions, that the contagious disease was "planted" to keep people at jobs, that the disease may have been wrongly diagnosed, or that the disease didn't exist.

Teenagers Impressed

Cool and poised, Montgomery went into a long dissertation on the importance of arousing the public interest in operations of the Government and of raising questions. His testimony, in addition to impressing teenagers who flocked to the hearing, won over Rep. August H. Andresen (R., Minn.), who told the actor he hoped his broadcast audience would be 75,000,000 instead of 20,000,000.

Following the actor's testimony, a series of experts from the Dept.

(Continued on page 42)

TV Viewing In Sharp U.S. Drop

Television viewing dipped to what was probably a new low for the industry, according to the Trendex top 10 rated shows for the first week in April. While this may be attributed to an early start of the traditional seasonal slump, it's generally conceded in the trade that the dropoff in viewing is only temporary, caused by the fact that many persons were busy with their Easter shopping.

While CBS-TV's "I Love Lucy" copped first place in the Trendex list with a hefty 50.4, most of the other Top 10 winners fell far below their usual average. There's a spread between second and third place, for example, of 12.8 points. In addition, the last three shows fell below the 32 marker, whereas they usually wind up far ahead of that. With Frank Fay subbing for the vacationing Milton Berle on "Texaco Star Theatre," incidentally, the NBC-TV show fell to ninth place.

Following is the Trendex top 10, representing "program popularity" in 10 multi-station markets:

I Love Lucy (CBS)	50.4
Talent Scouts (CBS)	49.3
Godfrey & Friends (CBS)	36.5
Groucho Marx (NBC)	33.7
Red Skelton (NBC)	32.9
Show of Shows (NBC)	32.4
Comedy Hour (NBC) (Abbott & Costello)	32.4
My Friend Irma (CBS)	31.5
Texaco Theatre (NBC)	31.3
Strike It Rich (CBS)	29.9

Jackson Exec Producer On Y&R Drama Shows

Felix Jackson, now exec producer for Young & Rubicam on CBS-TV's "Schlitz Playhouse of Stars," has been upped to the post of exec producer for all the agency's TV dramatic shows.

Jackson remains with the Schlitz program until the account moves over to Lennen & Mitchell after the May 23 broadcast. He'll then assume his new position.

Howard's AM-TV 'Boy'

Cy Howard is in N. Y., to put together his package for "That's My Boy," which CBS will audition for both radio and TV. Eddie Mayehoff has been set for the father role and Howard will audition comics for the part played by Jerry Lewis in the picture.

After preparing the first script, Howard takes off for three-month junket in Europe. He plans to leave in about a month for a combined business-vacation trip. While abroad, he'll polish a play on which he's now working, titled "Prime of Life."

Bob Neal Relinquishes WERE Managership To Gab on TV for Indians

Cleveland, April 15.

Bob Neal has been signed for the TV play-by-play of the Cleveland Indians' home games over WXEL for a two-year period. Assisting him will be Nicholas "Red" Jones, former American League umpire.

Neal's appointment by Pfeiffer Brewing Co., of Detroit, sponsors of the ball games, was followed by Neal's resignation as general manager of WERE. His resignation follows by one week the resignation of another general manager in Cleveland, John McCormick of NBC.

Still in doubt is Neal's handling of the football games of the Cleveland Browns over WERE. Sponsors of the gridiron tilts have been Brewing Corp. of America, and with the suds house having an option for this year, there is much question whether Neal will be permitted to mix brews.

Until Neal's selection was announced, it was believed that Tom Manning, veteran NBC sportscaster, had the inside track.

Besides Cleveland coverage, Pfeiffer said telecasts will include the opening game in Chicago, and home game coverage for WSPD-TV, WTVN and propably Dayton. It's believed the Detroit games in Cleveland will also be sent to Detroit.

Rorke Exits Chi JWT

Chicago, April 15.

Hal Rorke, radio-TV director of the J. Walter Thompson office here, has sent up his resignation to take effect around July 1. Rorke is checking out because of his and Mrs. Rorke's desire to again make their home on the Coast. No replacement has been set at the agency.

Rorke has been stationed here with JWT as radio-TV topper for the past seven years.

Paley in Home Stretch

CBS board chairman William S. Paley is in the process of putting the finishing touches to a four-volume report on metals procurement for the Government, which is scheduled for early publication.

Once the book is delivered to his D. C. superiors, Paley's Government hitch comes to an end and he returns fulltime to his CBS stand in N. Y.

NBC Near Pact On Skelton Exclusive For Radio, Video

It looks like NBC will get it all —radio and television—when contracts are signed with Red Skelton within the next 10 days. Discussions that have been progressing for the last two months are nearing a successful conclusion and, according to reports, Freeman Keyes, head of the Russel Seeds agency and owner of the Skelton package, will "get what he wants."

For the past few days negotiations have been continued in Chicago with A. H. Halverstadt of Procter & Gamble, Joseph McConnell, NBC prexy, and Keyes, and they next move to Cincinnati for windup talks with P & G.

What Keyes is demanding is the 7 p.m. time in N. Y. for the Skelton television show so that he can also control the half-hour following for a new client he will acquire. Currently Skelton is seen in N. Y. at 10 p.m. and the contiguous half-hour would not be acceptable to the new sponsor because of its lateness. Also said to be part of Keyes' demands is another night time hour on NBC-TV for still another client Keyes is romancing.

For all these concessions, NBC can have Skelton exclusively for radio and television for a long term of years.

'Cameo' Fades, Regent Switching to 'Today'

NBC-TV's "Cameo Theatre" is scheduled to leave the air within the next few weeks, with Regent cigarets, now bankrolling the show alternate Sunday nights, shifting its ad coin over to the web's early-bird "Today" show. With the ciggie firm picking up three five-minute segments of "Today" each week, the morning show is now 20% sold out.

"Cameo," aired Sunday nights at 10:30, was formerly bankrolled alternate Sundays by Hazel Bishop. Cosmetic firm dropped the show to pick up the Wednesday night at 10 slot on NBC for "Your Prize Story." Web has been unable to replace Hazel Bishop, so set the deal with Regents to transfer to "Today." It's expected the network will return the Sunday night time to local stations, until next fall at least.

Report From Mrs. Daytime Dialer

Forest Hills, N. Y.

When Mr. Horace M. Schwerin and the other gentlemen of the Chicago Penetration Study, etc., who contributed their efforts to the Colgate profile of me (VARIETY, April 2), hear about my research efforts, I have no doubt that they will drop in to my average, mortgaged home to thank me.

When they arrive they'll find their representative, an average market analyst, chained to the radiator in the small upstairs bedroom which was formerly occupied by my eight-year-old son. They may want to claim this young man and take him back with them, but not a bit of it. Fellows, I'm not quite finished with my profile of him.

The Colgate profile described me as a sigh school graduate, between 30-34 years of age, and married to a factory worker with whom I never discuss world affairs, but whose health and job progress concern me. My health is good, they continue. I buy four dresses a year, wear little makeup, and I'm not very sophisticated. This is inaccurate, but I think it's awfully sweet.

At first, my husband felt that I was taking a dim view of Colgate's zealous efforts to determine my personality and habits as a key to slanting daytime programs at me.

How, I reasoned logically, could I hope to satisfactorily answer the probing questions of these earnest research experts in the future, if I made no effort to understand their point of view?

Equipped with the knowledge gleaned from reading one book a year (a light romance with a happy ending), my local newspaper and a garden magazine, I began my research.

My three intimate women friends (average age, 30.6), whose homes are also mortgaged, and who have an average of 2.5 children, heartily agreed that my enthusiastic interest was commendable.

Mr. Average Analyst

Here are my findings on the personality and habits of the Average Market Research Analyst:

The young man, whom I shall call Horace, is 5 feet seven inches tall, weighs 155 pounds, is in good health, slightly bald (he insists that he always had a high forehead),

(Continued on page 34)

3 FCC Commissioners Due for Grilling At 22d Ohio State Institute Confab

Columbus, April 15.

The coming weekend ought to be a hot time for three-sevenths of the Federal Communications Comsion. With the TV freeze lifted, three members of the Commission will be at the annual Institute for Education by Radio-Television here and should be fair game for the 800 to 1,000 educators and broadcasters gathered for the 22nd meeting of the Institute, which is held under Ohio State U. sponsorship.

Chairman Paul A. Walker, and Commissioners Edward M. Webster and Frieda Hennock, have signified their intentions to be present and participate in the sessions.

The Institute is scheduled to take up the hot topic of TV allocations at a general session Friday night (18), discussing "What the Educational Administrator Expects from Television." Ralph Steetle, executive director of the Joint Committee on Educational television, will get to the heart of the matter in the first speech, titled "Implications for Education of the FCC Allocations Report."

University Status

Other speakers on the panel, to be chaired by David D. Henry, president of Wayne U., will be Charles E. Friley, president of Iowa State U., speaking on "What a University Can Do with Television"; William B. Levinson, assistant superintendent of Cleveland schools, talking on "What Community Educational Organizations Can Do with TV"; and Frederick W. Hoeing, consultant to the director of Educational TV Programs Institute, American Council on Education, on "The Need for Cooperation in Achieving Educational TV."

All three FCC commissioners are expected to be in the audience and can hardly be expected to avoid the discussion. Foremost in pushing the demands of educators for TV channels has been Miss Hennock, who will be attending her third Institute confabs.

Institute will open Thursday (17) with a general session on the improvement of television programming. Dallas Smythe, research

(Continued on page 42)

Perles' New Status

Arthur Perles, who has been involved in merchandising CBS programming properties since exiting the network's publicity department as assistant director three years ago, is moving into a new and wider sphere operation at the web.

Henceforth Perles will become a key aide to CBS-TV public relations chieftain Dave Jacobsen supervising all merchandising, exploitation activities.

Special Slanted Airers Catch Audience, Negro Survey of WWRL Proves

Ability of specialized programs to latch on to the audiences at which they are aimed is pointed up in a special study made by The Pulse, of listening among Negro families in New York. Report, covering 500 families, shows that at most times of the day when Negro-slanted airers are skedded WWRL has a larger Negro audience than any other program, whether carried by network outlets or indies in the Gotham area.

For example, Doc Wheeler's "Morning Spirituals" has a 4.0 rating among Negro families, outpulling all other stanzas from 9:30-10 a. m. WLIB's Negro-slanted shows, "Gospel Train" and Ruth Ellington James, fololwed with a 3.6 and 3.4, respectively. At 10 a. m., WCBS' Arthur Godfrey took the lead with a 7.8, followed by Martin Block on WNEW with 4.8. However, Wheeler, with a 4.0, led WJZ's "My True Story," 3.6, WLIB's "Uptown Coffee Club," 2.0, and all other Gotham outlets.

For most quarter hours measured, WWRL had more Negro listeners than any other station in the area. At other times it was outpointed by only one or two other airers. There was only one quarter-hour, at 9:15 a. m., when it was outdistanced among Negro dialers by four other outlets.

Indie's Negro programming includes songs by Billy Eckstine at 9:15 a. m., Wheeler's spirituals at 9:30-11 a. m., Fred Barr's spirituals at 2-3 p. m., Tommy Smalls' "Dr. Jive" at 3-5:30 p. m., Wheeler's spirituals at 11 p. m. to midnight and Jocko Maxwell's sports roundup Saturdays at 10:15 p. m. Outlet will shortly expand its Negro shows with a midnight-to-1 a. m. disk jockey strip.

P&G, STANDARD BRANDS EXIT MOORE TV SHOW

Daytime Garry Moore show, one of the top earners for CBS-TV, took it on the chin from two major bankrollers this week, when Procter & Gamble and Standard Brands both decided to check off at the end of their current cycles.

P&G's bowout represented the biggest blow for CBS, since the soap outfit sponsored an entire 15-minute segment of the show cross-the-board. Last show for P&G is May 5. S-B is dropping its quarter-hour segment on Mondays, Wednesdays and Fridays after the April 25 broadcast. Web has not yet found replacements for the two sponsors.

Moore show, aired from 1:30 to 2:30 p.m., had been bringing in $6,000,000 in annual billings to CBS on an SRO basis. In addition to the two new sustaining spots, the show is also open Monday, Tuesday and Wednesday in the 1:30 to 1:45 segment.

Wick Crider to K&E

After several months of auditioning a flock of prospective candidates, Kenyon & Eckhardt agency has named Wick Crider as veepee in charge of radio and television.

He moves over from BBD&O, where he has been a radio-TV v.p. Crider joined BBD&O six years ago. Prior to that he was publicity head for J. Walter Thompson.

Webs' 'Also Ran' Status at OSU

Columbus, April 15.

Organizations and independent producers took most of the awards from the 16th American Exhibition of Educational Radio and TV Programs sponsored by Ohio State U.'s Institute for Education by Radio-Television. Networks were pretty well out of the picture, only getting credit in most cases for broadcasting or telecasting the program.

The awards were announced here yesterday (14) by Dr. I. Keith Tyler, Institute director. The Institute convenes at the Deshler-Wallick Hotel here on Thursday evening (17).

The Canadian Broadcasting Corp. took a lion's share of the network radio awards with two firsts and four honorable mentions. Only NBC was mentioned in this section as having broadcast "Arise and Go Thy Way." The first award for this special onetime broadcast was given to the National Society for Crippled Children and Adults.

NBC-TV copped the only television award going directly to a network, winning a first in the Cultural Class for "Zoo Parade."

U. S. TV networks were mentioned in four other citations, but were not the direct recipients of awards.

This marks the first year the Ex-

(Continued on page 35)

Oppenheim Upped

Charles J. Oppenheim has been upped to the newly-created post of administrative manager of advertising and sales promotion for CBS Radio, in which he'll report directly to ad-sales promotion chief George Bristol.

Oppenheim was formerly program promotion chief for the web. He'll continue to supervise CBS' program and trade promotions.

CAN SPONSORS AFFORD THAW?

CBS' Un-Freeze Chi Squeeze

CBS-TV may be squeezed out of an o.&o. position in the second largest market in the U.S., Chicago, by the final allocations plan adopted by the FCC in lifting the freeze. Schedule provides only one new very-high frequency station for Chi, and that's to be reserved for non-commercial, educational use only. As a result, unless CBS succeeds in its proposal to buy Chi's WKBK, it will have no station in Chi to call its own.

Consummation of the WBKB deal is dependent on FCC approval of the United Paramount Theatres-ABC merger, with CBS willing to pay $6,000,000 for the station. WBKB is now owned by UTP, but ABC owns WENR-TV in Chi. Under the five-stations-to-a-single-owner edict, the merged company would be forced to sell one outlet and that's how CBS hopes to break into Chi.

FCC has allocated five ultra-high frequency outlets to Chi but, with the anticipated difficulties in gaining a UHF audience from the start, CBS has its sights trained only on WBKB.

Set-Aside for Schools Hailed as TV Standard Raiser, Cultural Force Aid

Washington, April 15.

Reservation of channels by the FCC for 242 non-commercial TV stations, including 80 in the VHF band, was welcomed by educators yesterday as a significant move toward raising the standards of TV programming and making television a potent cultural force.

Arthur S. Adams, prexy of the American Council of Education, expressed confidence that "actual construction and operation of educational stations will begin promptly in many communities." He said he hoped the groundwork for these stations can be laid at the Educational Television Programs Institute starting next Monday (20) at Pennsylvania State College.

It is now up to the educational institutions, Adams said, to justify "in concrete terms" the set-aside of the channels. "These channels," he asserted, "must be used immediately, guarded and guided on every level for the cultural and educational benefits of the entire nation. To allow these valuable channels to lie fallow would mean they would inevitably be lost educational institutions."

Higher Program Quality

Dr. Edgar Fuller, chairman of the Joint Committee on Educational Television, which mobilized the educators in support of the set-aside, said that in allocating channels for education, the Commission "arrived at an epochal decision that is truly in the public interest."

Fuller said he had no doubt that educational stations "will be constructed and operated, or that the American people will enjoy a higher quality of television as a result."

Ralph Steetle, executive director of JCET, said the FCC "deserves

(Continued on page 38)

Mfrs. Ready For UHF Conversion

Television setowners hoping to receive new ultra-high frequency pictures on their present sets will be socked with charges of at least $25 or $30 for the necessary converter and also with the cost of putting up a separate new antenna. Majority of the major manufacturers, however, having anticipated the freeze-lifting, are either already in production on the necessary new equipment or will have it ready for the market by the time the first UHF station takes the air.

According to industry engineers, it's possible to convert sets to receive UHF signals either via an external attachment or an internal strip. External converter is applicable to those sets built with switch-type tuning and will sell at an estimated $35. Internal strips are for the continuous, or turret tuning sets, which have been incorporated into most 1952 models. Strips will cost setowners approximately $10 or $12, and a separate one will be necessary to bring in each UHF channel.

Fact that present setowners will

(Continued on page 45)

No Stations This Year

Washington, April 15.

How many TV stations will be on the air this year, now that the freeze is lifted? Former FCC Chairman Wayne Coy said in a speech in Indiana two months ago he could not see "more than 10 to 20."

Glen McDaniel, prexy of the Radio-TV Manufacturers Assn., said in January it seemed doubtful that "more than a handful" could be completed. E. T. Morris, Jr., director of Electronics Division, National Production Authority, estimated last November there will be "very few, if any," new stations in operation this year.

Under lift-freeze procedure, FCC begins processing applications July 1. First permit could be issued by July 15. Time usually required to build a station is 9-12 months.

VARIETY's prediction: no new stations on air this year.

Johnson to Bat For More FCC Funds In TV Processing

Washington, April 15.

Sen. Edwin C. Johnson, chairman of the Senate Commerce Committee, will go to bat with Congress to assure the Federal Communications Commission the necessary additional personnel to translate the lifting of the TV freeze into action.

The Senator told Variety last week he believes the staff of the Commission should be expanded by at least 20 teams, consisting of an examiner, lawyer, engineer, economist and secretarial personnel, to conduct the hearings which will be required on most TV applicants.

This would require an estimated appropriation of about $1,000,000 more than was allowed the Commission by the House in the appropriations for the agency for the fiscal year which begins next July 1. The House gave the Commission only $50,000 for additional TV operations.

Sen. Johnson recently testified before the Senate Appropriations Committee when it heard testimony on the FCC budget. He made a strong appeal in behalf of the Commission, pointing out that the agency would have around 1,000 TV applications to process within a few months after the lifting of the freeze. Unless the Commission is reinforced by an adequate staff to handle this workload, he warned, the people in the TV-less cities of the country will wait years for stations.

Johnson said that if the Appropriations Committee refuses to recommend adequate appropriations for the FCC, he will make a per-

(Continued on page 38)

TOP AGENCY EXECS ARE NOT SO SURE

Whether national advertisers, already squirming under television's skyrocketing costs, will be able to afford sponsoring shows on a true, nationwide basis is the primary problem confronting the industry in the wake of the FCC's final lifting of the freeze.

Sponsors to date have been confined to the 63 available markets granted TV stations prior to the freeze, but can now look forward to eventual outlets in more than 1,200 communities. Thus, any bankroller seeking the same circulation he now enjoys via radio or magazines can look automatically for a tremendous boost in time costs. By the same token, however, the added circulation which will be effected by TV's entry into new cities across the country will bring the cost-per-thousand down to a new low. Whether any sponsor can foot the bill in so many markets despite the lower per capita cost is the big question.

Top agency execs, while generally agreed that there can be no pat answer at this time, predicted nonetheless that all but a few of their clients will be forced to give up their present multiple programming operations. Costs, they claimed, will restrict advertisers to only one program per week, or even to a single participation in one show. Network execs, on the other hand, are more optimistic. They pointed out that the chief argument put forth heretofore by TV's detractors was the industry's lack of national coverage. Now that TV is to get that nationwide circulation, they predicted the medium will be worth so much more than competing ad forms that sponsors will channel most of their budgets into video.

Depends on Circulation

Both the nets and agencies predicted that the ultimate answer will depend on how fast set circulation grows in the new TV areas. Agency execs said the isolated areas opening up, which are outside the fringe reception areas of established video markets, will undoubtedly echo the situation in those markets which launched TV prior to two years ago. Station operators will attempt to set their card rates on a comparable level with established markets, even though the set circulation might not warrant those rates. Thus, a sponsor seeking to buy time on those stations will be paying for circulation not yet developed. On that basis, agencies predicted the networks will encounter considerable difficulty in selling time on ultra-high frequency stations at the outset.

Ad men are looking forward to the opening of new stations in present single-station markets. Some execs said that new competition in the single-station areas will force card rates down to an equitable level. Others, however,

(Continued on page 38)

Hot Freeze Copy

Washington, April 15.

Never in its 18-year history had the FCC attracted so many press and radio guys and gals as it did last Friday (11) when it handed out the advance release on the lifting of the TV freeze. Seemed like the whole Washington press corps was there. Commission news room had two lines of reporters, one serviced by George Gillingham, FCC press chief, who gave out bulky 600-page reports and the other by Sally Lindo, Gillingham's aide, who handed out summary stories with allocation table. All reporters had to be identified.

Advance release (for Monday) was departure in Commission policy on issuance of decisions and was put over by Gillingham with backing of press and radio, which wanted time to study report and allocations for local angles.

Taft Victory (With FCC Nod to Jones) Could Upset Entire Allocation Plan

Washington, April 15.

While the FCC has finally lifted its long-standing freeze on television station construction, it's generally believed here that the industry will be chained to its status quo position until at least after the upcoming Presidential elections. Entry of a new administration might completely disarrange the progress to date, particularly if the Republicans get into the White House.

Furnishing the principal basis for conjecture is what might happen if Sen. Robert A. Taft is elected President. It's believed possible that, if Taft gets in, one of his earliest moves would be to name Commissioner Robert Jones, a fellow-Ohioan and Republican, as FCC chairman. And in view of the Jones dissent on the entire allocations plan as finally adopted by the Commission, it's indicated he would revise the entire structure should he gain control of the government agency.

Principal effect of the unfreezing otherwise is to make it possible for practically every section of the nation to have TV if it can support stations. Channel space is provided for 2,053 stations as compared to the 108 stations now in operation. Assignments are made to 1,291 cities and towns, many obviously too small to provide a paying audience. But the channels are there for the asking, provided the applicants are qualified.

The new TV era, which was launched Monday (14), the official release date of the Commission's "Sixth Report and Order" lifting the freeze, ushers into commercial use a vast region of the radio spectrum—the ultra high frequencies—which makes it possible to provide room for some 1,500 stations.

(Continued on page 38)

L-F Day

Washington, April 15.

Yesterday (Mon.) was L-F day (lifting of freeze) at the FCC and there was real evidence of it. Within two hours after agency opened for business, requests were serviced for 1,000 new application forms required for filing for stations.

Every radio law firm in town was represented in the lineup at the Commission secretary's office.

CBS' 'Here's How' Clinics to Brief Stations on Video

In a move apparently designed to get its non-television affiliates into TV as soon as possible, now that the FCC freeze has been lifted, CBS has invited all its radio and TV affiliates to a special clinic on TV station operations. Clinic is scheduled for the Hotel Waldorf-Astoria, N. Y., May 1-2.

Top CBS brass, headed by prexy Frank Stanton, will inform the affiliates on various phases of video operation, from the point of view of both those planning to enter the medium for the first time and those already in. They'll discuss such points as how to apply for station licenses, construction costs, equipment requirements, as well as revenue expectations, programming, sales, research, promotion and publicity. Meet will be supervised by CBS-TV prez J. L. Van Volkenburg.

Operators of some CBS video affiliates will also be on the lecture stand, including Walter Damm, of WTMJ-TV, Milwaukee; Dick Burrell, of WBNS-TV, Columbus, and Glen Marshall, WMBR-TV, Jacksonville. Other CBS execs slated to speak, besides Stanton and Van Volkenburg, include Fred M. Thrower, Hubbell Robinson, Jr., Oscar Katz, John Cowden, Sig Mickleson, Dave Jacobson, Bill Lodge and A. B. Chamberlain.

BECKER, KEY STAFFER WITH FCC, RESIGNS

Washington, April 15.

The FCC lost another key staff member last week, aggravating its already serious personnel problem, when Harry Becker, chief of the administrative law branch of the general counsel's office, resigned to enter private radio and TV practice.

Becker, brother of Samuel Becker, New York lawyer who served as counsel for Newbold Morris, deposed government corruption prober, is a veteran of 10 years with the Commission. For a period of four years he represented the agency in Chicago as regional attorney. As FCC counsel, he tried the clear channel and daytime skywave cases. More recently, he directed investigations of illegal TV transmitters.

Becker's wife is the former Trudie Simmons, a nitery dancer.

McLeod Nixes TV

Hollywood, April 15.

Norman McLeod, long one of Hollywood's top film directors, has decided to stay with pictures and let television go for some later time. After agreeing to direct Joan Davis in a pilot kine for NBC he withdrew because of disagreement with the type of comedy called for in the script.

Phil Rapp may take over the controls.

WNYC's 300G Bid For TV Station

Washington, April 15.

Disqualified from filing for an educational TV channel because it is not associated with an educational institution, WNYC, New York City's municipal outlet, will file immediately for UHF commercial channel 31, one of the two UHF channels assigned to the N. Y. area. Other one is Channel 25, reserved for non-commercial, educational use.

Seymour N. Siegel, director of N. Y.'s Municipal Broadcasting System, said the city plans to operate on a non-commercial basis, in a similar manner to that of WNYC. Although the station will be commercial, Siegel said its facilities would be made available to schools for adult education, etc. Program plans include complete coverage of United Nations sessions, city government activities, special shows for consumers, public health tieins with medical socie-

(Continued on page 45)

DALY VICE DENNY ON TV 'TOWN MEETING'

George V. Denny, Jr. is being replaced by John Daly as moderator on the tele edition of "America's Town Meeting of the Air," beamed Sundays on ABC-TV. Daly, a freelance announcer-gabber, takes over April 27.

Some months back Denny was involved in a dispute on policies with Town Hall, the outfit which packages the "Town Meeting" programs. At that time the functions of handling broadcast activities and other aspects of the Town Hall were separated, and later Denny left the radio show, which is aired on ABC Tuesday nights.

Quincy Howe has been moderating the AM edition in recent weeks.

Television Followup Comment

Anyone interested in getting a reasonably good perspective on Merle Miller's "The Judges and the Judged" could not obtain it from looking in on "The Author Meets the Critics" on DuMont last Thursday (10). Tome was published day before under the auspices of the American Civil Liberties Union as a probing into the newsletter, Counterattack, and its followup book, "Red Channels," which lists 151 actors and others allegedly supporting Communist causes or having such leanings.

Instead of dissecting the book, which is the stated aim of the program, the panel engaged largely in personalities and name-calling. In the versus niche was Counterattack exec Theodore C. Kirkpatrick, and lined up for "Judges" were author Merle Miller, and N. Y. Herald Tribune radio-TV pundit, John Crosby, with Faye Emerson as moderator. As to Miss Emerson, she got a bit heated when Kirkpatrick scored Crosby. She elected to call protagonist Crosby "John" and referred to the book's antagonist as "Mr. Kirkpatrick." This seemed to indicate where her own sympathies reside but it did not help in a discussion of the book itself.

In light of the name-calling, it was Miller who injected the most potent arguments into the vociferous debating. In his initial statement, he pointed out that his book was not meant to be an "editorial" but was a report on how a handful of men and women have literally taken over the entire radio-TV industry. He claimed that this "miniscule minority" has ended the careers of a number of actors. Crosby, for his part, charged the networks and agencies who have given in to the Red Channels listings as being "men of goodwill and small courage."

Kirkpatrick claimed that he and his partners entered into their "Red Channels" work because, as one-time FBI agents, they were "amazed" at the Commie influence in unions, Government and the entertainment field. He volunteered that "Channels" is neither anti-Semitic, anti-Negro nor anti-union and averred that it is actually nothing more than a bibliography. Miller, in turn, charged Kirkpatrick and his colleagues with having taken the law into their own hands and of having been completely indifferent to the careers of the people involved.

If "Author Meets Critics" is as forthright as it pretends to be, some peculiarity attaches to the fact that only two persons (Gypsy Rose Lee and Ireene Wicker) of the 151 listed in "Channels" were named in the melee. (A couple of others were dragged in obliquely.) It was obvious they were skirting that subject, but that's what this whole controversy is about. Miller seemed to get closest to the business at hand when he declared that Kirkpatrick is by way of being arbiter of who gets spotted on TV. Some of the audience appeared to be rigged in Kirkpatrick's favor, although studio tickets are supposed to be distributed equitably.

Gian-Carlo Menotti's "Amahl and the Night Visitors," first opera written expressly for video, and premiered by NBC for Hallmark last Christmas, had a repeat performance Easter Sunday (13), for as rewarding and engaging a reprise as a TV viewer could wish. Same cast appeared as in the original production, with 12-year-old Chet Allen holding the spotlight for his virtuoso singing and acting job as Amahl, and Rosemary Kuhlmann repeating a distinguished vocal and thespic assignment as the mother.

In fact, Menotti as director picked excellent voices and good actors for all his roles, so that they did justice to his unusual music-fable. Only flaw in Sunday's production was the lighting, which left much to be desired. It may have been an attempt at realism (night) or mood (religious), but too much of the show was done in semi-darkness.

Yet this couldn't hurt the deep appeal of this simple story of love and faith, with its combination of attractive libretto and rich, traditionally melodic score. There is much in the score to be singled out —the march of the kings into the hut; the quartet of three kings and woman; discussing the child; song of the peasants bearing presents; the peasant dance; the mother's song of gold, and the goodbye duet between mother and son. It is a beautiful production, in TV's finest tradition.

The 50-minute opera proceeded uninterruptedly, with Sarah Churchill giving the Hallmark commercials before and after. She also introduced composer-stager Menotti at the start, for a few well-chosen words.

Judging from Ezio Pinza's initial show from Hollywood last Friday night (11), NBC-TV might finally have found its long-sought format to project successfully the unique talents of the Ex-Metopera basso. And, if the progress indicated on this one carries through, much of the credit will go to Ted Mills, who's taken over as writer-producer; Sidney Smith who's directing, and David Rose, who's taken over the batonning and musical arranging. Pinza is slated to do five stanzas in all of his "RCA Victor Show" from the Coast while he's there to star in 20th-Fox's Sol Hurok biofilm.

Mills, besides changing completely the show's format to present Pinza's singing-thesping capabilities more forcefully, also brought in some of the special production effects which marked his work as producer of the erstwhile "Garroway at Large" show from Chicago. Pinza, in this one, bypassed the revue-type production with which NBC had saddled him previously in favor of a short play attuned to the Easter spirit. He enacted the role of an Italian farmer living with his spinster sister, who's finally lifted out of the grief caused by the death of his wife some years back by the visit of a young peasant girl and her moppet daughter. While the story, credited to John Weaver, might not have been ace-high drama, it was interestingly presented to receive full viewer attention.

Pinza, besides opening the show with "This Nearly Was Mine" (one of his hit tunes from the Rodgers-Hammerstein "South Pacific" score) and closing it with the Lord's Prayer, also socked across two Italian folk tunes as part of the play. He faltered slightly in introducing the opening Victor plug, but came back strongly to score with his thesping. Geraldine Brooks, essaying an Italian accent as the young girl, was less fortunate, but Eugenie Leontovich was fine as the sister, and Linda Bennett registered neatly as the moppet.

Mills' production touches were visible from the opening credits, which spotted them on music stands. Camera movement was a trifle slow on this but the idea was interesting. Idea of having Pinza lead into the play on camera through the simple expedient of changing jackets and removing his necktie was socko, and the apparent moving-in of the set behind him, presumably on a rotating stage, gave fluidity to the entire production. Smith's camera work was super and full credit should also go to Boris Isaacson for his fine lighting. Rose, conducting a 24-piece orch (never seen on the screen), backed both the story and Pinza's singing excellently.

RCA blurbs, pitched on the Easter theme, were okay.

Donald Davis and Dorothy Mathews, taking over as producers of CBS-TV's "Studio One" Monday night (14) from Worthington (Tony) Miner, evidenced that they'll retain the same high standards set for the show by Miner. But, the husband-wife team preemed on an over-ambitious note, attempting an adaptation of Pat Frank's new novel about a marine regiment in Korea, "Hold Back the Night." While the show was well-staged and enacted by a good cast, TV is not yet capable of handling a show inside a studio in which all the action takes place outdoors. Producers, bulwarked by some of CBS-TV's new special effects, made a noble effort to carry off the production but couldn't overcome the restricting confines of the studio and the almost complete lack of the necessary illusion of space.

Frank's novel, neatly adapted by Mel Goldberg, told of the "Dog" company's long trek back to U.S. lines in the freezing Korean winter, after they'd held a pass for 48 hours to permit their regiment and division to retreat safely. Good use was made of the symbolic bottle of Scotch, which served as the company's goodluck charm and rallying point. Battle scenes looked realistic and also sounded realistic for a change, thanks to the web's new electronic amplifier for gunshots. Use of rear-screen projection for scenes depicting Marines' dreams about their wives and girl-friends also came off well.

John Forsythe starred as the company captain, turning in an excellent job as the officer just as tired and discouraged as his men but forced to keep them in line in order to get them back safely. It was a fine bit of underplaying. Joe Maross, as the courageous sergeant bucking for a field commission; Leonard Barry, as the recalcitrant soldier; Lee Phillips, as the youngest one, and Philip Abbott, as the soldier killed during the long trek, topped a generally good supporting cast. Paul Nickell's direction was standout on all counts.

Format of the show, including the opening and closing credits, musical theme and Betty Furness' commercials for Westinghouse remains the same.

Ed Sullivan on Sunday (13) jampacked his "Toast of the Town" Easter basket with an abundance of entertainment niceties, climaxed by the live TV debut of Marian Anderson. The latter's eight-minute contribution to the show was a thrilling occasion, a fitting touch to a holiday bill which Sullivan and producer Marlo Lewis can number among the best of recent vintage.

"Toast" was a 60-minute display of variegated talents and varying tempos comprised of the Notre Dame Glee Club (making its third annual appearance on the show); Senor Wences, in a repeat engagement; songstress Jane Morgan, Cornelia Otis Skinner and Miss Anderson (with impresario Sol Hurok on hand to take a bow from the audience).

Miss Anderson's "Ave Maria" (sung in German) was one of the rare TV treats of the holiday season. Fortunately, they vested her appearance with a superlative religioso-framed setting that had dignity, simplicity and beauty. A spiritual which preceded the "Ave Maria" offered Miss Anderson the opportunity to display her distinctive talents ranging from deep contralto to soprano perfection.

Miss Skinner reprised a sketch from her current Broadway one-woman show, based on the famed Dreyfus case and its effect on a Jewish family in Paris. It was an effective bit of serio-slanted thesping that registered strongly. Miss Morgan, with a production assist, vocalled a number appropriately geared to the holiday chapeaux displays and Wences again proved he's one of the most delightful of the ventro virtuosi.

Fred Waring Show moved into its fourth year on television Sunday (13) with a striking choral presentation of the "Song of Easter." Arranged by Roy Ringwald, the half-hour program via CBS-TV ran the gamut from the lighter airs such as "Let's Take an Old Fashioned Walk" to the more serious selections that embraced several Negro spirituals.

While the choral work of the Waring company was excellent in its own right, the show took on added values through tasteful production mountings and good camerawork. "Old Fashioned Walk" scene, for example, clothed a singing group in circa 1890 period costumes replete with parasols, etc. Staff's attention to the background details and visual aspects helped balance off the stanza's preponderant vocal features.

In keeping with the Easter atmosphere and the general tone of the program, Waring read excerpts from the scriptures and reprised a Francis B. Sayre article on "The Meaning of Easter." Closing number on the show, "The Battle Hymn of the Republic," gave viewers the impression that in presenting the "Song of Easter"—here was the Waring Show at its best. Plugs for General Electric, the sponsor, were confined to a mere reproduction of the GE oval symbol at the start and end.

Betty Garrett emphasized her flair for comedy Saturday night (12) on the NBC "All-Star Revue" starring Danny Thomas, in a 60-minute show that also saw comedian Benny Baker, James Mason and Pamela Kellino (Mrs. Mason) as the other guests. In several sequences Miss Garrett projected her singing and comedy ability strongly despite inferior material. In fact, the material handed Thomas and his guests was decidedly lacking in the values that such performers need to put over their comedy assignments. Thomas himself was a notable victim of this frailty.

A takeoff on married couples, with Mason and Miss Kellino playing one pair and Thomas-Garrett the other duo, wound up in a shambles of confusion and failure to excite laughs. However, Mason showed sharp comedy timing. The show revealed Benny Baker to be an artful straightman to Thomas' comedics, while moppet Bunny Lewbel revealed charm and ability to read lines. Pacing of the show was off.

Eddie Cantor and the "Colgate Comedy Hour" played hosts to the armored tank corps of Camp Irwin, Cal., on Sunday (13), and it was obvious that Hollywood's El Capitan Theatre, where the show took place, was the scene of a good time by the tankmen. But what about the millions of TV viewers? That was something else again, and brought to mind the fallacy of playing for laughs before live audiences and skipping the unseen one. Old gags and old pieces of business were tossed at the GIs, and the hearty reception they got must surely have gladdened Cantor and guests Constance Moore and Joe E. Brown.

The laughs they got were certainly foolers. Actually, only Dave Barry, a greatly improved comic, socked over, with a monolog and in a "Maxie the Taxi" bit in which Cantor more or less played straight. Miss Moore, looking fetching in a gown that got GI whistles, made an unfortunate choice in her intro, "Birth of the Blues," which only made one nostalgic for Harry Richman in his prime. She gagged a bit with Cantor, but this lacked laugh-values, except for the GIs at whom it was apparently aimed. Joe E. Brown's brief stints were accompanied by off-timing and fluffs that failed to salvage the portions in which he worked. Otherwise, this was a show that was pretty notable for the energy exhibited by the veteran star, Cantor, who never lets up for a moment.

As a substitute for Milton Berle on "Texaco Star Theatre," Tuesday (8) on NBC-TV, Frank Fay proved that there is a tremendous difference between leisurely performance and just being downright slow, and an even greater difference between doing oldtimey and nostalgic. Fay completed his two-week stint on this program with a strong lineup of guests and some okay production, but personally he delivered very little in the laugh department.

There was one particular note that must have rankled quite a few listeners, particularly those in the trade. At one point, Fay suggested that he doesn't like a forceful comedian; he likes his audience to be relaxed. This led up to a weak gag, so weak in fact that to many it must have looked like the preface to the gag was the more important item. The way it was worked looked like it was a dig at Berle. Fay's stuff, per se, wasn't too funny. There were occasional lines that sounded like they had merit, but in general it was below the level expected on this show.

The guests included Nat (King) Cole, always a pleasing singer, and Rosemary Clooney, who has listenability even without doing "Come On-a My House" Jimmy Nelson's ventriloquy made for an entertaining delivery of a commercial.

Eddie Foy, Jr., did a softshoe number in the style in which his father worked. This was nostalgia in its true sense, and the bit was done expertly and entertainingly.

Frank Gallop's finale commercial was devoted to Texaco's 50th anni. Delivery was dignified and held interest.

NBC-TV's "Goodyear Playhouse" attempted to mix a religious miracle Sunday night (13) in with its engrossing story of what happened to Cleopatra's daughter and came up with something that was neither a religious play nor a drama. An original by William Kendall Clarke, titled "The Medea Cup," it was a good try to inject an Easter note into an historical story, but Clarke never quite realized the full potentialities. Miracle, which involved bringing back to life a Roman nobleman who was one of the earliest followers of Christ, was impressed too abruptly into the story and almost negated the fine work built up in the first part of the show.

Play told of Selene, the daughter of Antony and Cleopatra, who was brought to Rome by Octavius Caesar following the death of her parents. Married to Juba, one of Caesar's favorites, she was nonetheless obsessed with a vengeful desire to kill the emperor and take over her hereditary throne as the Queen of Egypt. Her husband, who had seen Christ lying in his manger, foiled her attempt at murder by taking the asp sting on his own arm. Grieving Selene then realized that her love for her husband was stronger than her hate for Caesar. A mute servant, also a follower of Christ, persuaded her to pray to him. At this point, with a new light streaming through the window from the star of Bethlehem, the husband came back to life, and he and Selene apparently lived happily ever after.

Standout cast, competently directed by Delbert Mann and producer Fred Coe, made the characters extremely believable. Stella Andrew scored solidly as Selene and Harry Andrews was fine as her husband. Edgar Stehli, as the elderly Apollodorus who agitated for her return to Egypt; Alfred Ryder, as Octavius' son, Tiberius; and William Smithers, as an Egyptian servant topped a large supporting cast. Sets, costumes and other production credits were top-drawer and Clarke's dialog, while nowhere near Shakespearean quality, was never stilted.

John Cameron Swayze and Durward Kirby, speaking for Goodyear, made a big thing of introducing the sponsor's new puncture-proof tubes.

Jack Carson's entry into the conferencier role on the "Royal Showcase" on NBC-TV Sundays, as successor to George Abbott, gives the program considerably more motion. Carson seems more at home in this medium than the legit producer did. He roams around the studio, even to giving his spiel near a monitor screen among studio attendees, and has a greater theatrical awareness of how to intro an act. Carson is an affable emcee and does a pleasant chore on this show.

The concessions to Easter Sunday slowed up the show to some extent, although Kukla, Fran & Ollie provided a highlight that seemed to provide an excellent fulcrum for the proceedings. Puppeteers did some appropriate comedy for the occasion and entertained handily.

Other two acts were in the singing vein which seemed to provide a thread of monotony, although the vocal quality was of high calibre. Booking of the Royal Chords, a male chorus composed of company employees, was a good step in employee relations, and chorus is a well-drilled and nicely disciplined group with a good texture. Their contributions were okay.

Hilde Gueden, of the Metopera soprano corps, showed excellent voice in "Czardas" from "Die Fledermaus" and "Ave Maria."

"Hollywood Screen-Test," one of the older programs on the air, started its fifth anni Monday (14) on ABC-TV, with Bert Lytell in the spot usually held down by Neil Hamilton, currently touring in a legit show. It's a program which has brought to attention many competent thesps, many of whom have gone on to important roles because of auditioning on this session. Columnist Hy Gardner presented a mace to Lytell.

The anni display had a good story, probably suggested by the Arnold Schuster murder. A man fingers a suspect and consequently loses his life. Peter Gray and Leonard Yorr were the dramatic candidates on display and did well in their roles.

"Hollywood Screen Test" is the second oldest network drama show, "Kraft Theatre", having a slight seniority. However, it's the oldest show on ABC. It's come a long way since its inception.

NBC-TV's "Kraft Theatre," nearing its fifth anni on the air, came up with one of the best in a long string of successful shows Wednesday night (9) with its presentation of "The Last Mile." Staged with sharply realistic drama and enacted in socko style by a fine cast of w.k. actors, the John Wexley play had all the power and impact that marked its earlier versions in legit and pictures. This was one that Kraft and the J. Walter Thompson agency, which produces, could well be proud of.

Robert Keith, Jr., who's scored in a number of TV dramas, turned in what was undoubtedly his most impressive thesping job to date as the young killer waiting out his last two hours in the death house of a state penitentiary, the role which first brought Spencer Tracy to fame. Keith got across excellently the confused man's anxious hope of a last-minute pardon, his gripping scene with a priest giving

(Continued on page 45)

Murrow & The 'Goldwyn Story'

If only a short year ago Hollywood would have thrown open its studio lots to the TV cameras and extended an invitation to video impresarios to "come in and look us over," it would have registered as the TV Ripley of the Year. Yet such a mating of the mediums was brought about Sunday (13) for the edification of several million viewers of Ed Murrow's "See It Now" on CBS-TV.

Thanks to a collaborative teamup of Murrow, his co-producer, Fred W. Friendly, and Hollywood producer Sam Goldwyn, 15 minutes of Sunday's "See It Now" was given over to penetrating (via film) the precincts of the Goldwyn lot during the making of the ambitious "Hans Christian Andersen" Technicolor production, which will star Danny Kaye.

Except for a split second glimpse of one of the rushes, Kaye did not appear on the "See It Now" episodes. (Star is dickering an NBC-TV deal besides taking the position he wants no cuffo video pickups.)

Actually, however, Murrow wisely eschewed the fan mag aspects of gleaning the Goldwyn lot or interviewing the celebs. Rather, he achieved his intent of creating a behind-the-scenes documentation of the Hollywood pix-making contributions of the tradesmen and craftsmen; of the faith of one of its key producers in investing $4,000,000 ("all of my own money," said Goldwyn) in the new extravaganza in the midst of transitional crises, when the film vs. TV debate tends to grow more complex and confusing.

As such, the Murrow-Goldwyn tour of the lot was revealing, with maximum viewer interest extracted from the assorted filmed sequences. There were off-the-cuff observations by Goldwyn, in answer to Murrow's queries, that "great pictures will do greater business than ever," and that, just as people with cooks at home still dine out, so will TV set owners continue to patronize film houses. There were visits with Goldwyn's chief cutter; with Walter Sharp, his musical director; with Frank Loesser, composer of the "Andersen" score; with the standby painter, prop man, electrician, soundman, makeup artists, glimpses into the conference room, the retake processes, an interesting shot of a slouch-hatted Goldwyn with director Charles Vidor viewing dancer Renee Jeanmaire in the filming of the ballet sequence, and finally the late-night watching of the rushes.

As a trailer for the forthcoming pic, it will whet appetites. As another in the "See It Now" life-in-America vignettes, it once again demonstrated the program's value as a "document for TV."

And, perhaps most important of all, it marked a milestone in helping to create an esprit de corps between pix and TV. *Rose.*

JOE DIMAGGIO
10 Mins.; pre-game daily
PHILIP MORRIS
WPIX, N. Y.
(Biow)

Joe DiMaggio stepped out of his baseball uniform this season for an equally lucrative gab slot before each of the Yankee games. An old hand before the mikes, DiMaggio has an easy style which, combined with his standing in the sports fraternity, makes him an authoritative spokesman on the game.

Simple format for this series calls for DiMaggio to work out of a Yankee Stadium clubhouse office where he'll conduct interviews with the players, managers and other figures in the pennant race. On his kickoff show (11); before the Yankee-Dodgers first of three exhibition games, DiMaggio lined up most of his old team mates with manager Casey Stengel doing most of the talking. Stengel presented his former center-fielder with a dictionary, symbolizing DiMaggio's switch in occupation from slugger to commentator. It's too much to expect that DiMaggio will be equally proficient in his new role, but he's a cinch to fill this spot more than adequately.

Aside from the interviews, DiMaggio is also handling some of the plugs for the big bankroller in okay style, supplemented by filmed spots. *Helm.*

IT'S WORTH KNOWING
With Edward Stasher, guests
Producer: Bob Herridge
Director: John Vogel
30 Mins., Sat., 6:30 p.m.
Sustaining
WCBS-TV, N.Y.

WCBS-TV has a standout educational series in "It's Worth Knowing." Show is presented with top information and entertainment values and the discussions are pegged for audio-visual appeal. Emcee Edward Stasher plays up to the mentality of the viewers which helps keep the show at a high level throughout. It's a thought provoking and stimulating session which should pick up plenty of adult viewers who've had their fill of the routine Saturday afternoon video programming.

On show caught (12), stanza closed out on a discussion concerning the problems of adjustments in marriage stressing the in-law complications. Marriage adjustment topic had been batted around on two previous stanzas in the series. Two men and two femmes helped Stasher in the gabfest which was illuminating and interesting throughout. In-law problem was displayed neatly in a brief playlet on film and the guests were asked to give their views on what they had just seen.

The interjection of a film sequence during the 30-minute gab serves to heighten viewing appeal and hold interest. It also creates an impression with the viewer that he's part of the discussing panel.

Bob Herridge's production and John Vogel's direction help sustain program's high calibre. *Gros.*

TELL IT TO THE MAYOR
With Mayor Joseph Sill Clark, Jr.
Producer-director: Roddy Rogers
30 Mins.; Wed. 8 p.m. (bi-monthly)
WFIL-TV, Philadelphia

In new series which preemed April 9, Philly's first Democratic mayor in 67 years, Joseph Sill Clark, Jr., launched a municipal quizzer to answer problems and queries from the public concerning his administration. A relaxed TV personality, Mayor Clark makes this segment an entertaining and visually satisfying offshoot of his newly established Bureau of Information and Complaints. The questions come from three sources, cards that have come in to the station, the studio audience and telephone calls with WFIL-TV furnishing a corps of switchboard operators to handle the on-the-spot callers.

Mayor Clark assured the TV viewers with: "I know you won't believe this, but this program is unrehearsed." With him on the show were the new Police Commissioner Thomas Gibbons and Deputy Commissioner Herbert Kitchenman. Posers concerned traffic jams when Academy of Music lets out; moppets overturning garbage and trash cans; lack of courtesy by police officers; the problem of teen-agers in bars (this from a cafe owner in the audience), and the end of the mounted police squad (the dispensing with the bluecoats on horseback has been a burning sentimental question in Philly in recent weeks).

Questions are resolved neatly with appropriate concern, or with promise that the matter will be passed on to the right official and promptly looked into. While it seems a "town hall" sort of idea with which to treat the problems of a city of more than 2,000,000, "Tell It to the Mayor" shapes up as good public relations for the present regime in Philadelphia. This is largely due to the obvious intelligence and sincerity of the city's chief executive. Stanza is another in the growing number of informative and entertaining TV programs operating without benefit of entertainers. *Gagh.*

SPORTING CHANCE
With Morrie Mages, Al Parker
Director: Phil Bondelli
30 Mins.; Tues., 9:30 p.m.
MAGES STORES
WBKB, Chicago
(Malcolm-Howard)

As retailer-turned-emcee, Morrie Mages summed it up on segment seen (8): "This is an all-amateur show—including me." There were six tyro turns showcased this session, and host Mages appeared the most ill at ease of the lot. However, it's a cheapie with plenty of stiff selling, so it may pay off on a short run.

Amateurs were the usual collection of kids, long on eagerness and short on talent. Included were a baton-twirling quintet, femme singer, marimba player, pair of cornball singers, lad and lass duet and a young ventriloquist. They all tried hard.

Selling spiels were intoned by Al Parker. *Dave.*

SKY KING
With Kirby Grant, Gloria Winters, Ron Haggerty, others
30 Mins.; Sun., 5:30 p.m.
DERBY FOODS
NBC-TV, from Hollywood (film)
(Needham, Louis & Brorby)

If the first installment of "Sky King," vidfilm series, is any criterion of adventures to come, young viewers have got some sock video excitement in store for them. It's been a fave radio series for several years and it's bound to capture the same response in its video dress.

Series deals with the exploits of Sky King, sagebrush hero who alternates between saddle and cockpit to nab the culprits of the cactus. He's assisted in his adventures by Penny and Clipper, his niece and nephew. On preem show (13) King was involved in breaking up an espionage ring which had nabbed some top secret government documents. With a minimum of gab and maximum of action, yarn moved to its obvious conclusion. All production credits were topdrawer and the camera moved with skill over the wide pan shots as well as the interior scenes. It made for sock moppet viewing.

King was essayed in the usual western hero manner by oater star Kirby Grant. His young aides were ebullientiy portrayed by Gloria Winters and Ron Haggerty while the other cast members filled their roles adequately.

The commercials for Peter Pan peanut butter, a Derby Foods product, were socked across for maximum impact. *Gros.*

GAY NINETIES THEATRE
With Maureen Cannon, Snooky Lanson, Jackie Heller, Bob Copfer 4, Irving Barnes, Jimmy O'Brien, Charles Dickson Dancers, Ken Hildebrand, Charlie Garratt, Mixed Quartet, Bernie Armstrong's Orch
Producer: Vic Maitland
Director: Pete Barker
30 Mins.; Wed., 8 p.m.
DUQUESNE BREWING CO.
WDTV, Pittsburgh

Duquesne Brewing Co.'s rotating "Show Time" series came up with easily the best program it's ever had in the recreation of a Gay Nineties vaude. With a neat set, resembling a regular old-time stage (the backdrops, the gaslit foots, the big cards with the name of the acts on them and everything) for atmosphere, the stanza was off to a flying start immediately and what took place for the next half-hour wasn't disappointing.

Snooky Lanson and Maureen Cannon have been regulars on the every-fourth Wednesday "Welcome Aboard" segment, but they've never been displayed to better advantage. Both of them clicked all the way, in both songs and personality. Little Jackie Heller, local nitery owner and vet vaude singer, made his first appearance for the Duquesne people and he'll be back again on the strength of this showing. He cleaned up in two solos, punching them across in his sharp style, and again with Lanson in a takeoff on Gallagher and Shean (a bit apocryphal since they didn't come along until much later). But nobody cared much that a lot of numbers were out of calendrical text, since the whole thing moved along so fast and entertainingly.

Bob Copfer male four in comic costume, scored in a medley of old-fashioneds; Jimmy O'Brien, 82-year-old local, cleaned up in his impresh of Pat Rooney, and Irving Barnes, show's regular baritone, had one spot and super-charged it. Neat commercial had Ken Hildebrand and Charlie Garratt picking up the Gallagher-Shean bit from Heller and Lanson, and segueing into the merits of Duquesne Beer in the G-S doggerel with an assist from the mixed quartet. Bernie Armstrong's musical background gave everybody the best of it.

Duquesne's "Show Time" series has been coming up consistently with some crack programs over the past year, but they outdid themselves on the Gay Nineties theme. *Cohen.*

THIS IS SERIOUS BUSINESS
With Marion Myser, George Arneson, Carol Myers, Sig Dahlquist, others.
Producer-Director: Tracy Lounsberry
Writer: Marian Myser
15 Mins.; Sun., 5 p.m. (6)
Sustaining
KSTP-TV, Mpls.-St. Paul

This well constructed and neatly written playlet commendably acted by local Edyth Bush Little Theatre members, offered by KSTP-TV as a public service to further the American Cancer Society's campaign, undoubtedly achieved the purpose of impressing its audience with the fact that if cancer is detected in time it need not prove fatal, that it frequently creeps up

(Continued on page 44)

EASTER PARADE
With Steve Allen, June Havoc, Robin Morgan, Mike Wallace & Buff Cobb, Ed Sullivan, others
Producer: Rai Purdy
Directors: Judson Whiting, Richard Linkroum
60 Mins.; Sun. (13), 1 p.m.
SUSQUEHANNA WAIST CO.
CBS-TV, from N.Y.

While an interesting home's-eye view of the Easter Parade on Fifth Ave., this hour-long CBS'er seemed to be operating under mixed policy in the free plug department. True, the annual Avenue processional has become somewhat of a bloodthirsty publicity operation in many of its facets. But there should be some pattern by which "accidentally on purpose" plugs can be reduced or eliminated. June Havoc, sharing the m.c. chores with Steve Allen outside of St. Patrick's Cathedral, managed to work in the maker of her mink before going into a mock apology for the intended slip.

Almost every headliner interviewed seemed eager to put over the fashionists. Hedda Hopper did mention the designer of her hat and Jessica Dragonette deliberately threw in a plug for her chapeau plus a gratuitous (from the outfield) observation on her recent book. Dorothy Sarnoff started to take off along the same lines when she was cautioned by the chastened Miss Havoc.

It's assumed that high bracket performers, et al., have the top wardrobe, but the eager beaver plugging leads also to the assumption that their attire is subsidized. On them, it doesn't look good.

Along legitimate lines, Mike Wallace & Buff Cobb, handling the mikes at the Sherry-Netherland Hotel, at 60th St., introed a fashion parade held in the inn's Chanticleer Room, with description by Miss Cobb. Here the commercials were germane and of wide viewer interest (Nettie Rosenstein, Oleg Cassini, Jacques Fath, etc.), unlike the curved pitches. Ed Sullivan, emceeing briefly, rates a palm for warning all interviewees on the subject.

In contrast, the sponsor of the first half hour, Susquehanna Waist, for its Ship'n'Shore blouses, presented dignified commercials nicely spaced. Mary Beth Hughes described niftily for one segment, which had live models.

It was a colorful block, lacking only the hues, and not hurt TV-wise by the cold weather. There were some corking shots of Central Park lensed from the Gold Room Balcony of the hotel, and good details of the cathedral and the crowds in that sector, at 50th St. Among the paraders interviewed were Kyle MacDonnell, Elsa Maxwell, Mr. and Mrs. Walter Slezak, Anne Jeffreys and husband Bob Sterling, socialite Betty Henderson, Jane Morgan, Nina Foch, Warren Hull, Mimi Benzell, Walter Gould, UN Ambassador Gross, radio-TV-pic scripter Cy Howard.

Robin Morgan, the Dagmar of CBS-TV's "Mama," was on briefly to intro 10 sisters flown from Boston by McCall's mag via a kid clothes tieup. A good fillip was parade of antique cars driven by their owners and described by Ken Purdy, editor of True. Ken Murray and Laurie Anders, latter of Murray's program, were passengers in a 1912 Rolls Royce. Col. Serge Obolensky, prexy of the Sherry-Netherland, was shown as host at his annual Easter luncheon. *Trau.*

CHILD BEHAVIOR
With Dr. Louise Bates Ames, Arthur Amadon
Producer: Dick Huntley
30 Mins.; Fri. 11 a.m.
BOSTON GLOBE
WBZ-TV, Boston

With child behavior a prime topic whenever younger mothers huddle, this show should grab a sizable audience and furnish plenty of fuel for sidewalk discussions among the perambulator-pushing set. Program emanates from the station's theatre studio with members of the audience shooting questions at Dr. Louise Bates Ames, who sits at a desk onstage. Program stemmed from the numerous requests Dr. Ames receives to address groups of parents, figuring that TV would enable her to reach a much larger audience.

Questions ran the gamut from "What should be done about a 10-year-old who sucks his thumb?"; "Should children of eight and 10 have the same bedtime hour?", or "Do boys present more trouble to parents than girls while growing up?"

Latter half of program was taken up with announcer, Arthur Amadon, reading letters from parents seeking advice from the doctor. Parents of youngsters will undoubtedly find the show informative and an aid to the trials and tribulations of bringing up small children. *Elie.*

BROADWAY TV THEATRE
("The Trial of Mary Dugan")
With Ann Dvorak, Richard Derr, Vinton Hayworth, Lola Montez, Jock MacGregor, Childs Jordan, Donald McKee, Phil Truex, Katherine Barrett, John Marriott, Franklin Pulaski, Douglas Rutherford, Therese Quadri, Gene O'Donnell, Thomas Heaphy, Lynne Salfbury
Producer: Warren Wade
Directors: Robert Bolger, Richard Lukin
Writer: Bayard Veiller
90 Mins.; Mon.-Fri., 7:30 p.m.
R. J. REYNOLDS, GENERAL TIRE
WOR-TV, New York
(Esty, D'Arcy)

This stanza represents a departure in video programming—beaming the same dramatic vehicle five times a week. It's a step that raises many questions which only time and research will answer. However, judging from the kickoff airing on Monday (14), the potentialities are good. The production of "Trial of Mary Dugan," Bayard Veiller's melodrama that was the hit of the 1927-28 Broadway season and has been reprised in summer stock, little theatre and film versions, was of professional calibre, especially when it's remembered that this is a local offering. Certainly WOR-TV hadn't staged anything as ambitious before the Thomas O'Neil-General Tire takeover.

Choice of "Dugan" as initialer wasn't the best. The 25-year-old play is dated, not in its particulars, but in its tone, which is overly sentimental. The tear-jerker concerns a woman on trial for the murder of a married man with whom she has been living. Cross-examination reveals the seamy details of her several alliances with men who support her, while she used the coin to get her younger brother out of an orphan asylum and then send him to law school. Entire action takes place in the court room, with the brother assuming the role of defense attorney and finally exposing her first lawyer as the actual murderer. There is a heavy reliance on coincidence and some of the false leads are never explained.

By and large the cast did a good job, with Vinton Hayworth carrying a heavy load as the district attorney, although hitting the meanie note too hard; Richard Derr nicely playing the brother; Ann Dvorak registering okay as the ex-chorus girl, but kept too much in the background; and Lola Montez handling the part of the victim's wife effectively. Supporting thespers acquitted themselves competently. Direction was not as fully sensitive as it might have been and some of the witnesses, such as Miss Dugan's acquaintances, were caricatured.

Basic flaw was in the original yarn, which doesn't probe deeply into character and which lacks a clearly defined theme. Court-room drama reminded of DuMont's "They Stand Accused" series, although the latter has more documentary-realistic flavor. However, other properties, such as "Three Men on a Horse" and Jazz Singer," which follow, may prove stronger.

Fact that the plays are presented virtually uncut, with each act almost 30 minutes long, should be welcomed by viewers with a distaste for frequent commercial interruptions. (Plugs for Cavalier cigarets and General tires, incidentally, were tastefully done.) Producer Warren Wade's approach of not adapting the originals, but sticking to the playwright's script except for minor deletions, should please the authors, but in some cases failure to insert new scenes may not fully utilize TV's flexibility. At any rate, in this opus the fact that the cameras never left the court was not a weakness. Lensing was done primarily from two angles, and legal eagles' addressing the camera as the jury was a potent device. Camerawork and cutting could have been more precise, and greater use should be made of close-ups. Miss Dvorak's reactions, for the most part, were missed in this theatrical rather that video staging concept.

Chief poser, of course, is whether the "repeat performance" idea will pull audiences. Of course, it cuts production costs, allowing Wade to put on the five performances for a weekly talent nut of under $7,000, on the average. Word of mouth, plus promotion and publicity, can build ratings through the week and it's possible that the cumulative audience over a five-day span could hit better than a 50.0, which would make this an attractive buy on a cost-per-thousand basis. Wade, taking a cue from stock company practice, made a curtain speech during an intermission, requesting viewers to tell friends to dial subsequent showings of "Dugan" during the remainder of the week. *Bril.*

CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET
With Orson Bean, Henry Levine Orch, guests
Writer: Welbourn Kelley
Producer-Director: Robert K. Adams
30 Mins.; Sat., 10:30 p.m.
U. S. ARMY RESERVE
NBC, from N. Y.
(Gale)

Welbourn Kelley, scripter who has been associated with this show since it was first launched back in the 1930's, is back at the same stand with his trademarked brand of irreverent and irrelevant wit. Kelley's lines, although lacking the sparkle and freshness of his early efforts, is still superior stuff and the best thing on this show. As heretofore, this series combines gags, vocals and domesticated jazz into an entertaining session with Henry "Hot Lips" Levine on the podium and Orson Bean cleverly handling the Kelley script.

Preem show (12) of the new series was lifted by guest shots of Fred Allen and his wife, Portland Hoffa, latter being featured in a gag vocal on "Sweet Marie" that was off-pitch through her whole range. The Allens, however, were solid in their comedy metier. Regular vocalist Martha Lou Harp also registered strongly with a couple of bluesy workovers of "Stormy Weather" and "Wrap Your Troubles In Dreams" while the orch dished up okay Dixie versions of "High Society" and "Muskrat Ramble."

A couple of brief and pointed plugs for the U. S. Army Reserve, which is picking up part of the tab on this series, was made, by Major Gen. Hugh M. Milton and Allen.
Herm.

OPERA ONCE OVER LIGHTLY
With Reuben Bradford
Writer: Bradford
25 Min., Mon., 9:35 p.m.
WOAI, San Antonio

Texas has been known for its hillbilly and western music. Now it's taken a turn for the opposite. WFAA, for some time, has been presenting Reuben Bradford with a new approach to classical music. He specializes in a gloves-off attitude towards musical greats. Show is now being heard through the Texas Quality Network and promises to introduce Texans painlessly to opera.

If you happen to just tune in, there is nothing to tell you anything is different, by the music. As soon as Bradford comes on, the spell is broken. He begins to delve into the opera's plot, facts and figures. He tears the composer and plot, the characters, to shreds. If you are a music lover, you might take issue with what is being said, when suddenly a chuckle escapes you and the next thing you know, you sit there glued to the receiver waiting for what comes next.

Moreover, you might even begin to appreciate the composer more, and if you didn't know previously what the plot of the opera was about, you quickly learn, and what's more, remember it.
Andy.

THE CHAIR
With Livingston Gilbert, Ann Hubert, Burt Blackwell, George Barnes, Ben Ewing, Bob Elverman, Bob Kay
Producer-director: Bob Elverman
25 Mins., Thurs. (10); 9:35 p.m.
WAVE, Louisville

Community Theatre of WAVE gave this Community Chest-sponsored dramatization as a public service feature, dealing with a young man of 24, who had grown up to maturity lacking parental guidance, and finding himself in the death house, having been sentenced to the hot seat for a shooting.

Cast made up of local amateur thesps was headed by Bob Elverman, promotion and publicity man for the local Community Chest. He scripted this show, and has others in the works for future presentation. Gave a good performance as the harassed youth, and his emoting was sincere and convincing. Of supporting cast, Livingston Gilbert, Bob Kay, Ann Hubert, and others were vocally in character.

Show ends on a dramatic note, as the mother of the boy sits in a dive, listening to the tolling of the midnight hours, when her son is skedded to get the juice, and then resumes her drinking with a pick-up boy friend.

Lesson is punched home by Asher Tullis, director of the Red Shield Boys' Club, that had the lad been steered to Family Service organization, Y.M.C.A. or some other Community Chest-sponsored agency, his life story could have been different.

Polished scripting job by Elverman was given excellent technical assist by Bob Roth. Show is an effort in the right direction, and should be forerunner of a series which could bring much public interest to the Red Feather agencies of the Community Chest. *Wicd.*

Radio Followup

For its last program but one this season, "The Big Show" last Sunday (13) was pleasant going during the larger part of its 90 minutes on NBC. It's at least one of the more adult blocks on the air, though sometimes suffering from ultra-preciousness. The quipping department was especially bright, bringing forward the talents of Fred Allen, Groucho Marx and Jackie Miles, individually, in tandem and grouped. Femcee Tallulah Bankhead managed some sharp exchanges with all of them, plus engagements with George Sanders, Peggy Lee and Portland Hoffa.

The singing and orchestral-choral sectors were well taken care off. First off, by the ubiquitous Peggy Lee intoning "Something Wonderful" from "The King and I." And more than handily by Sanders, in "The Tortured Spirit," a Verdi aria. Both gave a fine rendering of "Easter Parade." Miss Bankhead got in her licks on "Bye, Bye, Blackbird" and in the Carl Sandburg poem, "Chicago," latter as part of a half-hour tribute to Chi station WMAQ (30th anni). Marx did more than right by the barbershop styled "Omaha, Nebraska," backed by the Meredith Willson orch and the Ray Charles-directed chorus, with latter scoring in "Here Comes Springtime."

Orch and chorus wedded beautifully on "Love Is Such a Cheat" and Marx and Allen took off on oldtime vaudeville pegged around the tune, "Dearie." Jackie Miles' solo was a great chuckler (home ownership, the golfing duffer, etc.) The Bankhead monolog was a nicely timed reprise of her early awakening by phone callers. End-up sketch was full of laughs, with Allen trying frantically to reach Miss Bankhead over the phone and getting cut into the other characters. This was one of the better Dee Engelbach jobs with click spots by scripters Goodman Ace, Selma Diamond, George Foster, Mort Green and Frank Wilson.

"The Telephone Hour" entered its 13th consecutive year of broadcasting this week with another stanza up to the high standards of taste and entertainment typical of this series 52 weeks out of each year. As handled for and by the Bell Telephone Co., this show has developed into one of the standout examples of the positive function that institutional advertising can play on the airlanes. Show, moreover, has over the years built one of the most consistently large audiences despite the overall longhair quality of the program fare. Virtually all of the top concert artists of the world have appeared in this series' guest shot.

Ezio Pinza guested Monday (14) with a repertory of operatic arias, Italian songs and one show tune, "I Still See Eliza," from "Paint Your Wagon." Unlike his efforts on pop tunes, Pinza's basso registers at its full effectiveness on this type of material. As usual, the orch under Don Voorhees' baton supplied excellent backing in addition to playing a couple of standard instrumental works.

Making one of her rare appearances on radio, Katharine Cornell was starred with Brian Aherne last Sunday (13) on U. S. Steel's "Theatre Guild on the Air" (NBC) in "Florence Nightingale." It was a good dramatization of a stirring true story, and although the scripting was somewhat stiff, noble and Victorian, the show nevertheless was sincere and moving. Fine per-

(Continued on page 45)

FOR THE LADIES
With Peter Gravina
Writer-Producer-Director: Gravina
55 Mins.; Mon.-thru-Fri., 11 a.m.
Sustaining
WNYC, N. Y.

"For the Ladies," a 55-minute morning cross-the-board show on WNYC, N. Y., is aimed at the housewife, the career woman and the varying in-between categories according to the show's conductor, Peter Gravina. On the basis of one of the stanzas caught last week, he hits the target with fair success.

Gravina, who's been a WNYC announcer for the past three years, starts the session with a 10-minute reading of "women-in-the-news" items. Text conceivably is of reasonable interest to femme dialers. He follows with interviews with sundry career woman, turntables some recorded selections and tosses in some observations about cooking and nutrition, among other things.

His handling of interviews could show some improvement. In quizzing Naomi Osborne, a personnel officer for the United Nations, Gravina tended to let her ramble on through 20 minutes of air time. Rather than permitting the guest to read off a prepared tract, it would be of greater interest to the listener if this section of the program were done more on a conversational pattern.
Gilb.

LADIES BE SEATED
With Jimmy Blaine, emcee; Buddy Weed Trio, audience participants; George Ansbro, announcer
Producer: William Berns
Director: George Weist
30 Mins.; Mon.-thru-Fri., 3 p.m.
Sustaining
ABC, from New York

Loss of some of its afternoon soap operas has prompted ABC to revive its old audience-participation show, "Ladies Be Seated," to help fill out the daytime program schedule. Format continues basically the same as in the past with singer Jimmy Blaine emceeing, guests still participating in silly games plus celebrity interviews and a musical background.

Preem of the half-hour cross-the-border on Monday (14) saw a Lynn, Mass., woman receive a Wittnauer watch for submitting the best solution to the problem of "how should one get one's husband to close the window at night?" Other participation stunt resulted in a Silver Springs, Md., woman winning an overnight bag for singing Irving Berlin's "Always" more in tune than two rivals.

Sandwiched in between these going on were a couple of songs crooned by Blaine and Buddy Weed plus the celebrity interview. This, it developed, was a conversation with Jimmy Valenski, maitre d' at Sardi's Restaurant. Latter is only a few doors from the Little Theatre from whence "Ladies" originates. He told how the place became the "meeting place of Celebrities," among other things. Musical portion of the airer is supplied by the Weed Trio. *Gilb.*

Wismer Gets Exec Status With O'Neil AM-TV Setup

Harry Wismer, former ABC sports chief, has been inked as a general executive with Thomas F. O'Neil's radio and television operations, working on the expanded programming of WOR and WOR-TV, N. Y., and the Yankee and Don Lee networks.

Wismer will also start a new cross-the-board sports series for WOR, which will be backed by General Tire and Rubber Co., parent outfit of the O'Neil broadcasting interests.

23—But Not Skidoo

The only interest linked with John J. Anthony's half-hour "Hour" last Sunday (13) over the Mutual network is the fact that the self-styled "America's foremost counsellor on Human Relations" launched into his 23d year. Such interest, of course, was negative. Naturally, after 1,275 (count 'em) sessions on the airwaves, any broadcaster would be well settled in a groove. Anthony's trouble-shooting pitch hasn't changed over the years. Obviously successful (three sponsors), why should he change the format? Except maybe to rinse his conscience, and for the benefit of the fellowman he pretends to champion.

Anthony's four problem-ridden characters were par for the course, both mathematically and in context. A husband's desertion of his wife and child, followed by Anthony's pontification; a wife who left her spouse for the 12th time and was wondering whether she should return to him after being threatened with "bodily harm," as the advisor put it (more unctuous counsel by the host); an ex-convict trying to rehabilitate himself but obstructed because of his prison record, with defeatist advice by Anthony; and finally, a young lady who, after a shotgun marriage and separation, bore another man's child as a result of a "frendship" and then found that the community was threatening to take the child from her. "No tears, please," said Anthony.

"I'm America's neighbor," he said, "and America comes here for an opinion." Is he kidding? *Trau.*

From the Production Centres

IN NEW YORK CITY . . .

Now that he's set his new radio-TV director, Kenyon & Eckhardt prez **Bill Lewis** has shoved off for Europe. . . . **Leslie MacMitchell**, Olympic miler, takes over a Saturday night (1:30 a.m.) sports segment on WJZ's "New York Spotlight," **Larry Curtis** package starring **George Hamilton Combs**. . . . **John Bosman** and **Josephine Halpin** are alternating on WINS' 7:15 p.m. strip, "The Voters' Forum". . . . **"Big Joe" Rosenfield**, who beams on WVNJ from 11 p.m. to 4 a.m., is now using one name guest per hour. . . . **Clyde North** has joined "Our Gal Sunday". . . **Audrey Egan** added to "Stella Dallas". . . . **Charles Carroll** and **Lois Holmes** with "Young Widder Brown". . . . **Charles Webster** with "Lorenzo Jones'. . . . **Vera Allen** added to "Front Page Farrell."

H. V. Kaltenborn to be honored for 30 years in broadcasting at joint Radio Executives Club-Radio Pioneers lunch at the Waldorf tomorrow (Thurs.). . . . WLIB skedded 20 shows, totaling 13 hours, marking the Jewish Passover holiday. . . . World-Telegram & Sun and Blue Coal sponsorship means SRO for **Jack Lightcap's** pre- and post-game ballcasts on WINS. . . . **Gene Block** named professional manager of Martin Block Music Corp.; he's son of the WNEW disk jock. . . . Actress **Jan Miner** signed to do "Crime Fighters" via WOR. . . . **Ken Roberts, WMGM** disk jock, and the missus, sail on the Liberte Friday (18) for month in Europe. . . . **Kay Armen**, vacationing in Mexico City, doing some commercial radio stanzas in the Latino capital. . . . **Arthur E. Peterson, Jr.**, public affairs director for WHLI, Hempstead, moves over to WOR as a news writer. . . . **Murray Roberts**, ex-Reiss agency, added to WWRL sales force. . . . **Ted Mack** and "Original Amateur Hour" planes tomorrow (Thurs.) for a benefit in Nashville. . . . Spandy, relatively new disinfectant, is being introduced to the New York market via WOR's "Dorothy and Dick" breakfastcasts. . . . **Florence Melody** is singing about her promotion to WWRL traffic manager. . . . **Alfred J. Scalpone**, McCann-Erickson's new AM-TV coordinator, winged to Brazil last week for consultations on new TV activities for clients of the agency's Brazilian offices. . . . American Shops, Newark clothier, is backing **Shirley Eder's** new 1-5 a.m. stanza, beamed Tuesday mornings on WOR. . . . WMGM sportscaster **Marty Glickman**, Olympic Games participant in 1936, plans a European junket in July to watch the international event. . . . **Bob Finnegan** incepts a weekly sports roundup over ABC (except WJZ locally) Saturday (19) at 4:15 p.m.

Frank M. Folsom, RCA prez, to Washington yesterday (Tues.) for Government hearings relating to his company. He leaves for Bimini in the Bahamas April 26 for fishing trip.

IN HOLLYWOOD . . .

Phil Harris parted with his writers, **Ray Singer** and **Dick Chevillat**, who turned out his scripts for the past five years. He recently signed a 10-year deal with NBC but no provisions were made for the team . . . NBC set **MacDonald Carey** as a summer replacement in "Jason and the Golden Fleece. **Herb Ellis** is head writer and directs. . . . **Bill Tusher** is back on ABC with his ad lib interviews and news of Hollywood after a stretch on the Liberty network. . . . KFI's 30th anni drew a salute from NBC with a program nostalgic of its early days. . . . Thompson's **Cornwell Jackson** to N.Y. on his annual call, timed for the first home stand of his pal **Leo Durocher's** Giants. While Lux is on hiatus he and the missus (**Gail Patrick**) will holiday in Hawaii. . . . **Leo Burnett** moved its office back to Hollywood, with **Wendell Williams** in charge. . . . Radio Writers Guild holds its annual frolic April 25 at Florentine Gardens. . . . Standard Transcriptions open-ending **Doris Day** in a series of musicals.

IN CHICAGO . . .

Chi ABC veep **John Norton** in Gotham for a round of homeoffice conferences. . . . **Hooper White** has ankled his writer-producer berth at WBBM to take over production reins on the **Cliff Johnson** family syndicated airer that's heard locally on WGN. **Sam Parnas** takes over his WBBM duties. . . . After 14 years Chi Public Schools' Radio Council has dropped its daytime education show on WIND and launched a new nighttime series on the indie. Council figures its own FM station, WBEZ, is now adequately serving the daytime in-school role. . . . **Art Feldman**, Mutual special events chief, and **Alma Graef**, sales service manager, checked in at the web's central division offices last week. . . . **Wayne Dan Dyne** guest singer next Tuesday (22) on WGN's "The Northerners". . . . J. Walter Thompson's **Al Farber** skied to the Coast . . . **Don McNeill** originating his ABC "Breakfast Club" strip this week from the Conrad Hilton's Boulevard Room. . . . WIOD, Miami, and WSOC, Charlotte, beaming platters of WMAQ's documentary series on shady business practices tagged "Hello Sucker." Milwaukee Better Business Bureau has also requested scripts of the show. . . . **Dee Woodward** back at WBBM's operations department after a three-month illness. . . . **Don Gordan** hosting WMAQ's new Saturday night disk show built around dance bands. . . . Chirp **Georgia Gibbs** guesting Thursday night (17) on **Ernie Simon's** platter session via WENR.

DATE WITH DUGGAN
With Tom Duggan
Producer-director: John Brookman
15 Mins.; Mon.-thru-Fri., 12:45 p.m.
RUTHERFORD SALES CORP.
WMAQ, Chicago
(Ramsey)

Sportscaster Tom Duggan is exposing a new facet with this daily audience participation feature aired from various grocery retail stores. On his nightly sport shows on WMAQ and WNBQ, gabber has calculatingly projected himself into the "controversial" category with his wild-swinging editorial crusades, which now and then hit Frankenstein proportions. But the strategy has paid off and now he's carried the "Peck's Bad Boy" theme over into the hausfrau field. It's a new twist, and the gals seemed to love it on chapter heard (16). Also it was lively and amusing fare for the home dialers.

Format is the usual thing. Femme shoppers step up to the mike for a quickie interview and a question, with the inevitable corsage as a prize. Spark comes from Duggan's free-wheeling joshing with the ladies, which is good-natured enough but hits home at some of the housekeeper foibles. It's a good switch from the usual sticky, sweet approach.

Strip furthers the trend toward "bowl 'em over" blurbs, containing some of the most muscular plugs ever heard on this generally sedate station. *Dave.*

I COVERED THE STORY
With Arthur Van Horn, guest
15 Mins., Mon., 8:15 p.m.
WJZ, New York

Arthur Van Horn is conducting a highly informative behind-the-scenes interview session every Monday night via his "I Covered The Story" series. Show's format has Van Horn bring on a news reporter, who's been on or is currently working on a big assignment, for a 15-minute gab fest. Only noticeable flaw on show caught (14) was that it was too short—it could have run another 15 minutes.

Van Horn's guest for the stanza was Joe Kiernan of the N.Y. Daily News, who's been reporting the Arnold Schuster murder case for the past several weeks. Van Horn gave most of the time to Kiernan, who came across with plenty of interesting inside info. Van Horn's clever lead in questions sparked an active quarter-hour, but most of the credit must go to Kiernan who was a willing and well-spoken guest.

The choice of reporter and the reporter's news assignment are bound to have a bearing on the quality of each show. Van Horn, however, knows what makes good listening so it's a sure bet that he'll maintain the pace displayed with Kiernan. *Gros.*

'ABSENTEE OWNERSHIP' PROBLEM

Brazilian TV Gets a JWT Hotfoot; 'Rio Video a Comic Opera': Herrmann

Television is operating on almost a comic opera basis in Brazil but is also providing a new, lucrative business for American equipment manufacturers and agencies with clients who sponsor shows over the Brazilian system. Harry Herrmann, TV production exec for the J. Walter Thompson ad agency, who returned recently from a three-and-a-half month stay in Rio de Janeiro and Sao Paulo, revealed that his agency has 12 clients on the air there now and that American manufacturers have provided not only the transmitters and studio equipment for the three stations now in operation but also most of the sets in use.

There are now two stations operating in Sao Paulo and one in Rio, with several others slated to take the air in the near future. Herrmann estimated that there are some 12,000 sets in circulation in each city. Assis Chateaubriand, Sao Paulo's newspaper and radio magnate, has also taken the lead in TV, operating one station in each of the two cities under his TUPI network. Since a 16-inch table model in Brazil costs $750, Herrmann said, most of the receivers are in the hands of the wealthy populace, which affects not only the medium itself but the type of sponsors attracted to it.

Illustrative of the almost comic problems which TV faces in Brazil, Herrmann noted that electric power in Rio operates on 50 cycles but in Sao Paulo, it's 60 cycles. As a result, different types of receivers

(Continued on page 30)

Jachncke Named Asst. to Kintner

Ernest Lee Jahncke, Jr., veepee for ABC's radio network, has been upped to the post of assistant to prexy Robert E. Kintner, and will work in both the radio and television spheres. Charles T. Ayres, sales veepee for the radio chain, moves up into Jahncke's former spot as head of the AM skein. He'll continue to handle the web's sales portfolio.

Jahncke's new position is aimed at freeing Kintner from operational details in order to permit him more time to concentrate on overall planning.

Web has also upped Bill Fairbanks from account exec to eastern radio sales manager, vice Bill Ensign, resigned.

PEPSI STILL MULLS FAYE'S TV SUCCESSOR

Pepsi-Cola, as of yesterday (Tues.), had not yet decided on a show to replace Faye Emerson's "Wonderful Town" Saturday nights on CBS-TV, despite the fact it must have a new show ready by this week (19). Sponsor, through the Biow agency, is reportedly shopping for an inexpensive film series to fill in until its contract for the time period expires in June.

It had been reported that Pepsi prez Al Steele had personally set a deal with 20th-Fox prexy Spyros P. Skouras for some 20th pix, but this was denied by execs of both companies. Miss Emerson's show wound last Saturday night (12).

Realemon Buys Godfrey

In a change in sponsors brought on by seasonal products, the Realemon-Puritan Co. has bought into the 10 to 10:15 a.m. segment of CBS Radio's cross-the-board Arthur Godfrey show, replacing Ovaltine.

New bankroller, plugging its lemon juice, takes over the spot on an alternating basis with Toni starting May 5.

WNBC's 'Column Newsreel'

"Column Newsreel," a stanza on which Broadway, Hollywood, political, general opinion and other columns will be digested, is being prepped by WNBC, N. Y. Show would be handled by Lockwood Doty.

"Column" is being pencilled in for the 6:30-6:45 p. m. slot Monday, Wednesday and Friday.

WCBS-TV Blackout For Sabbath Aft.

In one of the first major programming cutbacks effected by WCBS-TV, the CBS video web's N. Y. flagship, the station plans to go dark from 1 to 3 p. m. Sundays starting this week (20). Two hours have resulted from the time returned to local stations by the network until next fall, following the web's decision to abandon temporarily its pre-5 p. m. Sunday programming.

WCBS-TV reportedly will consider lighting up at 1 p. m. again if it can find good shows that can be brought in on a low budget. Otherwise, it considers the programming too costly. WCBS-TV formerly programmed from 1 to 3 Sundays, with the net taking over from 3 to 5. With the net giving up the later hours, the local outlet will move its current 1 to 3 shows forward.

Station meanwhile realigned its Saturday programming schedule to provide a solid three-and-a-half hour block of kid-slanted shows. New Saturday schedule, effective this week (19), will have "Whistling Wizard" at 11 a. m.; "Smilin' Ed's Gang" at 11:30; "Big Top" from 12 noon to 1 p. m.; "Mr. I. Magination" at 1; "Al Gannaway's Half-Pint Party," 1:30 to 2:15, and "Time for Beany," 215 to 2:30.

STATION MGRS. WORRY NET EXECS

By BERT BRILLER

The networks' top echelons are concerning themselves with the problem of "absentee ownership" at radio and television stations. Web toppers contend that station managers, as differentiated from those who actually own the outlets, are more interested in "making a fast buck" to show a better balance sheet for the current year, rather than thinking of strengthening the operations for the long haul.

According to the network brass, station managers are giving the chains a hard time, holding out for special concessions to clear periods for video shows, putting up a stiff fight against web plans for AM rate revision and readjustment, opposing requests for changes in station-option time, arguing for a bigger percentage for carrying network airers, etc. It's contended by the N. Y. toppers that, although giving in to the chains on these points might cut into the affiliates' present income, the outlets would benefit in the future from the "overall industry prosperity" such measures would bring.

The brass admit they've made little headway in selling this point of view to the station managers, but they feel the picture would be different if they could reach the actual owners, "who are interested in their long-term investment rather than the current financial situation." Network chiefs who attended the recent National Assn. of Radio & Television Broadcasters convention in Chicago expressed disappointment over the fact that "only the same old 'hired hands' were there—and not the big investors who should be concerned with important policies."

Big Money Men Shy

Agency execs who contact all media offer some support to this point of view. They note that, with only a few exceptions, the big money men of AM and TV operations fail to attend NARTB confabs. By contrast, they observe, gatherings of the American News-

(Continued on page 32)

CBS-TV Continues Special Effects Emphasis; Pacts H'wood's Bill Vogel

CBS-TV this week took another step in its move to widen the scope of live video programming by pacting William Vogel, one of the pioneer special effects technicians in Hollywood, as head of its special effects department. Web is also conducting a series of meetings with agencies, affiliate stations and indie packagers to explain its progress to date in the special effects field.

Web is currently concentrating its heavy guns on this comparatively new phase of live production, on the assumption that it will not only heighten the visual and entertainment values of its shows but also lead to lower program costs. While it's not expected that the special effects being developed will replace sets and scenic designs, the web has combined them with sets and props to achieve better production at less cost.

Vogel, who was a co-inventor of rear-screen projection, was responsible for a number of the most noteworthy special effects used in Hollywood features. He devised the technique used to simulate the locust plague in Metro's "Good Earth," for example, through the use of coffee grounds floating slowly in water, on which the lenses were trained. He also worked out the effects for Metro's "Wizard of Oz," including the cyclone which opened the film. For TV, he's developed a new simulated fog, which is said to look completely real on the screen and yet does not irritate the actors' throats and noses.

Web has already introed several of its new special effects stunts on such shows as "This Is Show Business" and "Songs for Sale." Others will be worked into other programs as they're developed.

Counter-Attack

Hollywood, April 15.

All other measures to combat the inroads of television on book sales having failed, group of 18 publishers and 20 retail stores will try "the hair of the dog that bit them."

They've bought the time on KNXT and will sponsor Lorita Baker Vallely in a Sunday series of discussion, debates and interviews in the hope of reviving the interest of bibliophiles in current best sellers.

Lucky Strike Sets Summer Editions

American Tobacco has set its summer replacements for its twin Sunday night shows on CBS Radio and TV, with both summer packages representing a departure from those utilized by the ciggie firm in previous seasons.

Replacing the Jack Benny show on radio will be "FBI in Peace and War," a long-running CBS house package, which is currently aired Thursday nights at 8 on a sustaining basis. For the last few hiatus seasons, Luckies has filled in with the Guy Lombardo orch. Fact that Lombardo is playing the "Hit Parade" show for Luckie on NBC radio currently indicates that he'll take off this summer for his own vacation.

On TV, replacing "This Is Show Business," Luckies has pacted for a new mystery panel show titled "Lucky Clues," which is a Music Corp. of America package. Moderator and panel have not been selected. Ciggie firm filled in for "Show Business" last summer with an audience participation show, titled "Go Lucky" and starring comedian Jan Murray.

Both summer stanzas are slated to preem in early June.

Everybody in Chi Gets Baseball Coin

Chicago, April 15.

Windy City radio and TV stations without their own play-by-play baseball airers are gearing to cash in on the expected fever-pitch interest in the two local teams during the season which gets under way today (Tues.).

WBBM, the Chi CBS station which heretofore has pretty much ignored the diamond sport except on its regular sports airers, is pitching a baseball score spot announcement package. Station is putting together a series of daily minute spots and station breaks featuring the up-to-the-minute scores. The bundle which will run for 26 weeks and includes a total of 500 one-minute spots and 175 station breaks is being offered reportedly at a "pre-discounted" price of around $25,000, or about half the regular gate.

WNBQ, the NBC tele operation, is mulling the use of baseball reports on its live station breaks as part of the planned move to "program" the 30-second breaks with news bulletins.

Squarely ensconced on the baseball bandwagon is WGN-TV with its exclusive on both the Cubs and the White Sox games; WIND with the radio coverage of the Cubs, and WCFL with the Sox.

Anson Asks $1,350,000 For 'Songs' Infringement

Los Angeles, April 15.

Bill Anson, KFWB disk jockey, filed a $1,350,000 damage suit against CBS in Superior court, charging breach of contract, infringement of copyright and unfair competition.

Plaintiff declares the CBS radio and TV program, "Songs For Sale," is a steal from his own "Song Jury" and "Music Is My Business."

TV on a Mexican Hayride

Mexico City, April 8.

Like most infants going on two, Mexican TV faces a highly uncertain new world.

The basic difference between Mexican and United States TV is the audience potential. The Mexican population, with an income structure radically divergent from the North American, breaks down into clear segments with maybe 10% capable now or in the near future of buying TV sets, and the rest of the folks forced to go outside their homes for TV entertainment wherever they can find it—store windows, ice-cream parlors, bars—or go without it.

Present set costs are moving down slightly, but the lowest advertised price for obsolete 10-inchers averages about 2,700 pesos (around $300 American), and even on the installment plant that's pie in the sky for nine-tenths of the Mexican people. Current estimates vary, but it's a sure thing that no more than 20,000 sets have been sold thus far in Mexico City, and it's a surer thing the buyers represent the cream population wealthwise. The pattern will get much sharper when TV moves outside Mexico City into the provinces.

It's been clear to many Mexicans in the trade, and to many Americans who've made their own economic studies, that it would augment the TV audience and also garner a modest profit, if locations could be rented, starting in the poorest neighborhoods, with large-screen sets, hard chairs and soft drinks, with the people invited to park as long as they like for as little as 25 centavos, amounting to about three cents in American currency. One local entrepreneur, whose main business is a malodorous garage, without benefit of permission or licenses, uses the premises nightly, stench and all, and clears a pretty penny with nothing more than a 14-incher of questionable reception, taking at the gate as many coppers as the traffic will bear.

But such plans run into head-on collisions with the film interests. In Mexico City, a very low admission price to a TV parlor would undercut and surely outdraw the lowliest nabe that must charge about three times as much on bottom scales. With the Mexican film industry in serious economic straits, there is naturally plenty of behind-the-scenes opposition to any TV audience buildup, but sooner or later something's got to give. Until it does, Mexican TV, without a major representative audience, presents plenty of problems to its pioneers and potential advertisers.

O'Farrill Vs. Azcarraga

The two Mexicans with their necks farthest out in local TV are Romulo O'Farrill and Emilio Azcarraga. The former, owner of XHTV, one of the two channels now functioning in Mexico City, got on the air first almost two years ago. With strong government support, and indirect subsidies granted to him for having laid out the original Mexican TV investment, O'Farrill now presents a fairly ambitious daily TV diet, largely helped by commercial offerings on behalf of semi-official agencies such as the National Lottery, Pemex (the nationalized oil industry) and other accounts more or less dependent on government contacts. XHTV works out of small makeshift quarters on tight budgets, but since its technicians got a head start on everybody else in town, the programs have a relatively high degree of smoothness and know-how. A great deal of the daily XHTV program schedule is on film, but a few live shows of wide scope hit the air every day.

Building on the solid foundation of XEW-AM, estimated to be the most lucrative radio operation in the entire world, Emilio Azcarraga has projected himself into the Mexican TV picture with all of the color and bigness that fit the man who has so often been called Mexico's ace showman. His new TV plant on Avenida Chapultepec, called Televicentro, packs into one basic structure not only an enormous Mexican investment of 30,000,000 pesos, but a layout that houses under one roof a larger assortment of studios, offices and equipment than can be found anywhere else on earth at this moment. Plenty of raised eyebrows have questioned the wisdom of so large an investment during a period when less than 20,000 TV sets have been sold in Mexico; some have even predicted major economic headaches. Thus far, Azcarraga, having just about completed the plant, has moved slowly, but with the apparent confidence of an investor who feels that come five years and his daring will have paid off.

It is rumored locally that Azcarraga will soon inaugurate XEQ-TV, the TV counterpart of his second radio station, and devote its schedule completely to sports and remotes. The advisability of splitting a TV market of less than 20,000 sets, now competed for by two stations, into a third component,

(Continued on page 40)

Brazilian TV

Continued from page 29

and equipment must be built for each city. In addition, since Sao Paulo is a thriving boom town, its facilities have not had a chance to keep up with its growth. Thus, according to Herrmann, in the evenings when all the city's populace turns on its lights at the same time the factories are still operating, the resultant drain on electric power shrinks the TV pictures in the middle of the screen, to a point where 16-inch sets are delivering no more than a 10-inch picture.

TV Too Imitative

Brazilians have not yet developed their own culture, Herrmann said, with most of the art and architecture imitative of those in other countries. And TV programming, with little experience to go on, follows the same pattern. JWT exec said he witnessed a live version of "Little Women," which he described as "awful." Cast was dressed correctly in old-fashioned attire but the show was played against ultra-modern sets. Sao Paulo has a large studio, he said, but there is a big post in the middle of it, and the post gets into almost every shot. In addition, the studio is on the street floor of its building, so that every time a trolley passes outside, the TV pictures jump all over the screen.

While Portuguese is the native tongue, almost all telecasting is done in English, which the people know because of the sub-titled American films they see. Brazilian version of football, which is a leading sport in the country, is telecast each Sunday and bankrolled by RCA and Atlantic Refining, both JWT clients there. But the commercials, both spoken and superimposed, are delivered almost every minute on the minute, Herrmann said, despite attempts by agency execs to trim the number. He said one station runs a number of old film cartoons and Charlie Chaplin shorts at night, but instead of spotting the participating commercials, the station saves them up and then screens them all in a group.

There's no government censorship, Herrmann said, and so the TV comics get away with the bluest material. Brazil also has not subscribed to the International Copyright Convention, so TV has its choice of the top music and dramatic properties from almost every country. What few good shows are on the air, Herrmann said, have been produced by agency execs, such as the news program sponsored by Pan-Air de Brasil. This one, according to Herrmann, is like NBC-TV's "Camel Newsreel Theatre."

LEE TRACY NEW 'KANE' IN LLOYD NOLAN EXIT

Lee Tracy has pacted to take over the "Martin Kane, Private Eye" role on both the radio and TV versions now aired on NBC. He succeeds Lloyd Nolan, who's exiting the shows in order to return to his family and film work on the Coast.

With U. S. Tobacco continuing as sponsor, Tracy moves into the video role May 29 and the AM show June 1. It's expected the sponsor will continue the TV version through the summer.

Old Gold Switches To 'Chance' as 'Music' Fades

"Stop the Music" is being cancelled by ABC-TV, and Old Gold, which bankrolled the second half-hour of the giveaway, is installing "Chance of a Lifetime" with Dennis James in the Thursday at 8:30 p. m. slot. Radio edition of "Stop" will not be affected.

Format of "Chance," which once before was on ABC-TV, is still to be worked out and the web has not yet decided what to insert in the 8-8:30 p. m. slot. "Stop" was nixed after Gillette and Hazel Bishop, which had alternately backed the first half hour of the telecast, cancelled out.

ABC-UPT Hearings

Continued from page 23

though he offered to pay the web 15% discount on the show.

Brown charged that ABC has monopoly power over talent and suggested that its talent contracts be looked into before the hearings close.

Commission examiner Leo Resnick snapped that he wasn't interested in Brown's views and wanted only facts. He suggested that if Brown wants an investigation of network operations he make his request to the Commission. "We're now in the 12th week in these hearings," Resnick said, "and we can't sit forever."

Brown said he has spent $30,000 in the courts to fight the network monopoly and that it would cost him an equal amount to carry his battle to a conclusion.

'Paradoxical' Gain

In connection with his court fight against ABC, Brown put into the record a letter from the then acting FCC chairman Paul A. Walker in 1948 to the then Asst. Att. Gen. Herbert Bergson declaring "it is possible, if not probably, that many network practices or arrangements may exist which may be found by a court to be in violation of anti-trust laws which are not dealt within Commission's chain broadcasting regulations." Bergson is appearing at the current hearings as special counsel for UPT.

Brown also offered for the record testimony by the Dept. of Justice in 1949 before the Senate Commerce Committee in opposition to a limitation on FCC's anti-trust powers. The document, presented by a former special assistant to Atty. Gen. David Hume, declared that it would be "paradoxical" if the Dept. should succeed in its 10-year battle to separate motion picture producers from their theatres, "only to hand producers means of monopolizing new form (television) of exhibition."

Resnick refused to receive the document in evidence, but said he would read it before writing his decision.

Prior to Brown's appearance, Resnick granted, after considerable wrangling among lawyers, a motion by DuMont counsel Morton Galane to require UPT to submit data on its film rentals last year, and to require ABC, CBS and DuMont to furnish similar information for film actually used in 1951 programs.

Purpose of data is to compare buying power of the AB-PT merger firm with other nets and to determine whether it might become a favored customer of film distributors, as contended by DuMont.

MANHATTAN SOAP TO EXIT '1 MAN'S FAMILY'

The NBC-TV is due to lose another of its bankrollers within the next few weeks, with Manhattan Soap reportedly deciding to check off its alternate-week sponsorship of the web's Saturday night "One Man's Family."

Miles Labs, however, which rotates sponsorship with Manhattan, has signed to stay on the air through the summer. As a result, NBC will keep "Family" on the air and is confident of luring a replacement for the sudser within the next few weeks.

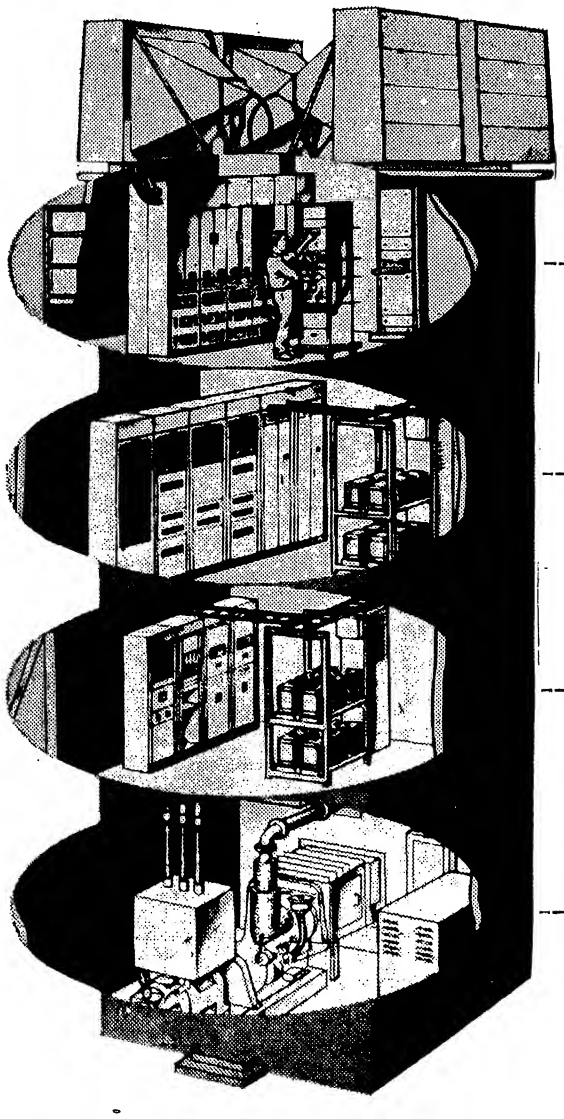
WJZ, N.Y., Pacts Dynamic On 3-Hour Sat. Ballcast

Dynamic Stores has picked up the tab on WJZ, N. Y., for a three-hour Saturday afternoon stanza combining reports on major league baseball scores with pop records. Allen Stuart will do the disk jockeying with diamond overtones.

Airer starts Saturday (19) running 2 to 5 p.m. It gives Dynamic a total of nine hours weekly on the ABC key—all handled by Stuart. Agency is Arnold Cohan.

WHAT'S INSIDE A RADIO-RELAY STATION?

Sending television signals across the country is a complicated job, requiring 123 radio-relay stations between Boston and Los Angeles. This view of a typical unattended station shows the arrangement of the apparatus which amplifies the signal and sends it on.



ON THE ROOF

are the lens antennas, each with its horn tapering into a waveguide which leads down to equipment in the building.

ON THE TOP FLOOR

the signal is amplified and sent back to another antenna on the roof. Normally unattended, the station is visited periodically for maintenance.

ON THE THIRD FLOOR

are power supplies for several score electron tubes.

ON THE SECOND FLOOR

are power supplies for additional electron tubes. Storage batteries on both floors will operate the station in an emergency for several hours, but

ON THE GROUND FLOOR

is an engine-driven generator which starts automatically after anything more than a brief power failure.

Anything that happens—even an opened door—is reported to the nearest attended station instantly by an automatic alarm system.

Most of this equipment is complex, and expensive. The present value of the nation-wide network, provided by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is nearly $85,000,000. Yet the charges for the use of this network are low—averaging about 10 cents a mile for a half-hour program.

Providing transmission channels for the radio and television industries today and tomorrow

BELL TELEPHONE SYSTEM

Three $200 Wrist Watches for the Best Answers

How Many Square Miles Will KBIG Cover?

Simple, quick and easy! Fill in below, and mail to KBIG, your estimate of how many square miles of land KBIG will cover within its half-millivolt area. Here's some information to help you make the most accurate estimate:

KBIG will focus 10,000 watts of sealed-beam power on 740 kilocycles daytime, directing it across the great salt water route to Southern California from a triple-tower antenna atop Catalina Island.

We have three beautiful $200 Chronograph wristwatches (or if you prefer, 17-jewel ladies' wrist watches)—one for each of those whose estimates come closest to the actual coverage, as determined by an independent FCC-approved consulting engineer.

Any principal or employee of advertising agencies (save our own) and advertisers may enter. Entries must be postmarked no later than May 1. Judges' decision final. Winner announced within two weeks after start of broadcasting in early May. If ties, duplicate prizes awarded.

MAIL ENTRY NOW

KBIG
4540 Sunset Blvd.
Hollywood 28, Calif.

My Estimate is _____ Sq. Mi.

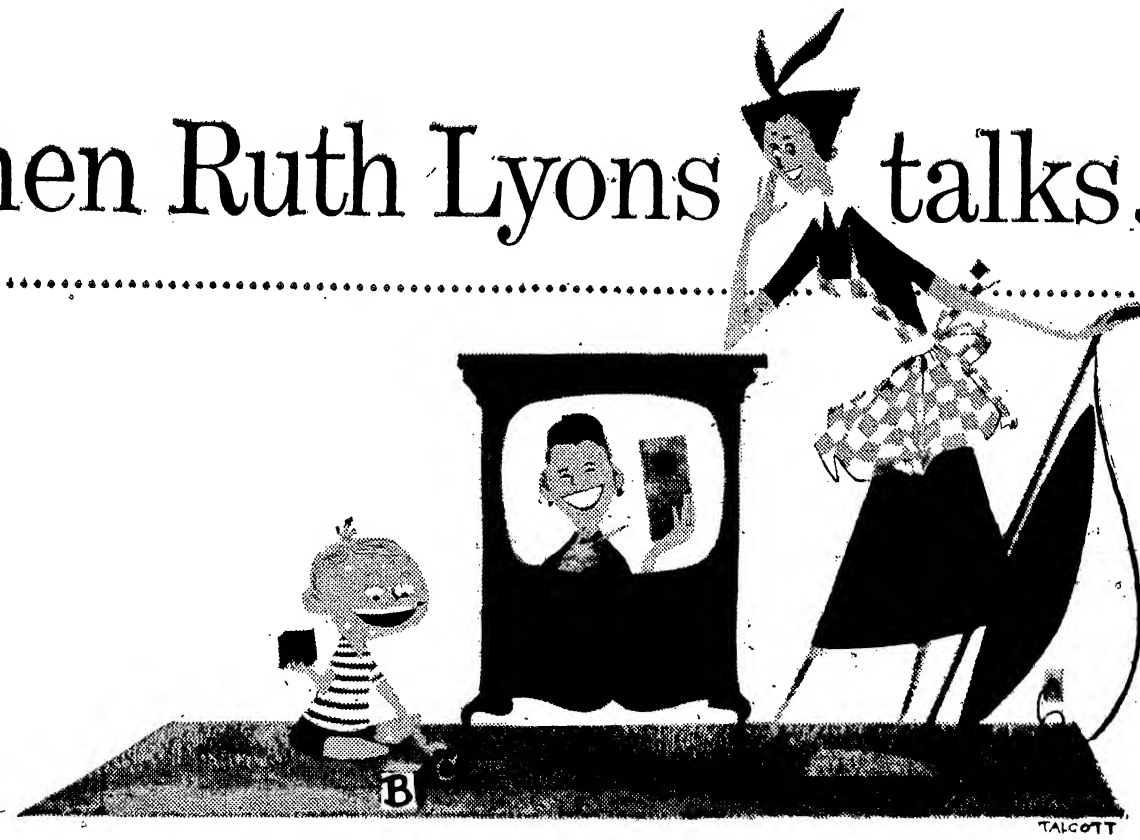
NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____

when Ruth Lyons talks...



women listen

A TOILET SOAP—*From Cincinnati, Dayton and Columbus only, 44,669 quarters ($11,167.25) plus wrappers in February, 1952 alone... shaping up as the lowest cost per inquiry in the Company's experience.*

A SET OF BOOKS—*13,283 responses to an offer in connection with a 12-volume set of Classics at $75.00. Again—lowest cost per inquiry in the publisher's history.*

CANNED VEGETABLES—*After only 10 weeks, this brand climbed from 7th to 1st place in purchases by viewers in 3 metropolitan markets. Volume more than tripled—going from 4.8% of total canned vegetable sales to 17.1%.*

All along the line, Ruth Lyons shows results... results... and more results. In four months, her Fifty Club has more than doubled its audience. Now it's over 1,040,000 on a 19-station network... and 81,100 of them have written her *personal* letters and sent her gifts.

When Ruth Lyons *talks*, her viewers *act*—she's the woman other women *trust!*

For information about availabilities—contact **NBC TELEVISION**

A service of Radio Corporation of America

No. 1 MEDIUM FOR YOUR SALES SUCCESS

Absentee Ownerships

Continued from page 29

paper Publishers Assn. do draw the publishers. The latter, it's pointed out, mix with agencyites and advertisers at ANPA meetings, sound-out their opinions.

The nets are giving increased attention to station relations at the present time, spurred by developments such as Paul W. Morency's (WTIC, Hartford) all-affiliates committee and the Walter Damm (WTMJ, Milwaukee), permanent committee of NBC affiliates. NBC's inking of Harry Bannister (WWJ, Detroit) as station relations veepee points up the emphasis placed on good relations with the outlets. Now, it's being asked, how can relations with owners be improved so that the web viewpoint can be sold to them? Chains feel that more station - proprietors should come out for the affiliates meetings they hold.

At the chains' Gotham headquarters it's claimed that most station managers came up through the ranks as announcers, directors or engineers, and thus have less understanding of the commercial side and lack an appreciation of the heavy fixed costs networking involves. They allege that in its "opportunistic" drive to make a good showing, station management apparently believes "we may not be around in three or four years when the advertisers and networks we've been tough with have their innings, and, anyway, we'll cross that bridge when we come to it."

On the other hand, the managers feel that many of them have held their posts for protracted periods and consequently have a long-range view as well as an eye for current income-vs.-costs figures. They also stress that many managers have a share in the ownership and thus a stake in ultimate yield from the investment. Further, they opine, they wouldn't be around long if they were "running a station into the ground."

Roy Battles Cited

Cincinnati, April 15.

Roy Battles, WLW farm director, was named outstanding radio farm director of 1951 by the Ohio Farmers Home Administration Employes Association.

The WLW farm at Mason, O., 15 miles from Cincy, is one of two in the U. S. owned and operated by a radio station. Its weekday Everybody's Farm series, originating there, observed the 4000th broadcast April 3.

SCHWAB SUBS BURKE AS 'LIGHTS OUT' STAGER

Climaxing a short-lived feud between NBC-TV and the Harry B. Cohen agency over program control of the web's "Lights Out," Larry Schwab, Jr., has joined the agency to take over as producer-director on the show. He replaces NBC staffer Caroline Burke, who checked off the series after a single stanza, following an altercation with the agency, which reps the Ennds account as bankroller.

Schwab was formerly an NBC staff director and handled "Lights Out" on an alternate week basis, when the show was produced by Herb Swope, Jr., under Admiral sponsorship. He has also been with J. Walter Thompson and Young & Rubicam. Besides producing and directing "Lights" for Cohen, he'll also supervise production of "Police Story," Prockter Syndications International package aired Friday nights on CBS-TV under Ennds sponsorship.

Bumpas Exits Liberty

Dallas, April 15.

H. W. Bumpas, veepee in charge of programming and production for the Library Broadcasting System, has announced his resignation this week to accept an executive position with the Texmen Corp. here.

Prior to joining LBS he was manager of KOAT, Albuquerque.

CBS Adds Cowboy Show To Saturday Kid Setup

In a move designed to anchor its early Saturday evening programming for the kid audience, CBS Radio has decided to drop "Operation Underground," an adventure series aired from 7:30 to 8, in favor of "Gunsmoke," a new series of cowboy shows originating from Hollywood. Time slot is sustaining.

"Gunsmoke" will be followed by the Gene Autry show, bankrolled by Wrigley, and "Tarzan," sponsored by General Foods, both shows being also grooved for the younger audience.

BALL, ARNAZ GUESTING ON ED WYNN 'ALL STAR'

NBC-TV has pacted Lucille Ball and Desi Arnaz to guest on the Ed Wynn stanza of its Saturday night "All Star Revue" May 3. Miss Ball and Arnaz, husband-and-wife team, are stars of CBS-TV's "I Love Lucy," which currently is second in the national Nielsens.

NBC, meanwhile, has also set the Ritz Bros. to star on "All Star" May 17, filling the slot originally allocated to Jimmy Durante. Schnoz will be in London on that date for a stand at the Palladium. He's scheduled to do his final show this season for "All Star" in June.

Net Staff Writers Threaten Strike For Comm'l Fees

Radio Writers Guild is threatening a strike against the networks as result of the breakdown of negotiations between the chains and their staff newswriters and scripters. Federal mediators are trying to bring the parties together again.

Talks had been resumed last week, with the webs offering an 11% wage increase, boosting the top minimum for writers from $130 weekly to $145. However, nets flatly turned down the demand that newswriters be paid commercial fees for scribbling sponsored shows, a policy which obtains for directors, actors and other broadcast guilds. On that issue talks were broken off.

Authors League of America is backing RWG, empowering the union to levy an assessment and to withhold freelance scripts (except where there is a contractual agreement) in event of strike.

Win O'Keefe, Joel O'Brien Team in Package Outfit; Alcoa Inks Their 'Draw'

Winston O'Keefe, former exec TV producer with Kenyon & Eckhardt and Ruthrauff & Ryan, and Joel O'Brien, former producer-director with BBC-TV in England, have teamed to form a new package outfit, which already has sold one show and has networks and clients interested in several others. Package outfit is labeled O'Keefe-O'Brien Productions.

Duo's "Draw to Win," a cartoon panel show, preems next Tuesday night (22) via CBS-TV as a sustainer, and has been picked up by Alcoa as summer replacement for "See It Now" on the same web, starting in June. CBS is also close to a deal with O&O for a half-hour series based on Arthur Train's "Ephraim Tutt" stories, which ran for a number of years in the Saturday Evepost. If the deal goes through, the show would originate live from the Coast this summer. Will Wright will probably play the title role.

Third show being set by the package outfit is a half-hour whodunit series based on Agatha Christie's "Miss Marple" books. Fourth is a series of half-hour Irish-American dramas, based on the Mathew Cleary" stories scripted by Joseph Carroll, which have appeared in Collier's, Cosmopolitan and other mags. O&O is also lining up a new audience participation show, tentatively titled "Be a Ham," in which two teams of studio contestants will vie for prizes by staging short skits which they haven't seen before.

O'Keefe, who supervised the American Theatre Wing's original TV workshop, produced "Ford Theatre" for K&E and later served as exec producer for R&R on "Showtime, U. S. A." O'Brien, detached from the Coast Guard during the war to serve with the OWI's ABSIE station in England, stayed on after V-J Day to work with BBC video, and also directed several plays in London's West End. He broke into radio-TV as a production assistant to Norman Corwin at CBS prior to the war.

Philadelphia—George Skinner, TV personality and former radio newscaster and newspaper reporter, has been named news editor of WPTZ, Philadelphia. Skinner will continue his daily show, "Let Skinner Do It," over WPTZ. A former news announcer and special events reporter at WLW, Cincinnati, Skinner came to Philly in 1948.

CAN YOU ANSWER THESE QUESTIONS ON TV ADVERTISING?

- How much does it cost to send a half-hour program across the country (a) by cable and micro-wave relay? (b) "in the can," by mail?
- What major advantages do filmed programs have over "live" shows?
- How many stations were cleared for "The Gruen Playhouse" . . . on a Spot basis?
- How much *lower* are TV Spot rates than network rates, for the same time . . . on the same station?
- *For network advertisers only:* How many network "must" stations are there in your line-up? How many would you trade for markets the network can't clear?

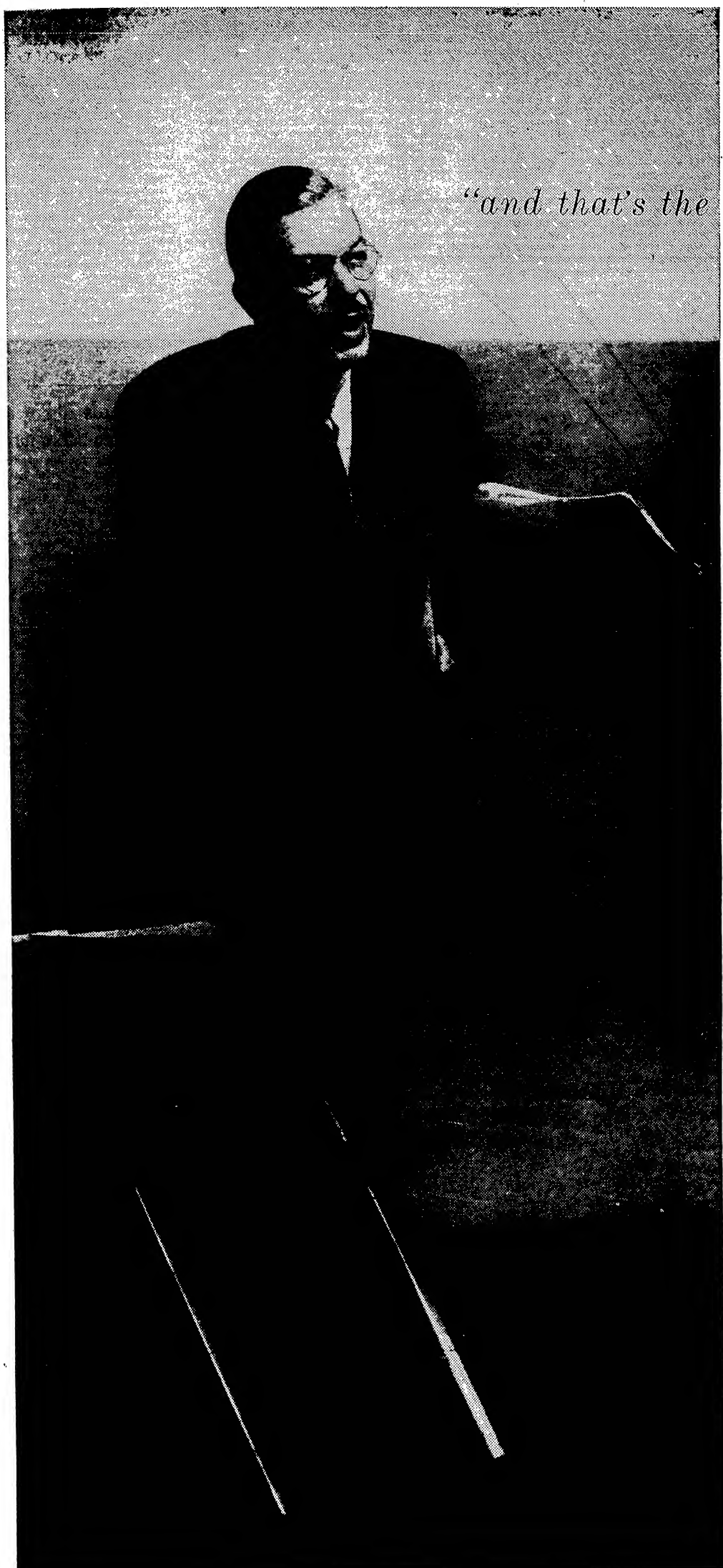
YOU CAN DO BETTER WITH SPOT . . . MUCH BETTER

THE KATZ AGENCY, INC
NATIONAL ADVERTISING REPRESENTATIVES

FOR SALE

10 KW FM TRANSMITTER

Completely installed, with antenna, all RCA equipment. Midtown area. New York City. Box 41452, Variety. 154 West 46th St., New York 36.



"and that's the end of the world"

Morgan Beatty meant to say: "And that's the News of the World," but "old disaster man" Beatty was nonplused by a news story. The story? A baby born to a 79-year-old mother and an 80-year-old father.

It isn't easy to confuse Morgan Beatty. He earned the title "old disaster man" on the 1927 Mississippi flood story and has covered most of America's violent upheavals since. As a Washington analyst, Beatty had a two-year beat on the 1937 Supreme Court battle. He accurately forecast the successful Russian resistance in 1942.

Now America's leading interpretive reporter, his NEWS OF THE WORLD for Miles Laboratories is the highest rated daily news show in radio. In this vital election year, Beatty's primary assignment, and that of 100 other NBC men of news, is to cover the primaries, the conventions, the elections as they've never been covered before.

Beatty, Swayze, Chaplin, Hicks — big names in news — but only a part of the thousand-man, news-gathering force which makes the NBC News Center supreme in broadcasting.

Nearly everyone in America learns the news first from radio or television. And the fact that NBC, day after day, broadcasts the highest rated news shows on radio and television proves most people learn news first from NBC. They learn more news, too, because regularly, on radio and television, NBC broadcasts more hours of news than any other network.

In this, the most intense political campaign year since 1932, all news assumes larger significance and quickening importance. As before, most Americans will learn the news first and learn more of it from NBC.

NBC *radio and television*

a service of Radio Corporation of America

Photograph by RALPH STEINER

Mrs. Daytime Dialer

Continued from page 24

belches frequently, a dnnever goes anywhere without a package of Tums. As an occupational must, he also carries a package of mints to guarantee an appealing breath. He never wears a vest.

Horace is a college graduate (C average), belonged to a second-rate fraternity, is fond of crossword puzzles, and considers himself sophisticated and slightly intellectual. He once subscribed to the Saturday Review of Literature and faithfully read the Personal column in the back each week. He reads all the advertisements in his newspaper and the financial and sports pages. He will read any book by Dale Carnegie or a corporation president. He dislikes sales reports with sad endings.

He shaves 5.7 times a week, never on Saturdays, uses an advertised brushless shaving cream and complains that his beard grows too fast. (He thinks this means he's virile.) Every 10 days he has his hair cut, crew style. He buys an average of three suits a year, including a grey flannel, a worsted and a sharkskin.

It is very difficult for him to understand why his wife is beginning to fade while he looks exactly the same to himself as he did in college. He's concerned about his wife's health (she's getting fat), and her household problems (no method) and never discusses business with her because she changes the subject. He considers her a clever cook, and when they have guests for dinner, she prepares "one of her little dishes cooked in wine."

Horace is convinced that all successful career women are either immoral or abnormal; and all wives are frigid. He objects to an excessive display of bosums or legs, and remarks, "Get that!" when caught staring. When viewing such a display he tugs at his left ear.

If pressed, he will admit that women find him charming, and that the receptionist (some number!) in the office is crazy about him. A faithful husband, he remains aloof, although out of kindness he took her to lunch twice and dinner once. (Waste of money!)

A favorable political commentary of Horace's, who refers to himself as a "liberal Republican" is, "What we need is a good business man in the White House." He attended what he fondly thinks was a Communist-inspired meeting once, and is seriously considering writing an article. He distrusts anyone who does not work in Advertising.

Horace has lively interests. He considers himself an excellent bridge player, but prefers playing with men because women are too flighty. The reason he never learned chess, he says, is because he's an energetic, nervous type. One of his great pleasures is sitting in front of the television set for hours. He is a golf enthusiast. (Good business!)

Devoted to his family and home, Horace does not care for large parties, preferring small gatherings of people with mutual interests. At these gatherings, Horace and his friends (3.4 intimate friends) stand in the kitchen drinking and swapping the latest stories. (That's a wow!) Horace's wife and the wives of his friends sit in the living room murmuring proudly that the boys never tired of talking shop.

Life Goal—Onion in Martini

A social drinker, Horace would never consider sitting down to a meal without having two martinis first. (It's the only thing that relaxes me!) He takes an olive in his martini, but as he climbs the business ladder he will switch to lemon peel, ultimately arriving at a pearl onion.

Horace does not plan more than two children, feeling that, "It's better to have two and give them advantages," and then, "This is no world to bring children into." He plans to acquire a poodle or a boxer (if it's A.K.C. pedigree) because, "children need a dog."

His secret ambition is to own a flashy and expensive convertible and when he purchases it will stoutly maintain, "Personally, I don't think they're practical, but the wife and children—you know."

Within five years, when Horace expects to be earning $25,000 per, he will purchase a large suburban house (room for the kids to knock around in!) with an elaborate game room. He will join the golf club and hire a steady maid in addition to the woman who comes in once a week. (The wife deserves to get out more!) He will give large parties where he and his friends will stand near the bar swapping the latest stories.

He has unwavering faith in: Advertising, The Republican Party, the Hays Office, Vitamins, The Future of Television, The Future of Radio, The Power of the Dollar, and The Right Contacts.

He is unalterably convinced: That housewives will believe anything you tell them if you say it often enough, that women are poor drivers, women smoke too much, women are spoiled, women don't know what they want, you can't please a woman, women can't hold their liquor, and that his wife is different.

As a result of my study of the personality and habits of the average market research analyst, I feel that now the housewife has the key to slanting answers to specific questions to be asked in the future. This study should save time for both the research man and the housewife.

On second thought, if Mr. Schwerin will kindly send for his man, I'd appreciate it. I'm kind of sick of Horace by now. But when they send for him I hope they send a stretcher. He doesn't look so good.

Mrs. Pat Ruden

MPLS. COUNCIL STANDS PAT ON BANNING TV

Minneapolis, April 15.

Despite a Minneapolis Star editorial condemning the action as an infringement on constitutional rights, labeling it "strange doings," calling it disregard of a free press and free speech and asking for the action to be rescinded, the city council police committee voted to stand pat on banning KSTP television crews from city property without council permission.

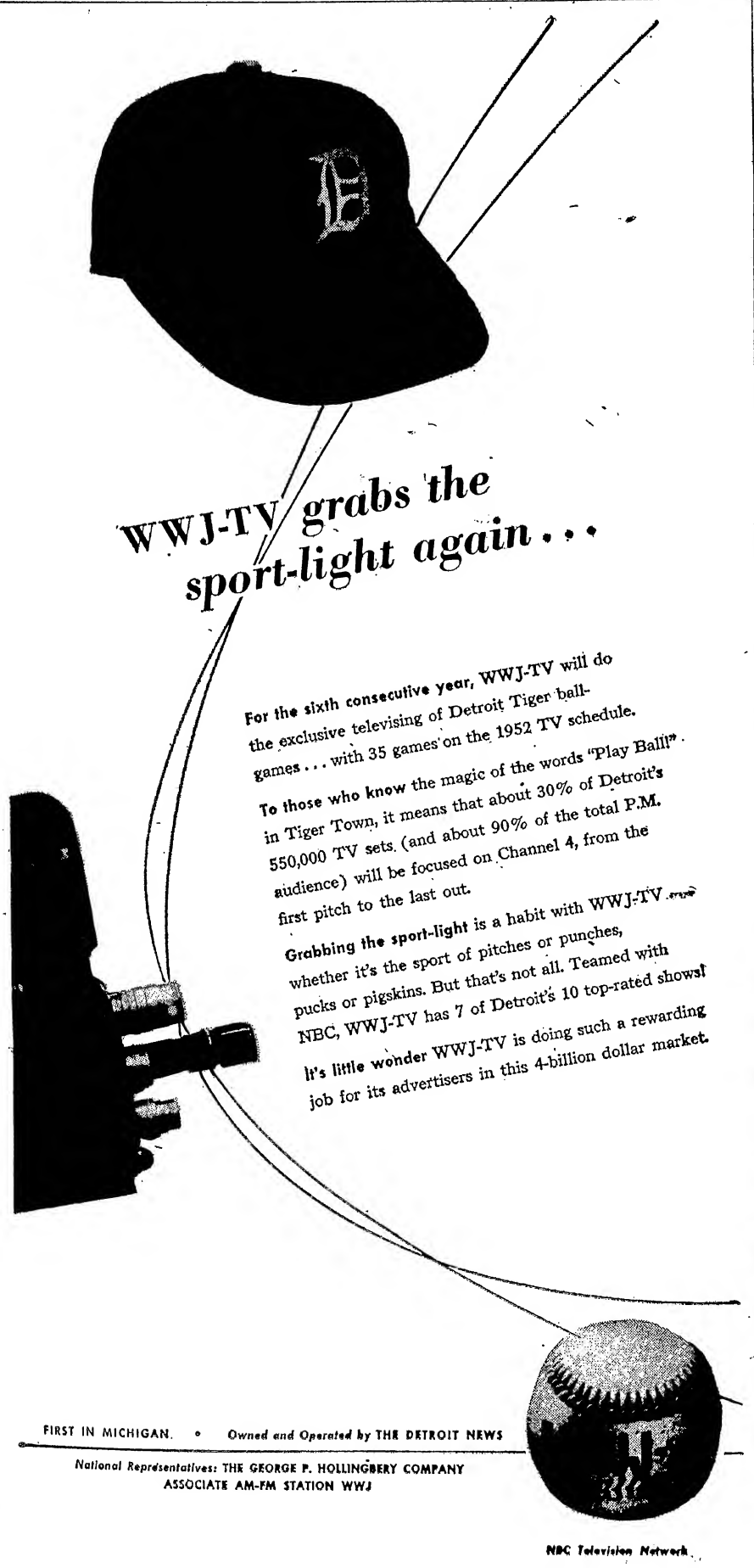
In doing so, the committee also disregarded a protest from James Bormann, news director of competing radio station WCCO and National Association of Radio News Directors' president, who, in asking, too, that the action be rescinded, said "we are very seriously concerned with this infringement on newsmen's free access to news." He charged that the aldermen were motivated by the station's dispute with its AFL union technicians.

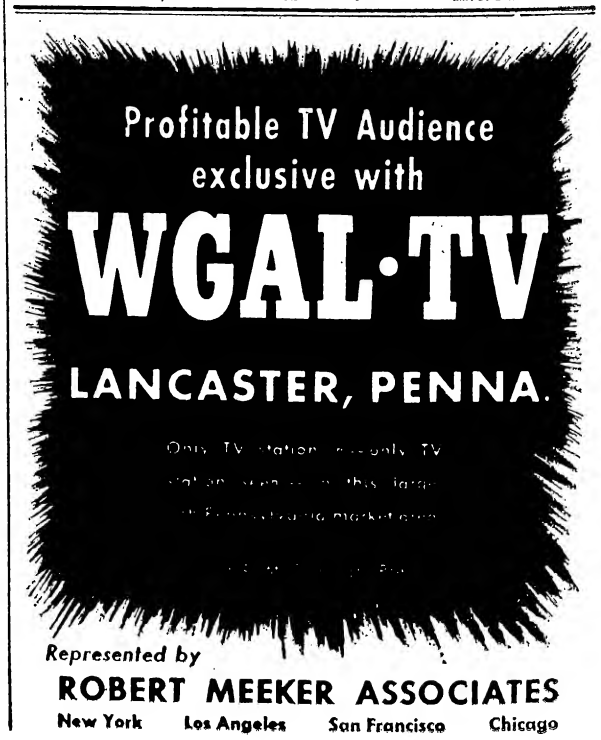
WMT Skeds 20-Program Politico Series for Iowa

Cedar Rapids, April 15.

WMT, Cedar Rapids, has set a new series, "Politics Is Your Business," to acquaint listeners with election mechanics from the precinct to the national level. The 20-program package is being produced by program director Doug Grant and moderated by news director Dick Cheverton.

Starting with local precinct caucuses, the half-hour discussion programs move on up through on-the-spot broadcasts from the state and national conventions. State reps have agreed to appear in behalf of national candidates, while all major Iowa politicians will appear in person.





Ohio State Awards

Continued from page 24

hibition gave recognition to local and regional TV programs as well as national shows.

Here is a complete list of the awards (citations omitted):

Group I. Programs Heard Nationally by Network or Transcription.

Religious: First award for "The Ave Maria Hour" to the Franciscan Friars of the Atonement, New York; honorable mention for "Let There Be Light" to the Broadcasting and Film Commission of National Council of Churches, New York.

Cultural: First award for "Stage '52" to Canadian Broadcasting Corp.; honorable mention for "CBC Wednesday Night" to Canadian Broadcasting Corp.

Dealing with Social Problems: Honorable mention for "The Lonesome Road" to Communications Materials Center, Columbia U. Press.

Presenting Public Issues: First award for "Cross Section" to Canadian Broadcasting Corp.

Furthering International Understanding: First award for "Citizens of the World" to United Nations Radio.

Special Onetime Broadcasts: First award for "Arise and Go Thy Way" to National Society for Crippled Children and Adults broadcast over NBC; honorable mention for "No Escape" to CBC.

Children's (Out of School): First award for "Bert the Turtle" to Audio-Visual Division, Federal Civil Defense Administration; honorable mentions for "The Children's Theatre" and "A Carol for Canada" to CBC.

Group II. Regional Network, Organization and Clear Channel Station Programs.

Religious: First award for "The Pastor's Study" to WSB, Atlanta.

Agricultural: First award for "McClatchy Farm Review" to McClatchy Broadcasting Co., Sacramento, Cal.; honorable mention for "The Voice From the Farm" to WNOX, Knoxville; special citation for "The Farm Front" to Farm Dept., Crosley Broadcasting Corp., broadcast over WLW, Cincinnati.

Women's: First award for "Knudsen Women's Forum" to Columbia Pacific Network, broadcast over KNX, Los Angeles; honorable mention for "The Barbara Welles Show" to WOR, New York.

Cultural: First Award for "The University Hour" to Communication Center, U. of North Carolina, Chapel Hill; honorable mention for "Critically Speaking" to KUOM, U. of Minnesota, Minneapolis.

Dealing with Personal and Social Problems: First award for "Minnesota Mid-Century" to KUOM, U. of Minnesota; honorable mention for "The Untouchables" to WBBM, Chicago.

Presenting Public Issues: First award for "Freedom Revisited" to WCAU, Philadelphia; first award for "The Killers," to Public Service Division, WMCA, New York.

News Interpretation: First award for "E. W. Ziebarth News Analysis" to WCCO, Minneapolis; honorable mention for "W. S. C. Views the News" to KWSC, State College of Washington, Pullman, Wash.

Furthering International Understanding: First award for "The Ralph Story Show" to Columbia Pacific Network broadcast over KNX, Los Angeles; honorable mention for "It's a Small World" to WMAQ, Chicago; special citation for "Japanese Peace Conference" to KFWB, Hollywood.

Special Onetime Broadcasts: First Award for "Who Killed Dr. Drew" to KOIN, Portland, Ore.

Children's (Out-of-School): First award for "Let's Listen to a Story" to Public Service Division, WMCA, New York; honorable mention for "Down Storybook Lane" to Speech Dept., U. of Michigan.

Teenagers' (Out-of-School): Honorable mentions for "WQXR Youth Forum" to WQXR, New York, and for "Young Book Reviewers" to Public Service Division, WMCA, N. Y.

In-School Programs for Primary Grade Pupils: First award for "Old Tales and New" to Minnesota School of the Air and KUOM, U. of Minnesota.

In-School, Intermediate Grades: First award for "Let's Sing Together" to Depts. of Education of Manitoba, Alberta and British Columbia, broadcast over CBW, Winnipeg; honorable mention for "News of the Week" to WHA, U. of Wisconsin, Madison.

In-School, Junior and Senior High: Honorable mentions for "Fun From the Dictionary" to WBOE, Cleveland, Board of Education, and for "Ecoutez!" to British Columbia Dept. of Education, Vancouver, in cooperation with CBC and broadcast over Trans-Canada network.

Group III. Local Organizations and Stations.

Religious: Honorable mention for "Our Kind of People" to the Radio Class, Yale Divinity School, New Haven.

Agricultural: Honorable mention for "Farmer, What's Your Problem" to Bureau of Publications, Government of Saskatchewan, Regina.

Cultural: First award for "Angell Hall Playhouse" to Speech Dept., U. of Michigan, Ann Arbor; honorable mention for "Sir Earnest Plays Favorites" to CKEY, Toronto.

Dealing with Personal and Social Problems: Honorable mention for "Unfinished Business" to WCFM, Washington.

Presenting Public Issues: First award for "Alabama Document" to WUOA, U. of Alabama; honorable mention for "Notes on Labor" to Bureau of Publications, Government of Saskatchewan, broadcast over CKRM, Regina.

News Interpretation: Honorable mention for "Religion at the News Desk" to New Haven Council of Churches broadcast over WELI, New Haven.

Furthering International Understanding: First award for "Freedom Speaks" to World Wide Broadcasting Corp., New York, broadcast short wave over WRUL, Boston.

Special Onetime Broadcasts: Honorable mention for "Strike in Danville" to WFDR-FM, New York.

Children's (Out-of-School): First award for "When the World Was Young" to Salt Lake City Junior Leagues and Radio Dept. of Utah, broadcast over KSL, Salt Lake City.

In-School, Primary: Honorable mentions for "Tell Me a Story" to Minneapolis Public Schools, broadcast over KTIS, Minneapolis, and for "Tell It Again" to WABE-FM, Atlanta, Ga., Board of Education.

In-School, Junior and Senior High: First award for "United Nations — Success Story" to Radio Division, Dept. of Theatre Arts, U. of California at Los Angeles and Audio-Visual Aids Section of Los Angeles City Schools.

Television Awards

Group I. Network.

Public Affairs: First award for "The March of Time through the Years" to March of Time, telecast over ABC-TV; honorable mention for "Industry on Parade" to Public Relations Division, National Assn. of Manufacturers; special award for "TV Spots Before Your Eyes" to American Jewish Committee.

Cultural: First award for "Zoo Parade" to NBC-TV; honorable mention for "Mr. Wizard" to Cereal Institute, Chicago, broadcast over NBC-TV.

Systematic Instructions: First award for "American Inventory" to Teleprograms, Inc., telecast over NBC-TV.

Children's (Out-of-School): Honorable mention for "The Big Top" to WCAU-TV, Philadelphia, telecast over CBS-TV.

Group II. Local and Regional Stations or Organizations.

Public Affairs: First award for "March On" to KING-TV, Seattle; honorable mention for "Your Family Doctor" to Baltimore City Health Dept., and WMAR-TV, Baltimore; special award for "Inside Our Schools" to WHAS, Louisville.

Cultural: First award for "Science in Action" to California Academy of Sciences, telecast over KGO-TV, San Francisco; honorable mention for "KING's Community Workshop" to KING-TV, Seattle.

Programs for Special Interest Groups: First award for "How Does Your Garden Grow" to WNBQ-TV, Chicago.

Systematic Instruction: First award for "The Western Reserve U. Telecourses" to WEWS, Cleveland, and Western Reserve U.

Children's (Out-of-School): First award for "Telaventure Tales" to KING-TV, Seattle, in cooperation with Gloria Chandler Recordings, Inc.; honorable mention for "Magic Window" to WOI-TV, Iowa State College, Ames.

School Telecasts: First award for "Operation Blackboard" to Philadelphia Public Schools, telecast over WPTZ, Philadelphia. Fourteen judging centers throughout the U. S. evaluated the radio broadcasts; television judging was done at Columbus.

'Wayne & Shuster Show' As Sustainer on CBC

Toronto, April 15.

With Gillette currently concentrating on TV, the Toni-sponsored "Wayne & Shuster Show" on radio has not been renewed, but the Canadian Broadcasting Corp. will pick up the tab on the comics for 17 weeks, commencing April 17, with series to be carried over 51 stations of the CBC's trans-Canada web, 9:30 p.m. EST. Lads' commercial contract with Toni expired with the program of April 10.

CBC sponsorship, as a sustainer, will see no change in the show's format or casting. Jackie Rae continues as producer, with femme warbler Terry Dale, Samuel Hersenhoren's orch, Eric Christmas, and Herb May as announcer and comedy foil. "Wayne & Shuster Show" will also continue to be recorded for Canadian troops in Germany and Korea, via sponsorship of the federal Dept. of National Defense.

Columbus—Bob Sprouse, former commercial manager of WMRN, Marion, O., has joined WBNS-TV as account executive.

TV's 'Cry Havoc'

Continued from page 23

ing Agencies, at last week's Greenbrier convention, that on a cost-per-thousand basis, TV has hit the jackpot.

Procter & Gamble, the No. 1 advertiser, had a total '51 expenditure of $35,859,156, representing an increase of $8,836,034 over '50. Amount spent in network radio declined $198,216; newspaper expenditure was off $331,679. Magazine coin went up $2,396,637. But network TV expenditures climbed by $7,009,292.

General Foods, No. 2 among spenders, with a total '51 budget of $21,842,212, representing an increase of $3,423,734, upped its TV expenditure by $4,602,167, whereas radio was off $636,713 and magazine coin outlay dropped $780,205.

Similarly with Colgate, Lever Bros., General Mills, American Tobacco Co., Liggett & Myers, R. J. Reynolds Co., P. Lorillard Co., Philip Morris, Sterling Drug, Campbell Soup and the other major spenders, TV was the chief beneficiary of upped advertising expenditures in '51, whereas other media either suffered declines or encountered comparatively smaller hiked budgets.

Cited as further documentation: Whereas CBS-TV had 51 sponsors a year ago, today there are 59. Total gross billings for this period have gone up 95.7%. Daytime sponsors have increased on the network from 12 to 21.

NBC-TV reports total gross time billings for the first two months of 1952 as 84.9% over the same period in '51. Says a top TV exec: "We're not only sold out nighttime, but another two and a half-hours of prime evening time could be sold immediately were there time available for sale." In boasting of its cost-per-thousand status, NBC-TV points out: "The average half-hour evening advertised (as of March) reached 11,900,000 viewers at a cost of $3.33 per thousand... The average advertiser in Life magazine, for a page of black and white, reaches 5,508,500 noters at a cost of $4.02 per thousand.

Five Years Ago—at 9:37 a.m. On April 16, 1947—

A telephone call to the KPRC newsroom brought the first bulletin of the Texas City disaster — minutes before news was flashed over press association wires.

From that moment . . . and for the next 48 hours . . . KPRC newsmen, under the on-the-spot direction of News Editor Pat Flaherty, broadcast to the Houston area and to the entire nation via NBC accurate, up-to-the-minute reports of one of America's major tragedies.

For this brilliant radio news coverage, KPRC was lauded by Texas City officials, by NBC listeners throughout the country, by officials of the National Broadcasting Company, and by the press through the annual **Headliners Awards.**

It was No Accident that KPRC Won Local and National Acclaim for Its Coverage at Texas City.

Today, still under Pat Flaherty's direction, KPRC maintains an even larger staff than five years ago . . . men whose full-time job is covering and broadcasting the news for KPRC.

Complete, accurate, instantaneous news coverage is a KPRC tradition that has helped to make us . . .

FIRST in the South's First Market!

KPRC
HOUSTON
NBC and TQN On
The Gulf Coast

JACK HARRIS [illegible] EDWARD PETRY & CO

The London D

"HER SOULFUL VOICE IS WO

DAILY MAIL, TUESDAY, APRIL 9, 1952

Jo Stafford Should be Heard *and* Seen

Variety: London Palladium

JO STAFFORD, a very familiar stranger to England whose American records have sold here in millions, is emphatically a singer to be seen as well as heard.

Surprisingly for one whose fame belongs so much to radio and the gramophone, her unpretentious but effortless lullaby voice becomes merely incidental to the charm and the cool poise of her appearance.

Slim, sweetly smiling, tawny-haired, and beautifully gowned, she brings the intimate elegance of the cabaret floor to the broad acres of the variety stage.

She alternates between sleek love songs and folksy songs like "Shrimp Boats," which she has made her own. True to American habit, she announces them as earnestly as if they were hymns or gems of opera, but sings them with a friendly, unassuming ease.

* * *

Her simplicity and sincerity remind me a little of the early Gracie Fields. In a more subdued way she also has much the same knack of mingling clowning with crooning.

But even when she clamps on the hill-billy equivalent of a pearly queen's hat she retains the dignity of a duchess frisking graciously at the tenants' ball.

She tops an exceptionally lively bill, which includes the smooth impressions of Peter Sellers.

Liveliest of all is Pat Henning, a rough-looking American clown who rushes on like a navvy thrust without warning into evening dress and releases a hurricane of highly accomplished absurdity.

CECIL WILSON.

NEWS CHRONICLE, TUESDAY, APR. 8, 1952

Jo Stafford is a hit

Variety: Palladium

THE golden voice of the American State Department was very nervous as it breathed o'er the Palladium auditorium last night but its owner—Jo Stafford—looked both cool, lovely and elegant.

Miss Stafford has a low, warm, velvety voice which produced squeals, coos and moans from the gallery in such "smoochy" songs as Embraceable You and With These Hands. I find her at her best in her folk songs, which she renders with simplicity and enormous charm. Her reception was all that she could have desired.

VARIETY

Jo Stafford a Smash In London Palladium Debut

London, April 8.

Jo Stafford, making her Palladium debut, scored a boffo reception and drew capacity business at her opening performance yesterday (Mon.).

The singer received a mounting ovation for an 11-number routine of contrasting tunes. Accenting charm and style, she did a solid 40 minutes and begged off with customers clamoring.

THE TIMES, TUESDAY, APRIL 8, 1952

THE PALLADIUM

HARKING BACK TO THE PAST

The music-hall cannot for ever be providing novelties, and there are signs that it is at last beginning to see possibilities in certain of its former and temporarily outmoded graces. Half the art of invention anyhow, surely lies in judicious rediscovery, as the return to a music-hall ballet may presently show. Here and there in the new bill other acts obtain striking effects by harking back to the past.

To folk songs of several generations Miss Jo Stafford, a new visitor from the United States, addresses herself with equal sincerity, confidence, and skill. She is not a musical snob. She thinks no less of the popular song of to-day or yesterday, which is also, if not in the strict sense, a folk song, than of such older and perhaps more charming American pieces as "The Nightingale" and "Shrimpboats Is Coming." Yet the mere presence of these innocent old songs in the bill is a refreshment.

DAILY EXPRESS, TUESDAY, APRIL 9, 1952

So civilised, Jo Stafford

SHOW: Jo Stafford and Variety

THEATRE: Palladium

The American crooner Jo Stafford is—oh, such a nice change.

She is not punchy or cute. She does not say: "Hiya, folks." And she does not put over a song in a big way.

Instead, she sings. Tall, cool, calmly groomed, she hangs a ballad on the air like a row of matched pearls. No frenzy possesses her. Robust songs are serenely guyed. Yet that embarrassing number. "Embraceable You," makes you think of young lovers and buttercups and spring.

I found all this highly refreshing. The audience whistled and shouted. She bowed, as I hoped she would, hands clasped. "Thank you," she said. So civilised.—

JOHN BARBER.

JO STA

ily Mirror said:

TH A REGIMENT OF TROOPS"

DAILY HERALD, April 8, 1952

IN LONDON LAST NIGHT

Jo's numbers made 11 hits

PALLADIUM: VARIETY

THE STAR, TUESDAY, APRIL 8, 1952

Jo Is So Charming

By A. E. WILSON

GOWNED to perfection in a symphony of black velvet and billowing white flounces, Jo Stafford, famous in the U.S. for her "Voice of America" broadcasts, takes the stage at the Palladium and entertains with a lengthy repertory of songs.

She is described as America's most versatile singer, though her versatility embraces no more than numbers which are meant to be crooned in a deep, seductive voice and a few folk songs, which are much more tuneful and pleasant to hear.

Greater and more versatile singers have received less clamorous recognition but Miss Stafford—slim and auburn-haired and distinctly pretty — relies not only on her voice, but on air of cool elegance, and an appreciation of her song hits which is at once charming and disarmingly naive.

"The Voice of America."

THE MANCHESTER GUARDIAN

An American Voice

Miss Jo Stafford must certainly be the only "radio singing star" to be served in the matter of publicity by the United States Information Service, and the party this evening to celebrate her arrival in London was given by the American Embassy. That is because Miss Stafford is the prime attraction of the State Department's "Voice of America." The Foreign Office must get a move on and engage Miss Vera Lynn. She is 31 years old, tall and extremely handsome in the rather severe, that is the classical, American style.

Thus Miss Stafford, who launched herself on the seas of entertainment by singing with Tommy Dorsey's band, might easily be one of those wonderful, serious American girls who write extraordinarily abstruce theses on Thomas Stearns Eliot, or Kirkegaard, or the decline of Western European civilisation. She is cool, collected, infinitely courteous, and beautifully dressed; and she is here to perform in variety at the Palladium for a fortnight. It is, though, a sort of double bluff, for in fact this vaguely academic-looking popular singer is a student of American folk-music. Are there not the "Jo Stafford prizes in American folklore" awarded annually to college students presenting the best collections? We shall be hearing some of her folk-songs in the broadcast she will give here.

RADIO TIMES

American Voice in London

EVERY week Jo Stafford, the popular American singer, broadcasts to the world in the overseas programmes of "The Voice of America." This prompted a U. S State Department official to say last year: "I hate to admit it, but where ten foreigners may have heard of Jo Stafford, only one has heard of Warren Austin, our chief delegate to the United Nations."

In the last two years Jo Stafford, who is at present on a visit to this country, has become one of the singers most in demand in BBC request programmes. Those who have already asked to hear her voice on records will take pleasure in hearing her from the studio on Wednesday and a programme of her records on Saturday.

DAILY GRAPHIC, APRIL 8, 1952

THERE'S A FUTURE FOR THIS VOICE OF AMERICA

By WALTER HAYES

TO millions of people in Britain and the rest of Europe Jo Stafford is only a voice.

She is a "weapon" in the cold war, with her own Voice of America programme. Her records sell in large numbers.

Last night Londoners got a chance to see the vision behind the voice. They saw a tall—5ft. 10in in high heels—chic, immaculate figure.

There are no ecstatic swoonings for Miss Stafford, no jazz jitters. She stands with her feet a yard apart. She waves her one-inch finger nails and now and then waggles a shoulder.

Topping the Palladium bill last night she sang eleven songs, helped by an orchestra, one comic hat and three sips of water.

She proved herself a likeable, competent crooner who might well earn a few more million fans if the Voice of America were to go over to TV.

FFORD

Taft Win Could Snag Thaw

Continued from page 25

When these UHF stations start operation it will be necessary to purchase tuners for existing type receivers. In areas without TV, manufacturers will have on the market all-channels sets to receive either UHF or the present VHF (very high frequency) stations.

375 New VHF Channels

In addition, the unfreezing makes provisions for about 375 more VHF commercial stations. These are the prize channels, especially to applicants in one-station markets where program selection is limited, and the demand for them will be far greater than the supply. Already nearly 500 applications have been filed for VHF stations and hundreds more are expected in the next few months.

The new era also provides for noncommercial educational stations, designed to raise the cultural level of TV programming and utilize the medium for in-school teaching and adult education. The allocation plan reserves channels for 80 VHF and 162 UHF stations. Educational institutions have given the Commission assurance that they will build stations.

Under the freeze-lift procedure, the Commission sets July 1 as the cut-off date for filing of new station applications and the amending of new applications to conform with changes in channel assignments from allocations proposed a year ago. Following this 75-day period, the agency begins processing. Where channel bids are uncontested, permits will be handed out. Where two or more applicants apply for the same channel, hearings will be scheduled to select the most qualified applicant.

A system of priorities is established in processing applications to give first preference to cities without TV, then to cities with only one station, then those with two stations, etc. It is possible that the first permits will be handed out to Denver, provided hearings are not required on each of the six commercial channels (four VHF and two UHF) assigned to this largest of non-TV cities. So far, eight applications have been filed, all for VHF.

Reject Johnson Proposal

In reserving channels for educational stations, the Commission rejected a proposal by Sen. Edwin C. Johnson (D—Colo.) that commercial TV licensees be required to make available a certain portion of their broadcast time for educational purposes. And the agency warned that its reservation of channels for noncommercial stations "does not relieve commercial licensees from their duty to carry programs which fulfill the educational needs and serve the educational interests of the community in which they operate."

The report was adopted over the strong dissent of Jones, who severely criticized the whole concept of the allocation plan, took his colleagues to task for continuing the freeze so long (three-and-one-half years), claimed the system of assigning stations operates against the small city, promotes monopoly, and penalizes the public.

The final allocation plan, he said in a 27-page opinion, "pretends to keep the large city broadcasters from squatting on the best TV channels to the exclusion of the small city" but "broadcasters could have done little more on an application basis, without an allocation plan, to carve out an advantage to the detriment of the smaller cities."

$1,000,000 Entry Fee

He said the engineering standards adopted for VHF and UHF stations "means that there is a $1,000,000 entry fee for every broadcaster to guarantee the Commission plan's efficiency." Pointing that UHF stations are generally assigned to "fill in the gaps not covered by VHF," he declared that "if broadcasters from small towns are to contribute to efficiency they had better study astronomy to figure up their balance sheets and buy lots of red ink."

Jones charged that the freeze-lift plan "throws the heaviest financial burden upon those least able to pay. UHF transmitters cost more to construct and operate. UHF receivers cost more. Initially they will not be as good as VHF receivers and more complicated and more expensive receiving antennas are needed to pick up a usable UHF signal on every farmer's housetop or windmill."

Comr. Frieda B. Hennock, in a partial dissent, regarded the allocation plan as "a significant step forward for educational TV" but felt the channel reservations inadequate in providing education with "its rightful share" of the TV spectrum. She feared that the allocation "runs the risk of stunting the growth of educational TV in the formative days of its infancy and of forever retarding the future of our entire educational system."

Can Sponsors

Continued from page 25

predicted new station operators in such markets will gear their time charges to those of stations already on the air. And, since most of the big sponsors now have their shows in those markets, anyway, on a kine basis if they can't get in live, the opening of new stations will not boost their costs.

Reaction among the networks was summed up by one web sales chief, who pointed out that nobody has yet measured the relative value of other media compared to TV. When that answer is found, he said, advertisers will have to reassess their evaluations of TV's competitors. He claimed that TV has all the advantages inherent in other media and, in addition, has the unique ability to demonstrate a product via moving action. Thus, he said, when the new stations approved by the FCC take the air, sponsors will undoubtedly adjust their budgets in TV's favor.

Lawrence, Mass.—WCCM here, five-year-old 1-kw outlet, has moved into new quarters, three times larger than its old layout, in the downtown district. Outlet continues to maintain studios in nearby Lowell.

DET. EDUCATORS IN TV CHANNEL PUSH

Detroit, April 15.

A group of Detroit educational, museum and art groups will make formal application for the television educational channel to be made available hereby the FCC.

Preliminary plans contemplate the establishment of a non-profit corporation for purposes of license application and, later, operation of the new video station.

William E. Stirton, assistant to the president of Wayne University, said representatives of at least 15 institutions have been discussing the matter for some time.

It is planned to use facilities of WDET-FM, which the United Automobile Workers (CIO) gave to Wayne. Stirton said that use of those facilities would cut estimated costs from $300,000-$400,000 to only $75,000. He said it is planned to pay operating expenses by pro-rating costs among the using institutions. Each school or institution may build its own studio.

Stirton also said that Detroit will form a link in a nationwide educational television network now being discussed. Already, Dr. Lee M. Thurston, state superintendent of Public Instruction, is conducting a $15,000 survey of possibilities of a statewide network for educational purposes.

Johnson

Continued from page 25

sonal fight on the floor of the Senate to obtain the funds. If he is successful, it would still be necessary to get the House to accept changes in its appropriations.

In the view of the strong sentiment in Congress for Government economy, it is expected that any increase in appropriations for the FCC would be specifically earmarked for TV processing operations.

At present, the Commission has only seven examiners, two vacancies having been unfilled because of shortage of funds. At the most, five of these examiners can be made available for TV hearings and, assuming each could hear 15 applications a year, they could not dispose of more than 75, or less than 10%, in the first year of the applications expected to be on file by July 1.

In addition to examiners, the Commission is far short of the required lawyers, engineers, accountants, secretarial and clerical help needed in handling the hearing cases. The agency's legal staff has been especially hit by resignations during recent months to bolster up radio law firms in Washington in preparation for the land rush of applications.

Commission is also short of travel funds which, unless increased, will prevent hearings from being held in the field where it is more convenient for applicants to present witnesses to support their qualifications.

Minneapolis—Albert S. Tedesco has been appointed general manager of South St. Paul radio station WCOW.

Tri-State Allocation Breakdown

Washington, April 15.

Here's how the FCC freeze-lift allocation plan affects television in New York, New Jersey and Connecticut;

New York City is assigned one UHF commercial channel and one UHF educational.

Buffalo-Niagara Falls area gets two more VHF commercial channels, two UHF commercial, and one UHF educational.

Rochester gets one more VHF commercial channel, two UHF commercial and one UHF educational. Station WHAM-TV is required to shift from channel 6 to channel 5.

Albany-Schenectady-Troy area gets three UHF commercial and one UHF educational. Station WRGB (TV) in Schenectady is required to shift from channel 4 to channel 6.

Syracuse gets a UHF educational channel. Station WSYR-TV required to shift from channel 5 to 3.

Binghamton gets one UHF commercial channel and one UHF educational.

Utica-Rome area gets one commercial UHF and one UHF educational.

Elmira gets two UHF commercial channels.

Ithaca, Malone and Poughkeepsie each get one UHF commercial and one UHF educational channel.

Provision for one UHF commercial station is made in Amsterdam, Auburn, Batavia, Cortland, Dunkirk, Glens Falls, Gloversville, Hornell, Jamestown, Kingston, Massena, Middletown, Ogdensburg, Olean, Oneonta, Oswego, Plattsburg, Saranac Lake, and Watertown.

New Jersey

Atlantic City gets two UHF commercial channels.

New Brunswick gets one UHF commercial and one UHF educational.

Asbury Park, Bridgeton, Paterson, Trenton and Wildwood each get one UHF commercial channel.

Andover, Camden, Freehold, Hammonton and Montclair each get one UHF educational channel.

Connecticut

Hartford gets one VHF commercial, one UHF commercial and one UHF educational.

Bridgeport gets two UHF commercial and one UHF educational.

New London gets two UHF commercial channels.

Norwich gets one UHF commercial and one UHF educational channel.

New Haven gets one UHF educational channel. Station WNHC-TV is required to shift from channel 6 to channel 8.

Meriden, New Britain, Stamford-Norwalk area and Waterbury each gets one UHF channel.

Set-Aside for Schools

Continued from page 25

the gratitude of the American people for creating a TV allocation plan which will provide them with wider access to the benefits of education."

In congratulating the 838 educational institutions and agencies which "provided the FCC with conclusive evidence that TV can and will be used in the public interest," Steetle expressed confidence that "many of these educational agencies will move forward immediately to construct and operate TV stations."

Belmont Farley, representative of the National Education Assn. on JCET, said the set-aside "marks the realization of a hope long held by educators who wish to make available to American youth the best possible educational opportunities."

N. Y. State In Lead

Farley said that "one state [New York] appears to be well on the way to the creation of a statewide network of TV stations. In numerous cities and in many institutions of higher education, plans for financing and operating educational stations have been made and will be carried out at an early date . . . The reservations will help them to overcome whatever limitations may be imposed upon them retarding adoption and practical use of this new instrument of learning."

David Henry, prexy of Wayne U. (Detroit) and vice chairman of JCET, said he was sure that educational agencies "are ready to meet the time schedule for transmitting and receiving UHF" and that "some are ready for the immediate use of VHF allocations."

Henry said that while underwriting or management of non-commercial stations cannot now be charted, "everyone who has studied or experimented with educational TV is convinced that ways and means will be found for its proper utilization."

Time of Essence

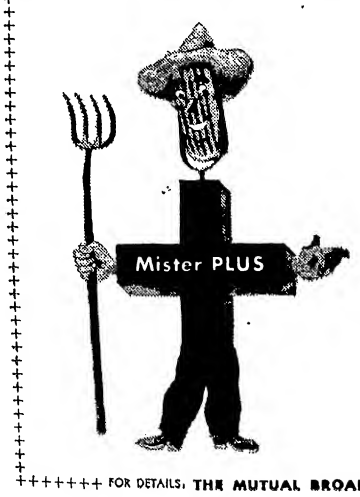
Dr. A. N. Jorgensen, prexy of the U. of Connecticut and head of the National Assn. of State Universities, urged state schools which have been assigned channels to move forward promptly with plans for TV. "Time is of the essence," he asserted. "Educational agencies must by their prompt and careful planning for the use of TV channels, show that the educational system of our country can serve as a worthy trustee of this enormous medium for the nation's intellectual, moral and spiritual development and rearmament."

James H. Denison, representing the Assn. of Land Grant Colleges on JCET, said his organization welcomes the set-aside "as a mandate to put this highly effective educational instrument to its maximum usefulness."

Many of the land-grant colleges, he said, "are prepared to file applications for construction permits immediately, and others will not be far behind. Almost all of them are excited by the tremendous possibilities of improving their traditional services to agriculture, industry and other occupational and professional groups through the use of television."

Seymour N. Siegel, prexy of the National Assn. of Educational Broadcasters, said his organization "looks forward with confidence to the operation of TV stations by educational institutions and the presentation of literate programming in the public advantage . . . The mobilization of educational resources will prove that the confidence expressed by the FCC in the ability of educators to operate TV stations will not have been misplaced."

Willard E. Givens, executive secretary of the National Education Assn., said "there is every reason to believe that all types of educational institutions, schools and school systems will effectively use this new medium as a supplementary aid to classroom teaching, and as an important instrument in the rapidly developing program of adult education in the United States."



GREENER FIELDS

Wherever Mister PLUS sows seeds
(Broadcasting them, of course)
His sponsors' crops are minus weeds;
"No-Waste" the rule in force.

"Ye shall sow on M'
Just where ye want to reap!"
Flexibility? Heck, yes!
Time costs here? Dirt cheap!

— the difference is MUTUAL!

FOR DETAILS, THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

Eileen BARTON

Coral Recording Artist
Direction: MCA

FOR RENT

Private office, suitable any business or agent. Services optional. Reasonable. 119 West 57th Street, New York. Suite 1013. Pl. 7-3907.

The EDGAR BERGEN Story

15 Years of Leadership

CROSSLEY REPORTS

1937 • Rated No. 1 Radio Program
1938 • Rated No. 1 Radio Program

HOOPERATING

1939 • Rated No. 1 Radio Program
1940 • Rated No. 1 Radio Program
1941 • Rated No. 2 Radio Program
1942 • Rated No. 1 Radio Program
1943 • Rated No. 1 Radio Program
1944 • Rated No. 3 Radio Program
1945 • Rated No. 6 Radio Program
1946 • Rated No. 3 Radio Program

NIELSEN RADIO INDEX

1947 • Rated No. 4 Radio Program
1948 • Rated No. 5 Radio Program
1949 • (Off the Air)
1950 • Rated No. 7 Radio Program
1951 • Rated No. 4 Radio Program
1952 • Rated No. 4 (1st 3 Months)

Bergen-McCarthy "Firsts"

First major comedy radio program to originate broadcasts from a military base

•

First major comedy radio program to originate broadcast from Mexico City

•

First radio program to hold #1 position on both Hooper and Crossley ratings for more than one consecutive year

•

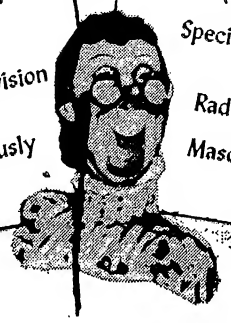
First ventriloquist named "Contributing Editor" by Encyclopedia Britannica

•

First major comedy program to be filmed for television

•

First filmed program to be telecast simultaneously from coast-to-coast (Christmas, 1949)



Bergen-McCarthy Awards

Crossley Citation for Variety Program with Greatest Listening Audience in Radio History

•

Newspaper Radio Critics "Star of the Year" Award

•

Honorary Degree—Northwestern University

•

George Foster Peabody Award

•

Royal Order of Vasa (conferred by King Gustav V of Sweden)

•

Special Oscar from Academy of Motion Picture Arts and Sciences

•

Radio Newspaper Writers of America Award

•

Masquer's Club Distinguished Service Award

THE EDGAR BERGEN SHOW • Every Sunday Night for *Coca Cola* over C. B. S.

Television Chatter

New York

"Ellery Queen" resumes on ABC-TV, under sponsorship of Bayuk cigars and with **Lee Bowman** starred, tonight (Wed.) at 9 o'clock . . . Comic **Irwin Corey** opening at London's Palladium April 21, will do some British tele shows . . . ABC-TV beams the Penn Relay Carnival on Saturday, April 26, from 2 p.m. to conclusion . . . WOR-TV will lens harness races from both Yonkers and Roosevelt Raceways on Wednesday evenings at 9:45 p.m., starting April 30 and running through Nov. 15.

WPIX's "City Hall," formerly aired Thursday nights, moved back to Tuesdays at 7:15 p.m. Vim Stores sponsor **Monte Irvin**, N.Y. Giants' outfielder who broke his ankle recently, guests on CBS-TV's "Star of the Family" tomorrow night (Thurs.) . . . Producer-director **Daniel Petrie** taking over directing reins on NBC's "T-Men in Action" for Prockter Productions . . . Boyle-Midway Productions has bought a quarter-hour segment of DuMont's Saturday night wrestling. Agency is W. Earl Bothwell . . . **Dick Doan**, WCBS-TV program chief, back at his desk after a heavy siege of laryngitis . . . **Duncan R. Buchan** added to the DuMont sales staff, while **Richard Hamburger** joined the WABD staff.

Abe Glimes has three scripts on **Bernard Procter** programs this week: "Big Story" on NBC tonight (Wed.), "Treasury Men in Action" on NBC-TV tomorrow and "Big Story" on NBC-TV Friday (18); every time he hits the jackpot he takes the Procter office to dinner . . . WNBT has made a tieup with the N. Y. City department of markets for commodity price news on its insert in NBC-TV's "Today" program . . . CBS-TV's "Chronoscope" has built an identical set in Washington, so it can originate from D. C. as well as N. Y.

Hollywood

Bill Gwinn show on KECA-TV has gone on ABC-TV net, with Pfaff Sewing Machine picking up tab of program now tagged "This Is My Song" . . . Good Humor Co. of California inked deal for 52 weeks of one-minute blurbs cross the board on KNBH's Komedy Klub . . . Southern California Pontiac Dealers sponsoring **Clete Roberts** Reports on KLAC-TV for a year . . . **Robert S. de Sousa** appointed sales manager of KNBH . . . Lewis Food Co. inked 13-week renewal of "Space Patrol" on KECA-TV . . . **Hazel Shermet** set to portray "Miss Duffy" in **Ed Gardner's** filmed version of "Duffy's Tavern" on NBC-TV's All-Star Revue May 31, and **Jeanette MacDonald** inked as guestar . . . Corina Cigars renewing "Royal Playhouse" on KECA-TV for nine weeks . . . Second 15-minute segment of **Charlie Aldrich** show on KTTV bought by Transmission Exchange of L. A. . . . Wage Stabilization Board okayed **Spade Cooley's** Yule gifting of insurance policies to his orch and other staff employees of KTLA maestro . . . "Jump Jump" renewed for 13 weeks on KTTV by Currie's Ice Cream . . . **Jerry Fairbanks** reissued religiosos made for Family Theatre, "That I May See," and "Hill Number One," were shown on 102 stations nationally, with 186 telecasts, over Easter weekend, being given channels gratis . . . **Bob Hope** signed **Bell Sisters** for his April 26 NBC-TV All-Star Revue emanating from the Presidio in Frisco . . . KTLA v.p. **Klaus Landsberg** not sure he'll renew pact of **Ina Ray Hutton**, who has been on channel with her all-girl orch for almost two years. Hour-long show priced at $5,000 has no sponsor . . . Lew Ayres to N. Y. for video guest shots . . . MCA yanked young **Anna Mae Alberghetti**, Paramount thrush, from guest spot on KTLA's "Movietown," after studio had okayed the shot, feeling thrush wasn't suited for the charade-format show . . . White King Soap and Folger's Coffee are picking up half the tab of "Queen for a Day" on KHJ-TV, for $3,000, buying alternating segments on half-hour cross-the-board show. Old Gold sponsors other half . . . **Mindy Carson, Andy Devine, Frank Faylen, Ben Blue** and **Sid Slate** set as guesters for **Donald O'Connor's** Colgate Comedy Hour on NBC-TV April 20.

Chicago

BMI's **Glenn Dolberg** in from N. Y. conferring with local TV execs on upcoming Windy City BMI clinic . . . With **Oliver J. Dragon** set as featured speaker Friday (18) at the Ohio University Institute for Education by Radio-TV, "Kukla, Fran and Ollie" will be piped to NBC-TV that night from WLW-C, Columbus. **Burr Tillstrom** then shepherds his flock to Manhattan over the weekend for a two-day stay . . . **Danny O'Neil** has taken over the Tuesday night installment of WBKB's "Musical Nitecap" . . . **Walt Schwimmer's** "Movie Quick Quiz" made its Chi bow yesterday (Tues.) on WGN-TV with Tele-Tronics lifting the tab . . . WBKB has climbed aboard the weather forecasting bandwagon with **Betty Jordan**, a licensed meteorologist, no less, starting a late evening strip next week . . . Fohrman Motors has re-pacted WGN-TV's Saturday night "Wrestling From Marigold" for another year . . . Car merchant **Jim Moran** and WENR-TV have blated their third annual cancer fund telecast for May 2. Moran will donate his regular hour-long Friday night show and the station will kick in with the following two and a half hours. Moran will emcee the affair . . . **Frank Reynolds** preems a sports show on WBKB netx week . . . **Herb Allen**, emcee of ABC-TV's "Hail the Champ"; hosting the Blackhawk restaurant's Sunday "Kiddie Matinee."

TV's Mex Hayride

Continued from page 29

strikes many local trade folk as questionable therapy.

Quality of current Mexican TV production would undoubtedly shock unremembering North American audiences because its level approximates U. S. standards some four or five years ago. Only a handful of U. S. technicians or directors are working here now because of an understandable wish on the part of Mexican TV pioneers to train native staffs and keep labor costs at a minimum. Present technical and talent salaries are bottom-level, on the theory that new opportunities will create the basis for later big incomes.

The chief determinant of program values is the smallness of the home audience. Compared to radio, which has nationwide coverage, TV warrants limited budgets only, and they're usually showing. Some advertising agencies theorize that during the next few years the simulcast is the correct and only answer to current problems, since the radio audience has the buyers in volume, and the TV audience only a small and questionable fraction thereof, consisting of upper-class folk who never get involved in purchasing, for example, the basic food products of the household, such as bread, tortillas, beans, rice or salad oil. And who's going to buy TV sets for the maid who makes the daily trip to the market? So the thinking goes: if you've got a real quality product like cosmetics, or hard liquor (which has just been permitted to advertise on the air), or TV sets, or any high-class item, TV alone as a medium may be worth a fling.

Otherwise, sharp radio sponsors, by adding only about 25% to their costs for time and talent via TV, will be going for simulcasts. But even this early, some of them are complaining that their producers and directors, beguiled by the visual medium, are killing their AM versions through neglect, and that's where the real payoff is.

Dramatic shows are produced for TV on very slender budgets, with rudimentary sets and incredibly brief rehearsals. But it must be remembered that Mexican TV audiences have had no exposure to prime U. S. shows, and that the newness of the gadget and its curiosity value work against any possible rejection of TV entertainment.

Overall, Mexican TV production today is neither better nor worse than programming in the U. S. in TV's earlier years. The great tragedy is that the industry finds itself in no economic position now to apply the skills and perfections developed by time and experience up north.

'Actuality' Shows

Actuality on Mexican TV—sports, current events, public affairs—is topnotch. The bullfights, aired every Sunday afternoon for two hours, have acquired fantastic degrees of drama, intimacy and impact with the use of the Zoomar lens. Boxing, baseball, football and wrestling are all well-handled and solid. Public parades are full of zip and color. It's the televising of events such as these that preview with promise what could be done to help solve national problems of education and literacy once TV gets launched on a country-wide basis.

With Mexican TV about to emerge on a national scale, and with TV blossoming all over Latin America, in Cuba, Argentina, and soon in Peru, the trade is beginning to talk about the syndication of programs on kinny or film in all Spanish-speaking markets, for single or multiple advertisers. Brazil presents a language problem, since the native idiom is Portuguese. General belief is that within two years there will be a large enough hemispheric Spanish-speaking TV audience to warrant programming along international lines, with advertisers tempted to higher and higher outlays for talent and improved production.

Many large American concerns are getting their feet wet in Mexican TV, despite its small coverage, probably for institutional prestige, and to latch on to time franchises which sooner or later will tend to offset present investments. General Motors and Celanese, each with 15-minute newscasts across the board, Colgate, General Electric, Admiral, Goodrich are a handful of the pioneers. Some exceptions, like P&G, seem to be treading very lightly, content to ride along for the most part with their radio outlays, and to wait until TV settles down here to a broader audience base and superior production abilities.

In one pattern Mexican TV is following the history of Latin American radio—the use of United States shows for formats. Most often the North American owners don't even know that their properties are getting a workout down here, and less often is any royalty paid for the use of an idea or show. A good example is the Todman-Goodson package, "What's My Line?" which is telecast here commercially for a reputable American concern through a reputable Mexican branch of an American agency. The local TV version is an exact duplicate in Spanish of the U. S. series. Queries by surprised newcomers to Latin America usually bring forth the go-sue-City Hall type of reply.

South of the border TV is started, and it's here to stay. The speed and success of its development as a new entertainment industry and a new art will depend on straight cold economic realities.

How many Mexican families will be able to buy TV sets?

If they can't in large enough number to comprise a truly basic national audience, what's going to be done to let them become viewers under another roof?

Inside Stuff—Television

Bert Mitchell, program director of KPRC-TV, Houston, has announced a contest open to 26 universities throughout the country. Contest is open to the schools' drama writers and seeks to discover a group of original plays suitable for TV presentation not only on KPRC-TV, but on the other TV outlets throughout the country.

Following screening of the TV dramas by each school, the best play will be sent here for local performance this fall on a special 26-week series. Plays will be dramatized by Houston drama groups. Mitchell will direct, assisted by Ralph Mead, production assistant in charge of lighting and former director of the Houston Little Theatre. Only rules set up is that the TV play must have a maximum of two sets and eight characters.

"It's Worth Knowing," the educational series aired Saturday afternoons by WCBS-TV, the CBS web's N.Y. flagship, will start delving into psychological problems next month after having already discussed the problems of teenager, family groups, etc. Subjects slated for group discussion on the show are "Feeling of Rejection," "Over-Dependency" and "Feeling of Hostility."

Producer Robert Harridge is pitching for Dr. Frederick Wertham to take over as group discussion leader on the shows. After the psychological subjects, he plans several stanzas based on the problem of alcoholism, to be done in cooperation with Alcoholics Anonymous. "Knowing" is aired by WCBS-TV in conjunction with the National Education Assn.

In L.A., producer Robert L. Lippert continued his policy of launching his pix openings with bombardment of one-day blurbs on television. Lippert budgeted $3,000 for teevee pitches on five of seven L.A. channels for one-minute spots day before opening of "Valley of the Eagles" at three L.A. theatres. Blurbs are confined to 12-hour trip-hammer span, and include footage from trailer plus live pitch. Lippert used same methods to blurb "The Steel Helmet" and "For Men Only," and has found it so successful in current campaign he isn't even spending coin on radio as in past.

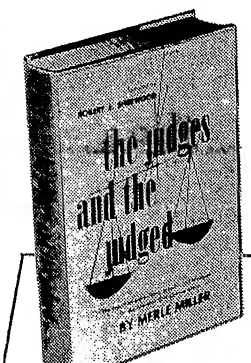
Ford Motor Co. will make a big thing, in 1953, of its 50th anniversary. One tentative project contemplates the making of a special feature-length film. It would be about America's growth as an economy and a democracy, and not about Ford the man or Ford the company.

Another project may call for a whopper television program, possibly two hours, to hit the air in June, 1953, with all TV networks contracted. William Morris and MCA have been pitching plenty of other packages at the Ford brass in Dearborn.

NBC-TV's early-bird "Today" show will salute "Stars and Stripes" Friday (18) on the occasion of the Army daily newspaper's 10th anni. Web is lensing a special film in Darmstadt, Germany, showing the paper's day-to-day operation, which will be flown to N.Y. for "Today." In addition, Dave Garroway, the show's "communicator," will interview Dick Wingert, creator of the "Hubert" cartoon which preemed in "Stars" 10 years ago.

Just published!

The shocking full-scale report on black-listing in radio, television, and the entertainment industries!



It investigates thoroughly
RED CHANNELS COUNTERATTACK
The JEAN MUIR Case and others
"Defamation as a commercial enterprise"

THE JUDGES AND THE JUDGED
including the statements of both
by MERLE MILLER for the American Civil Liberties Union

Foreword by ROBERT E. SHERWOOD

"A terrible exposure and indictment."—*Virginia Kirkus*

At all booksellers, $2.50 DOUBLEDAY

WJBK . . . your STAR SALESMAN in DETROIT!

Bob Murphy
STAR SALESMAN for you on WJBK!

"Tall Boy, Third Row" Murphy is a top favorite with listeners and sponsors alike. His popularity is a tribute to his jazz savvy and platter know-how . . . to his free and easy manner with commercials that makes him a STAR SALESMAN for you in Detroit.

A FORT INDUSTRY STATION 25 YEARS

WJBK-DETROIT
TOPS IN MUSIC—NEWS—SPORTS
National Sales Headquarters:
488 Madison Avenue, New York 22 • Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Speaking of write-ins,

2,001,895*

Not including Cuba, where *'Down You Go'* started April 7 for Admiral

have written-in to America's most popular family game

'DOWN YOU GO'

DuMont TV
Fridays, 9 P.M., E.S.T.
Sponsored by Old Gold

•

Mutual Broadcasting System
Saturdays
7:30 P.M., E.S.T.

**Last week the mail totaled 116,902*

LOUIS G COWAN INC

CIRCLING THE KILOCYCLES

San Antonio—Charles Balthrope, KITE station manager, has made application to the FCC for license to operate a standard broadcast outlet at Corpus Christi. He seeks facilities on 1,150 kilocycles with 1,000 watts, daytime hours. Outlet would be built at a cost of $51,650.

Louisville—Jim Moore is new staff announcer at WKYW. He was formerly with KTSM, El Paso, and WKLX, Lexington, Ky. Barbara Williams is newest WHAS news room staffer. She comes from Univ. of Illinois.

El Paso—Karl O. Wyler, general manager of KTSM here has been elected prez in addition to his present duties. Roy T. Chapman, sales manager, has been elected veepee and secretary. Karl O. Wyler, Jr., now in the armed forces, was elected treasurer.

College Station, Tex.—The story of Texas A & M College will make its debut in a 13-week series of quarter-hour programs over the Texas State Network. The series was produced and presented to the school by the 75th anni. committee. H. L. Kidd, Jr., wrote and directed the series.

Pittsburgh—Hilary Bogden has landed a sponsor for his 6:30-6:45 a.m. news on WJAS . . . Gertrude Trobe, of WBVP in Beaver Falls, has been reelected president of the American Women in Radio and Television for the State of Pennsylvania . . . Roy Lewis has launched a new disk jockey program at WPGH. It's called "Studio Dee Jay" and airs every evening for an hour at 6, Monday through Saturday . . . Claude Morris, formerly with KDKA here and also the Julius Dubin Advertising Agency, is now on the staff of WFIL in Philadelphia . . . Duquesne Beer "Show Time" series on WDTV will fade for the summer on June 11 . . . Jane Gibson back on the job at KQV again after suffering a leg injury in a fall . . . Channel 3 will pick up the telecast of the Kentucky Derby from CBS-TV on May 3.

Oklahoma City—Michael Douglas, former singer on the Kay Kyser AM and TV shows, has returned to the WKY staff to star in his own weekly tele series. He also has a waxed radio show syndicated by Standard transcriptions.

Columbus—Baseball picture is pretty well set here with WLW-C scheduled to carry 25 televised games of the Columbus Red Birds under sponsorship of Burger Beer. Joe Hill, station sports director, will narrate. WLW-F, the Crosley outlet's FM adjunct will carry out of town games and WHKC will air the radio portion of the telecasts. August Wagner Breweries will present 115 at-home and away games of the Cleveland Indians on WVKO.

Cleveland—Charles F. Dolan, formerly continuity and production director, WIMO, is now co-producer of Telenews' "This Week in Sports." Linn Sheldon, Ed Stevens and Jack Sheridan highlighted the Press Club's Easter Party show for kiddies . . . NBC's newest announcer Joe Finan was formerly at Scranton, Pa. . . . Latest TV set count for this area is 605, 329 . . . Brewing Corp. of America has signed the 11:15 TV Sports Final over WXEL with John Fitzgerald to promote Carling's Ale through Lang, Fisher & Stashower.

Seattle—James Lewis Middlebrooks has been named director of engineering for King Broadcasting Co. here. The company operates KING-AM and TV. Middlebrooks has been chief facilities engineer for the American Broadcasting Co.

Dallas—WFAA, Dallas Morning News 50,000-watt AMer, celebrates its 30th anniversary June 23-29. Manager Alex Keese will hold open house daily until 10 p.m., inviting the public in to meet the artists.

Cincinnati—Latest shuffling of execs on Radio Cincinnati, Inc. stations has Don L. Chapin, WKRC-TV sales manager, doubling as assistant general manager, and Lloyd Smithson resigning as WKRC-TV program director to do freelance radio-TV production work. Edwin C. Richter, Jr. was appointed general manager of WKRC-FM, Transit Radio, and Robert F. Bender moved from that operation's sales staff to the WKRC-TV sales department.

RCA, Ford

Continued from page 23

Melton show, it is planning to share sponsorship of the Ed Sullivan "Toast of the Town" on CBS-TV, alternating with Lincoln-Mercury. In addition, Ford is mulling retaining the Thursday night half-hour on NBC-TV.

RCA, according to JWT execs, is calling it quits with its Friday night alternating brace of NBC-TV shows—Dennis Day and Ezio Pinza, upon expiration of the current 13-week cycle. Practically everybody has been pitching a show at the agency and client as replacement and a decision may come out of this week's huddles.

Montgomery

Continued from page 24

of Agriculture testified in refutation of implications in the broadcasts. One of them, Harry H. Johnson, who had charge of the campaign from 1948 to 1951, disclosed that the Government lost 12 scientists who died fighting to prevent the disease from spreading into the U. S., and to protect the $12,000,000,000 U. S. livestock industry.

Judge Joe Montague, counsel for the Texas and Southwest Cattle Growers Assn., told the committee that Montgomery's broadcasts represent "an old technique used since the days of Carthage to arouse people to frenzy." Montgomery's strategy of asking an "insinuating" question, he said, is "one way to crucify the person to whom it's addressed." Montgomery directed his broadcast questions at Sec. of Agriculture Charles F. Brannan.

"Anybody who disputes the fact that there was hoof and mouth disease in Mexico is guilty of misinformation or malice," said Montague.

The hearing provided Washington Daily News humorist Fred Othman food for thought. "No reporter ever did make much of a hit as a movie actor," wrote Othman. Maybe this works vice versa. So I guess I'll stick to reporting. The old-fashioned kind. Rough this may be on feet, and it doubtless is a great consumer of time, but there's a kind of satisfaction in getting the answers before writing the dispatch, instead of after."

Ohio Institute

Continued from page 24

professor in communications at the U. of Illinois, will be chairman. Speakers so far announced include Edward Lamb, president and owner of WTVN, Columbus; Armand Hunter, director of TV development at Michigan State College, and Mrs. A. Scott Bullitt, president of KING-TV, Seattle.

Theatre television will be the topic for the third general session on Friday morning.

Burr Tillstrom, the man behind "Kukla, Fran and Ollie," will put Ollie on the rostrum at the annual banquet Saturday, to discuss the educational and and cultural possibilities of TV. The Kuklapolitans will originate their Friday night telecast from the studios of WLW-C here, and leave Columbus Sunday for New York, for originations from Radio City.

All sessions will be held in the Deshler-Wallick Hotel. Tours of Ohio State U.'s campus and a reception at OSU's Ohio Union Thursday arternoon will precede the formal opening of the Institute.

RCA IN CAMDEN, UNION IN AGREEMENT ON PACT

Philadelphia, April 15.

Radio Corp. of America's Camden plant has reached a tentative agreement with 5,600 production employees, union officials have disclosed. Details of the agreement are being withheld pending their submission tomorrow (Wed.) to a mass meeting of employees in Camden's Convention Hall.

International Union of Electrical, Radio and Machine Workers (CIO) has asked wage increases, improvements in company pension plan and some additional holidays. A strike vote was taken Jan. 23, and the company was notified of intention to strike Feb. 18. Under the Taft-Hartley Act, the required 60-day "cooling off" period expires April 18.

In addition to the RCA Victor employees in Camden, the agreement also covers 900 production workers at the company's miniature tube plant in Cincinnati. Union's negotiating committee is recommending acceptance of the contract.

Baltimore — WAAM program manager Herbert B. Cahan announced that Robert E. Lee has replaced Harriett George as program operations supervisor. Miss George resigned to go with the Red Cross.

CBS to Pool AM-TV

CBS Radio and CBS-TV, which have gone their separate ways since the network split down the middle, will join forces again in coverage of the national political conventions from Chicago in July. Web is bringing to Chi its ace regional reporters from all sections of the country to assist its own staffs in getting diversified views of the meets and the requisite local angles.

Joining the CBS staffs will be newsmen from KNXT, Los Angeles; WCCO, Minneapolis; WEEI, Boston; WCAU-TV, Philadelphia, and WBTV, Charlotte. In addition, both WBBM, CBS Radio's o.&o. outlet in Chicago, and WBKB, CBS-TV affiliate in that city, will assign their full news staffs, as well as equipment, to the network's pool. Besides its full complement of network newscasters and reporters, the web is also bringing in from Paris staffer David Schoenbrun, who's been covering Gen. Dwight D. Eisenhower's headquarters.

Illinois Primary

Continued from page 23

didates who were available were brought up to the studio for live interviews.

WGN's 5 Remote Crews

All in all, some 45 members of the WGN and WGN-TV staff were involved from the brass on down. To service both operations with up-to-date reports, five remote AM crews were stationed at election points and campaign headquarters around the city. Bruce Dennis was in charge of the AM side and Jay Faraghan, the tele side.

The entire package which totalled about two hours and a half on WGN and an hour and a half on WGN-TV was bankrolled by the Chicago Motor Club.

The election was also a big event at NBC here, with special emphasis on video experimentation for the "big show" this fall. WNBQ spotted returns during the evening and ran an hour-long show starting at 11 p.m. for the windup. Working this portion were Clifton Utley and Len O'Connor. Session was sponsored by Nelson Bros.

Local coverage via WNBQ was only one phase of the "Operation Primary" as the parent web used it as a trial run for the July affair. A special closed circuit program was dispatched east for Philco execs. Philco is picking up the tab on NBC's coverage of the national conventions and the fall balloting. For the three-day job, the network sent out Joseph Meyers, news operations manager, who supervised the affair with William Ray, Chi NBC news chief, and commentators W. W. Chaplin and Merrill Mueller. Also on hand were Frank Eschen of KSD, St. Louis, and Joseph Driscoll of the St. Louis Post-Dispatch.

Besides 63 regular network and local AM and TV airers featuring the election, 27 special broadcasts and bulletins were sent out by NBC from here during the three days.

The WGN and NBC radio and video election spreads both came off with flying colors and demonstrated both media are geared for a topnotch job this fall.

Cincinnati — Crosley Broadcasting Corp. newcomers are Jack Frazier, former Cincy manager for General Foods Post Cereals division, to do television merchandising chores, and Paul W. Young, until recently telegraph editor of the Wilmington (O.) News-Journal, as WLW and WLW-TV publicity writer.

ED FITZGERALD'S M.D. K.O.'S 10TH ANNI PARTY

The 10th anniversary party which ABC prexy Robert E. Kintner wanted to host (with Mrs. Kintner), and originate from the 5th Ave. (N. Y.) penthouse apartment of Ed and Pegeen Fitzgerald, in whose honor the shindig was to have been, had to be cancelled on two counts. One was on doctor's orders, because of Fitzgerald's recent illness, and secondly because the proposed 75-100 VIPs had swelled to more than thrice that.

This was the convincer to Fitzgerald's medicos who already frown on the pioneer Mr. and Mrs. team's 10 shows a week—five on AM in the a.m., and the five shows on WJZ-TV at 5 p.m.

The network wanted to stage a Waldorf-Astoria affair, and even proffered to donate the proceeds to their pet charity (the hotel event to be underwritten by their sponsors), but the Fitzgeralds nixed that. They acquiesced to an at-home Sunday night party, which was pencilled in for this past Faster Sunday, with a special broadcast to be picked up from their apartment at 7-7:30 p.m., but when the prospective invitees swelled into the hundreds they decided to sidestep any special party altogether.

The Fitzgeralds created the Mr. and Mrs. pattern on WOR, N. Y., 10 years ago, and after three years there shifted over to WJZ.

Railroad to Sponsor Chi Meets Via WHDH

Boston, April 15.

New York, New Haven & Hartford RR will sponsor radio coverage of the upcoming political conventions, direct from Chicago, over WHDH here. It's believed the first instance of a Hub station giving this kind of all-out coverage for a political confab.

Newsmen Hal Clancy and John Dan will bring WHDH dialers a minimum of five quarter-hour broadcasts daily, with reporting geared to New England interests. Fact that local politicos are involved in campaign strategy cued the deal.

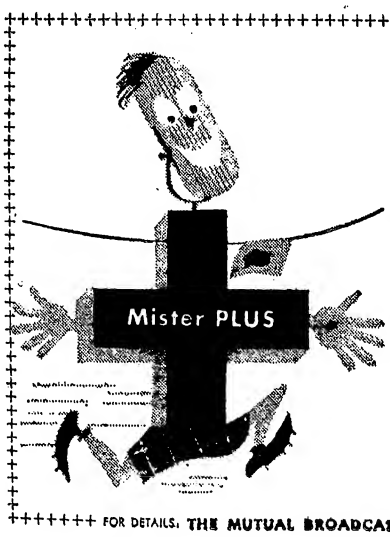
Additional political coverage over WHDH will be backed by the railroad when the Massachusetts primaries are run April 29 and again on Election Day next November. Agency is Chambers & Wiswell.

Ethel Colby's TV Show

Ethel Colby, N.Y. Journal of Commerce drama-film critic, has been set as star of a new DuMont show, "Broadway Matinee," which is to be aired Mondays, Wednesdays and Fridays in the 1:30 to 1:45 p.m. slot. Series preems Monday (21).

Miss Colby will feature show biz news and reviews and interview guest personalities. Jack Pearl guests on the initialer.

Houston—A television marathon, an all-night show with local talent and possibly some name stars, is being planned here in an effort to raise funds for cerebral palsy victims. Telecast will take place April 19 and 20 on KPRC-TV. The Houston Lions Club and the United Cerebral Palsy Assn. will co-sponsor the show.



LOW HURDLE

A race occurs whenever ads
Are set in type or spoken.
The winner (properly in plaids)
Sees low-cost records broken.

If you would win this profit-race,
Watch Mister PLUS in action:
Per dollar spent, he's in first place
In audience reaction!

— the difference is MUTUAL!

FOR DETAILS, THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

TELEPROMPTER CORP.
Common Stock
Bought — Sold — Quoted
Information on Request
l. h. rothchild & co.
52 wall street,, new york 5 HAnover 2-9072

Look Who's a Tender Character! On account of it's now more than ten years on the air for The Fitzgeralds, Ed makes out he's not a curmudgeon long enough for Hal Phyfe to take a picture. Actually, if you listen to these originators of the Mr. and Mrs. format you know that by nature HE is seldom mild while SHE stays sweet and the combination seems unbeatable. This life-size love story is currently "lived" at 8:15 a.m. over WJZ and at 5 p.m. via WJZ-TV and it would take a brace of accountants to figure out the mountains of merchandise Ed and Pegeen have moved for sponsors as diversified as the classified directory. In agency-ese these Fitzgees are a BIG ECONOMY PACKAGE DEAL . . . and, we might add, they seem durable, too!—Adv.

CIRCLING THE KILOCYCLES

San Antonio—Charles Balthrope, KITE station manager, has made application to the FCC for license to operate a standard broadcast outlet at Corpus Christi. He seeks facilities on 1,150 kilocycles with 1,000 watts, daytime hours. Outlet would be built at a cost of $51,650.

Louisville—Jim Moore is new staff announcer at WKYW. He was formerly with KTSM, El Paso, and WKLX, Lexington, Ky. Barbara Williams is newest WHAS news room staffer. She comes from Univ. of Illinois.

El Paso—Karl O. Wyler, general manager of KTSM here has been elected prez in addition to his present duties. Roy T. Chapman, sales manager, has been elected veepee and secretary. Karl O. Wyler, Jr., now in the armed forces, was elected treasurer.

College Station, Tex.—The story of Texas A & M College will make its debut in a 13-week series of quarter-hour programs over the Texas State Network. The series was produced and presented to the school by the 75th anni. committee. H. L. Kidd, Jr., wrote and directed the series.

Pittsburgh—Hilary Bogden has landed a sponsor for his 6:30-6:45 a.m. news on WJAS . . . Gertrude Trobe, of WBVP in Beaver Falls, has been reelected president of the American Women in Radio and Television for the State of Pennsylvania . . . Roy Lewis has launched a new disk jockey program at WPGH. It's called "Studio Dee Jay" and airs every evening for an hour at 6, Monday through Saturday . . . Claude Morris, formerly with KDKA here and also the Julius Dubin Advertising Agency, is now on the staff of WFIL in Philadelphia . . . Duquesne Beer "Show Time" series on WDTV will fade for the summer on June 11 . . . Jane Gibson back on the job at KQV again after suffering a leg injury in a fall . . . Channel 3 will pick up the telecast of the Kentucky Derby from CBS-TV on May 3.

Oklahoma City—Michael Douglas, former singer on the Kay Kyser AM and TV shows, has returned to the WKY staff to star in his own weekly tele series. He also has a waxed radio show syndicated by Standard transcriptions.

Columbus—Baseball picture is pretty well set here with WLW-C scheduled to carry 25 televised games of the Columbus Red Birds under sponsorship of Burger Beer. Joe Hill, station sports director, will narrate. WLW-F, the Crosley outlet's FM adjunct will carry out of town games and WHKC will air the radio portion of the telecasts. August Wagner Breweries will present 115 at-home and away games of the Cleveland Indians on WVKO.

Cleveland—Charles F. Dolan, formerly continuity and production director, WIMO, is now co-producer of Telenews' "This Week in Sports." Linn Sheldon, Ed Stevens and Jack Sheridan highlighted the Press Club's Easter Party show for kiddies . . . NBC's newest announcer Joe Finan was formerly at Scranton, Pa. . . . Latest TV set count for this area is 605, 329 . . . Brewing Corp. of America has signed the 11:15 TV Sports Final over WXEL with John Fitzgerald to promote Carling's Ale through Lang, Fisher & Stashower.

Seattle—James Lewis Middlebrooks has been named director of engineering for King Broadcasting Co. here. The company operates KING-AM and TV. Middlebrooks has been chief facilities engineer for the American Broadcasting Co.

Dallas—WFAA, Dallas Morning News 50,000-watt AMer, celebrates its 30th anniversary June 23-29. Manager Alex Keese will hold open house daily until 10 p.m., inviting the public in to meet the artists.

Cincinnati—Latest shuffling of execs on Radio Cincinnati, Inc. stations has Don L. Chapin, WKRC-TV sales manager, doubling as assistant general manager, and Lloyd Smithson resigning as WKRC-TV program director to do freelance radio-TV production work. Edwin C. Richter, Jr. was appointed general manager of WKRC-FM, Transit Radio, and Robert F. Bender moved from that operation's sales staff to the WKRC-TV sales department.

RCA, Ford

Continued from page 23

Melton show, it is planning to share sponsorship of the Ed Sullivan "Toast of the Town" on CBS-TV, alternating with Lincoln-Mercury. In addition, Ford is mulling retaining the Thursday night half-hour on NBC-TV.

RCA, according to JWT execs, is calling it quits with its Friday night alternating brace of NBC-TV shows—Dennis Day and Ezio Pinza, upon expiration of the current 13-week cycle. Practically everybody has been pitching a show at the agency and client as replacement and a decision may come out of this week's huddles.

Montgomery

Continued from page 24

of Agriculture testified in refutation of implications in the broadcasts. One of them, Harry H. Johnson, who had charge of the campaign from 1948 to 1951, disclosed that the Government lost 12 scientists who died fighting to prevent the disease from spreading into the U. S., and to protect the $12,000,000,000 U. S. livestock industry.

Judge Joe Montague, counsel for the Texas and Southwest Cattle Growers Assn., told the committee that Montgomery's broadcasts represent "an old technique used since the days of Carthage to arouse people to frenzy." Montgomery's strategy of asking an "insinuating" question, he said, is "one way to crucify the person to whom it's addressed." Montgomery directed his broadcast questions at Sec. of Agriculture Charles F. Brannan.

"Anybody who disputes the fact that there was hoof and mouth disease in Mexico is guilty of misinformation or malice," said Montague.

The hearing provided Washington Daily News humorist Fred Othman food for thought. "No reporter ever did make much of a hit as a movie actor," wrote Othman. Maybe this works vice versa. So I guess I'll stick to reporting. The old-fashioned kind. Rough this may be on feet, and it doubtless is a great consumer of time, but there's a kind of satisfaction in getting the answers before writing the dispatch, instead of after."

Ohio Institute

Continued from page 24

professor in communications at the U. of Illinois, will be chairman. Speakers so far announced include Edward Lamb, president and owner of WTVN, Columbus; Armand Hunter, director of TV development at Michigan State College, and Mrs. A. Scott Bullitt, president of KING-TV, Seattle.

Theatre television will be the topic for the third general session on Friday morning.

Burr Tillstrom, the man behind "Kukla, Fran and Ollie," will put Ollie on the rostrum at the annual banquet Saturday, to discuss the educational and and cultural possibilities of TV. The Kuklapolitans will originate their Friday night telecast from the studios of WLW-C here, and leave Columbus Sunday for New York, for originations from Radio City.

All sessions will be held in the Deshler-Wallick Hotel. Tours of Ohio State U.'s campus and a reception at OSU's Ohio Union Thursday arternoon will precede the formal opening of the Institute.

RCA IN CAMDEN, UNION IN AGREEMENT ON PACT

Philadelphia, April 15.

Radio Corp. of America's Camden plant has reached a tentative agreement with 5,600 production employees, union officials have disclosed. Details of the agreement are being withheld pending their submission tomorrow (Wed.) to a mass meeting of employees in Camden's Convention Hall.

International Union of Electrical, Radio and Machine Workers (CIO) has asked wage increases, improvements in company pension plan and some additional holidays. A strike vote was taken Jan. 23, and the company was notified of intention to strike Feb. 18. Under the Taft-Hartley Act, the required 60-day "cooling off" period expires April 18.

In addition to the RCA Victor employees in Camden, the agreement also covers 900 production workers at the company's miniature tube plant in Cincinnati. Union's negotiating committee is recommending acceptance of the contract.

Baltimore — WAAM program manager Herbert B. Cahan announced that Robert E. Lee has replaced Harriett George as program operations supervisor. Miss George resigned to go with the Red Cross.

CBS to Pool AM-TV

CBS Radio and CBS-TV, which have gone their separate ways since the network split down the middle, will join forces again in coverage of the national political conventions from Chicago in July. Web is bringing to Chi its ace regional reporters from all sections of the country to assist its own staffs in getting diversified views of the meets and the requisite local angles.

Joining the CBS staffs will be newsmen from KNXT, Los Angeles; WCCO, Minneapolis; WEEI, Boston; WCAU-TV, Philadelphia, and WBTV, Charlotte. In addition, both WBBM, CBS Radio's o.&o. outlet in Chicago, and WBKB, CBS-TV affiliate in that city, will assign their full news staffs, as well as equipment, to the network's pool. Besides its full complement of network newscasters and reporters, the web is also bringing in from Paris staffer David Schoenbrun, who's been covering Gen. Dwight D. Eisenhower's headquarters.

Illinois Primary

Continued from page 23

didates who were available were brought up to the studio for live interviews.

WGN's 5 Remote Crews

All in all, some 45 members of the WGN and WGN-TV staff were involved from the brass on down. To service both operations with up-to-date reports, five remote AM crews were stationed at election points and campaign headquarters around the city. Bruce Dennis was in charge of the AM side and Jay Faraghan, the tele side.

The entire package which totalled about two hours and a half on WGN and an hour and a half on WGN-TV was bankrolled by the Chicago Motor Club.

The election was also a big event at NBC here, with special emphasis on video experimentation for the "big show" this fall. WNBQ spotted returns during the evening and ran an hour-long show starting at 11 p.m. for the windup. Working this portion were Clifton Utley and Len O'Connor. Session was sponsored by Nelson Bros.

Local coverage via WNBQ was only one phase of the "Operation Primary" as the parent web used it as a trial run for the July affair. A special closed circuit program was dispatched east for Philco execs. Philco is picking up the tab on NBC's coverage of the national conventions and the fall balloting. For the three-day job, the network sent out Joseph Meyers, news operations manager, who supervised the affair with William Ray, Chi NBC news chief, and commentators W. W. Chaplin and Merrill Mueller. Also on hand were Frank Eschen of KSD, St. Louis, and Joseph Driscoll of the St. Louis Post-Dispatch.

Besides 63 regular network and local AM and TV airers featuring the election, 27 special broadcasts and bulletins were sent out by NBC from here during the three days.

The WGN and NBC radio and video election spreads both came off with flying colors and demonstrated both media are geared for a topnotch job this fall.

Cincinnati — Crosley Broadcasting Corp. newcomers are Jack Frazier, former Cincy manager for General Foods Post Cereals' division, to do television merchandising chores, and Paul W. Young, until recently telegraph editor of the Wilmington (O.) News-Journal, as WLW and WLW-TV publicity writer.

ED FITZGERALD'S M.D. K.O.'S 10TH ANNI PARTY

The 10th anniversary party which ABC prexy Robert E. Kintner wanted to host (with Mrs. Kintner), and originate from the 5th Ave. (N. Y.) penthouse apartment of Ed and Pegeen Fitzgerald, in whose honor the shindig was to have been, had to be cantelled on two counts. One was on doctor's orders, because of Fitzgerald's recent illness, and secondly because the proposed 75-100 VIPs had swelled to more than thrice that.

This was the convincer to Fitzgerald's medicos who already frown on the pioneer Mr. and Mrs. team's 10 shows a week—five on AM in the a.m., and the five shows on WJZ-TV at 5 p.m.

The network wanted to stage a Waldorf-Astoria affair, and even proffered to donate the proceeds to their pet charity (the hotel event to be underwritten by their sponsors), but the Fitzgeralds nixed that. They acquiesced to an at-home Sunday night party, which was pencilled in for this past Faster Sunday, with a special broadcast to be picked up from their apartment at 7-7:30 p.m., but when the prospective invitees swelled into the hundreds they decided to sidestep any special party altogether.

The Fitzgeralds created the Mr. and Mrs. pattern on WOR, N. Y., 10 years ago, and after three years there shifted over to WJZ.

Railroad to Sponsor Chi Meets Via WHDH

Boston, April 15.

New York, New Haven & Hartford RR will sponsor radio coverage of the upcoming political conventions, direct from Chicago, over WHDH here. It's believed the first instance of a Hub station giving this kind of all-out coverage for a political confab.

Newsmen Hal Clancy and John Dan will bring WHDH dialers a minimum of five quarter-hour broadcasts daily, with reporting geared to New England interests. Fact that local politicos are involved in campaign strategy cued the deal.

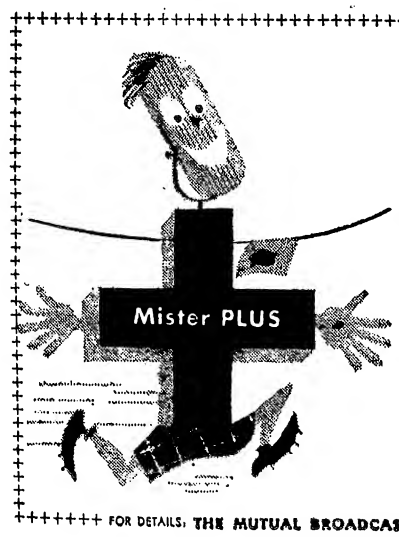
Additional political coverage over WHDH will be backed by the railroad when the Massachusetts primaries are run April 29 and again on Election Day next November. Agency is Chambers & Wiswell.

Ethel Colby's TV Show

Ethel Colby, N.Y. Journal of Commerce drama-film critic, has been set as star of a new DuMont show, "Broadway Matinee," which is to be aired Mondays, Wednesdays and Fridays in the 1:30 to 1:45 p.m. slot. Series preems Monday (21).

Miss Colby will feature show biz news and reviews and interview guest personalities. Jack Pearl guests on the initialer.

Houston—A television marathon, an all-night show with local talent and possibly some name stars, is being planned here in an effort to raise funds for cerebral palsy victims. Telecast will take place April 19 and 20 on KPRC-TV. The Houston Lions Club and the United Cerebral Palsy Assn. will co-sponsor the show.



LOW HURDLE

A race occurs whenever ads
Are set in type or spoken.
The winner (properly in plaids)
Sees low-cost records broken.

If you would win this profit-race,
Watch Mister PLUS in action:
Per dollar spent, he's in first place
In audience reaction!

— the difference is MUTUAL!

FOR DETAILS, THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

TELEPROMPTER CORP.
Common Stock
Bought — Sold — Quoted
Information on Request
I. h. rothchild & co.
52 wall street,, new york 5 HAnover 2-9072

Look Who's a Tender Character! On account of it's now more than ten years on the air for The Fitzgeralds, Ed makes out he's not a curmudgeon long enough for Hal Phyfe to take a picture. Actually, if you listen to these originators of the Mr. and Mrs. format you know that by nature HE is seldom mild while SHE stays sweet and the combination seems unbeatable. This life-size love story is currently "lived" at 8:15 a.m. over WJZ and at 5 p.m. via WJZ-TV and it would take a brace of accountants to figure out the mountains of merchandise Ed and Pegeen have moved for sponsors as diversified as the classified directory. In agency-ese these Fitzgees are a BIG ECONOMY PACKAGE DEAL . . . and, we might add, they seem durable, too!—Adv.

Television Reviews

Continued from page 27

insiduously without its victim's awareness, and that periodic medical examinations are desirable.

By delivering its message in dramatic form and emphasizing human interest aspects, it must have had a much more powerful impact than the usual radio or TV lecture on the subject. The delicate handling of what is a none too pleasant subject matter and the happy ending made it acceptable, too, from the standpoint of TV entertainment.

Action takes audience into the home of a middle class family, comprising father, mother and two young children. There's discussion about the husband taking out more insurance and he, "never having felt better," scoffs at the wife's idea he may be unable to pass the necessary physical examination. He hasn't had such an examination in years because his health has been "perfect."

But the examination takes place and, shockingly, reveals the husband has a stomach cancer and requires an immediate operation. The distraught wife is shown in the hospital awaiting the operation's result. A staggering load is lifted from her when she is advised the cancer was caught in time and the husband has been saved. The final scene shows the happily reunited family in the home again with the husband on the road to recovery. The attending physician, discussing the case with the couple, makes clear that usually there's no pain attendant upon cancer until the final stages and that every person should have one or two physical checkups annually. He also calls their attention to the cancer society's pamphlets, obtainable without cost, listing seven possible cancer symptoms.

In the roles of the wife and husband, Marian Myser and Sig Dahlquist gave particularly natural and intelligent performances. Supporting parts also were well played. *Rees.*

MAC & JACK
With Mac Perrin, Jack Kilty
Writers: Perrin & Kilty
Producer: Emjay Productions
Director: Slater Barkentine
15 Mins.; Sun., 7:15 p.m.
WOR-TV, N. Y.

"Mac and Jack," 15-minute WOR-TV, N. Y. sustainer, is a lightweight early Sunday evening stanza of songs and patter dished out by Mac Perrin and Jack Kilty. There's nothing pretentious about the airer —in fact, its wholesome simplicity makes it a welcome change of pace to some of the more involved TV shows.

For Sunday's (13) edition the boys used a horticultural theme in that the tunes dealt with things botanical. It was in keeping with the Easter atmosphere of the day. With Perrin handling the ivories, Kilty joined in on the vocal accompaniment on such numbers as "Tiptoe Through the Tulips" and "Jeannine, I Dream of Lilac Time."

But for better audience impact Perrin and Kilty should find some means of increasing the program's visual values. True, on the show caught a mannikin, such as are used in women's apparel stores, was employed in a couple of scenes with good results. However, more movement is definitely needed in this entry. For without it the show is too reminiscent of those old-time, early morning radio piano & song teams. *Gilb.*

'ROUND THE TOWN WITH NANCY
With Nancy Dolphin
Prod.-director: Joseph Tinney, Jr.
15 Mins.; Mon. to Fri. 10:45 a.m.
ELIZABETH ARDEN PERMANENT
WCAU-TV, PHILADELPHIA

Fresh out of a 90-minute department store program, Nancy Dolphin has had her shopping spiel curtailed to 15 minutes in new segment. A gal who enjoys talking, the quarter hour (five minutes of which goes to canned commercial and live comment) Miss Dolphin is left with about time for only two "finds." Her articles are often in the "conversation piece" category, although not expensive. Miss Dolphin brings the stream of consciousness method to merchandising. She philosophizes a bit, giggles quite a bit and looks very chic.

Items are interesting and her discoveries, undoubtedly, save a lot of ferreting and rummaging around for the average hausfrau. To test the strength of the program, Miss Dolphin uses gimmick of answering calls personally after the show is over. Names of stores are not given over air but TV shopper answers all queries for an hour after the program. Miss Dolphin is a distinctive personality, but too ebullient for this type stanza. *Gagh.*

TV AUCTION CLUB
With Johnny Olsen, emcee; De Castro Sisters (3), Ilene Woods, Johnny Thompson, Mimi Walters; musical director, Walter Fleischer.
Producer: Charles King
Director: Jerry Freedman
30 Mins.; Wed., 7:30 p.m.
Participating
WOR-TV, N. Y.

"TV Auction Club," a Charles King package, represents a merchandising scheme in which some 1,000 stores in the metropolitan N. Y. area reportedly are participating to date. Purchases by consumers at establishments displaying the "TV Auction" member emblem entitle them to certificates known as "TV Auction Bucks." Possession of these coupons permit the holder to bid on various items auctioned off on the club's WOR-TV show which preemed Wednesday (9).

Whole premise of the idea obviously is to stimulate sales at the member stores, and the half-hour TV program merely a means of building public interest. Opening session saw emcee Johnny Olsen unleash his familiar enthusiastic tones to describe a vacuum cleaner, a 20-inch TV set, a cruise to Havana, etc., as among items for which the public could phone in bids to operators in four different metropolitan territories. Identities of successful bidders are announced the following week.

It's elementary that a show of this nature is of little interest to the non-bidders except from a possible curiosity standpoint. Hence, as a probable sop to this category as well as to bridge the time between bid changes a couple of singers are thrown in for entertainment purposes. They included Ilene Woods and Johnny Thompson plus the De Castro Sisters. Plugs for the Chateau Madrid, where the sisters are currently appearing—gave the impression that the gals were on the show under a "you-help-us—we'll-help-you" arrangement. Mimi Walters helped Olsen post the bids. Limited appeal of this entry is all too evident. *Gilb.*

SCIENCE SKETCHES
With Prof. Jonathan Karas
Producer: Wondell Davis
15 mins., Mon., 6 p.m.
WBZ-TV, Boston

This "science made easy" TVer, conducted by U. of New Hampshire physics professor, Jonathan Karas, celebrated its first anni last week with the professor repeating several scientific bafflers previously unveiled but requested for reshowing by viewers. Since its inception last year, a mechanical man, Tobor, figured to hypo interest of youngsters, has been added to whom Karas explains the experiments conducted during the stanza. Tobor, an actor togged out in outlandish trappings of a robot, also intros the program by stalking toward the camera with sparks flying, all of which provides a rather eerie beginning.

In the review department, the professor repeated his experiment exploding dust particles, scaring Tobor, showed closeup of human eyes, demonstrated and explained why a balloon caught in air current stirred up by electric fan will not drift off. Tobor motioned that it was tied to the fan but Karas proved otherwise. Karas next inserted pix of planets into a framework attached to robot's costume, with lenses moving in for closeups while the prof discoursed on life and physical makeup of the (celesial) bodies.

Normally, the prof confines his experiments to not more than a couple each stanza in order to fully explain the bafflers, too large a dose at one sitting resulting in non-scientific-minded viewer becoming more baffled than ever. Program winds with Karas explaining the brainteaser of previous show and doling out a new one for viewers to work on during the week. In this case he requested viewers to cut a cake into eight pieces restricted to three strokes of a knife. *Elie.*

HIGHWAY SAFETY: LIFE OR DEATH?
With Gov. Paul A. Dever, guests
Producer: John McLean
30 Mins., Sun. 3:30 p.m.
WBZ-TV, Boston

This was a timely, informative panel discussion between Mass. Governor Paul A. Dever and the heads of three traffic enforcement agencies, Daniel Murphy, State Police; Rudolph F. King, Registry of Motor Vehicles, and Edgar F. Copell, Metropolitan District Commissioner, an MIT professor and three femme guests.

Remarking that the traffic problem dates from the time of Caesar, who was forced to establish one-way streets and off-street parking, the Governor tossed pertinent queries to the various panelists regarding duties of their agencies which brought out some interesting facts of which majority of motorists undoubtedly were unaware.

For instance, State Police topper Murphy explained that any particular spot having an unduly number of accidents is immediately studied by police and engineers to determing the cause, and if an engineering job, the state took immediate steps to alleviate the trouble, otherwise the cops patrol it more diligently. Copell, MDC head, divulged that speed limits were set up by motorists themselves via use of radar checkers and Registrar King explained the workings of his department, which is responsible for licensing new drivers, re-examining accident-prone drivers and checking cars and equipment.

Professor Alexander Bone, of MIT, explained the extensive highway building program which has been instituted by Gov. Dever and which will eventually result in unravelling the state's snarled traffic problems. The three femme members kudoed the Governor for his laudable program of traffic safety, stressing the comfort it has brought to mothers of school age children.

With traffic and road conditions long a source of beefs by motorists, this program added plenty of enlightenment to the long range program set up for curing traffic ills. *Elie.*

FEMININE ANGLE
With Ilka Chase, Louise Woodruff, Others
15 Mins.; Fri., 7:15 p.m.
COHOES MFG. CO.
WRBG, Schenectady
(Danyla)

Program of filmed and live material is given a rather fresh twist on the local origination via a combined fashion show and advertising presentation. Imagination is displayed in the integration of the latter two. Louise Woodruff doubles as emcee-commentator and model. Two additional young women are used to fashion clothes.

On last block viewed, Miss Woodruff was pictured as a school teacher and career girl. She projects with a definiteness some of the femme telecasters here lack. She photographs well and speaks clearly, if a little rigidly or overprecisely. Ilka Chase's timeouts, for local station features, are fairly long. All-over effect of the program tends to be choppy. *Jaco.*

Inside Stuff—Radio

Recent production of "Hamlet" at the Carnegie Tech Drama School in Pittsburgh was so highly regarded, and performance of John Ragin, a senior, in the title role got such extravagant praise that indie station WWSW in that city got permission to record the three-and-a-half-hour long presentation.

Working with Henry Boettcher, head of drama at Tech, disks were cut down to three hours and WWSW is presenting them this week, an hour at a time, on three successive nights. It's the first time Carnegie Tech has ever got this kind of attention on a student-acted show. Several screen companies sent scouts to Pittsburgh to catch Ragin.

Getting someone in show biz to talk about his experiences with cancer is tough, but American Cancer Society found a disk jockey, Bill Lowry of WGST, Atlanta, who was willing to tell his story. Lowry has waxed for ACS a short message to his fellow deejays and a personal narrative for use on platter-spinning stanzas.

Lowry, who somewhat reluctantly, had been radio chairman for WGST last year, learned about cancer's seven danger signals. Later he discovered a symptom which might have been cancer, and instead of going to a football game for which he had tickets, visited a clinic for a checkup, and later was operated on. In the waxed segment he reports, "I caught my cancer in time; will you?"

FM broadcasters in N. Y. state, in cooperation with radio manufacturers, distributors and dealers, will conduct a radio promotion month with emphasis on FM, starting May 12.

Plans were launched last week in Syracuse at a meeting of participating groups, with John Smith, Jr., FM director of the National Assn. of Radio & Television Broadcasters, outlining similar campaigns in North Carolina, Washington, D. C., and Wisconsin. Radio-Television Manufacturers Assn. is also cooperating.

Campaign will be statewide, exclusive of New York City. H. S. Brown, of the Rural Radio Network, Ithaca, is chairman of the broadcasters group.

MODERN MUSEUM SETS 1ST TV SERIES ON-WNBT

Museum of Modern Art will present its first regular television series, tentatively titled "Through the Magic Gate," on WNBT, N. Y., Sundays at 12:30-1 p.m., starting May 4. Show will be slanted for children in the 3-12 age bracket (and their parents), teaching them art in the progressive manner, showing them how to learn by doing and by working with materials at hand.

Tieup with the Museum followed months of discussions with WNBT topper Ted Cott on the subjects to be covered, approach, format, etc., since the institution wants a program of high standards and yet one that will appeal to viewers.

Producer will be Victor D'Amico, head of the Museum's education department. Jim Elson will direct. Kinies of the program will probably be made available to stations in other cities.

AT LIBERTY
- HARPIST -
Concluding 3 Years Symphony Orchestra
Available After May 25
FOR RADIO-TV, PIT ORCH. SYMPHONY — WILL TOUR
Suzanne Johnstone
BOX 2876
UNIVERSITY - ALABAMA
Member No. 802 - A. F. of M.

Your Top TV Sales opportunity
WDEL-TV
Wilmington, Del.
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

START THE SEASON WITH A
HIT!
Laraine and Lippy—Baseball's Royal Couple
on Film for TV — on Transcription for AM
in
"DOUBLE PLAY
with
DUROCHER and DAY"
The Hottest 15-Minute Show in Sports—Available in New York, Chicago and Other Select Markets
WIRE or PHONE Now!
UNITED TELEVISION PROGRAMS
or
STANDARD RADIO TRANSCRIPTIONS
444 MADISON AVENUE, NEW YORK
NEW YORK — CHICAGO — HOLLYWOOD

Biz Booming For L.A. Tele Stations

Hollywood, April 15.

Despite a bearish national trend, tele biz zoomed in Los Angeles the last six weeks, with seven video outlets reporting hikes ranging from 10 to 50%. Recent boom has raised revenue an estimated $400,000, seven stations doing in excess of $1,500,000 monthly.

KNXT, CBS-TV channel, reports business at an all-time high in both national and local coin, with almost $500,000 in shows sold in the last six weeks. Manager Wilbur Edwards reports buying of local live shows, with pix down to one feature weekly. Don Fedderson, KLAC-TV, estimates biz up around 20% with several big deals still on the verge of actual signing. Don Norman, KNBH, says biz is up 30% on local and 10% on national sales, Brian Donlevy's "Dangerous Assignment" for $100,000, and Bill Stulle's show for $150,000 helping the hike.

Klaus Landsberg, KTLA, says biz is up about 20%. Similar figure is reported by Dick Moore, KTTV, where "prospects were never better." KHJ-TV, George Whitney sales veepee, reports business best since General Tire took over the station last September with biz up 20-30%, and still rising. Don Tatum, KECA-TV, reports local sales up 50%, national 30% at the ABC outlet. Most managers feel taxes discouraged potential sponsors during first two months of the year.

'Breakfast Club' Preps Eastern Seaboard Tour

Don McNeill's ABC "Breakfast Club," which usually makes a two-week trek from its Chicago home base to Gotham every spring, will extend it to an eastern seaboard tour this year. "Breakfast" will spend one week in New York, originating from the network's 58th St. theatre for the week of April 28, and then play "one-morning stands" in Boston, Hartford, Washington, Philly and Baltimore.

Earlier this year the hour-long, cross-the-board show made a southern swing, hitting St. Louis, Nashville, Memphis, New Orleans, Atlanta and Miami. Art Donegan, ABC publicity director, left last weekend to do an advance job on the eastern tour.

Rizzuto Pacted For WNBC Baseball Show

WNBC, Gotham key for NBC, has inked Phil Rizzuto, shortstop for the New York Yankees, to do a twice-weekly show. Latter, to be beamed Tuesday and Thursdays at 6:30-6:45 p. m., will be taped, and will feature re-enactments of famous moments in baseball history and interviews with diamond celebs.

Hiring of Rizzuto gives WNBC a trio of baseball stars, since the Brooklyn Dodgers' Jackie Robinson is the outlet's director of community relations, and Joe DiMaggio, former Yankees' outfielder, is doing a regular series of the station.

Rizzuto's show will include a baseball contest angle. According to Ted Cott, WNBC-TV veepee-general manager, pacting of Rizzuto fits into his policy of adding talent which can be heavily merchandized.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt. William Morris Agency

SCARSDALE
SUPER DELUXE RANCH HOME

Beautiful wooded half acre in choice location. Center hall, library, maid's quarters, five master bedrooms. Big streamlined kitchen. Large living room with bay window and wood-burning fireplace. For appt. call

H. H. SCHLOSSER
Harwood Bldg. BC 3-3450, 9713

WNYC's TV Bid

Continued from page 25

ties, programs for doctors, lawyers and other groups not served by commercial outlets, cultural programs and forums.

Siegel said films will comprise 15-20% of the program schedule and pointed out that WNYC already has its own film unit, which produced 13 live shows and 11 films for commercial TV stations last year. Station's application is supported by endorsements from 30 city museums, newspaper editorials and a VARIETY showmanagement award to WNYC for non-commercial operations. If the application is approved, the station will operate 84 hours per week, signing on at 8:30 a.m. and signing off at 10 p.m.

Estimated cost of the station is given as $300,000, which includes a mobile unit costing $70,000 and eight cameras costing $97,000. First year expenses are estimated at $200,000. Station will use special studios built 18 months ago at 500 Park Avenue and space at the city building in Flushing formerly used by the UN.

Siegel said he realizes that building an audience for a UHF station in a city with near-VHF set saturation will be a long, uphill fight. However, he said, UHF will do a superior job because there's less interference in reception than with VHF signals. WNYC, he said, will give its sister TV outlet plenty of promotional push.

Mfrs. Ready

Continued from page 25

need a new antenna to bring in the UHF signals has been generally glossed over in the trade. These will cost about the same as ordinary antennas, or about $40. Tradesters are already looking forward apprehensively to new squawks from landlords on permitting their tenants to clutter up the roofs not with just one antenna, but now with two. Some manufacturers are expected to bring out a switching arrangement to make possible the switching from VHF to the UHF antenna.

While most manufacturers have long planned to produce new receivers capable of bringing in either VHF or UHF signals, it's believed extremely unlikely that any will make all-UHF sets. Manufacturers see little market for these, since even if certain markets will have only UHF channels, there's always the possibility that a setowner would move into a new locality with VHF channels, which would make his set worthless to him. It's expected that most manufacturers will have models of their two-way sets ready for display at the National Assn. of Music Merchants convention, slated for N. Y. in July.

Some manufacturers, such as DuMont and Crosley, have already demonstrated working models of converters. Both these companies foresee no shortage of materials to affect production of the attachments.

Radio Followups

Continued from page 28

formances by an expert cast undoubtedly helped.

Yarn, based on the recent biography of the noted pioneer nurse by Cecil Woodham-Smith, in an adaptation by Randolph J. Carter, covered the romantic side of Miss Nightingale's life, while stressing her heroic struggles to bring needed reforms to hospital work and nursing, especially in the British armed forces. Her struggles against obsolete medical methods, the appalling primitive hospital conditions, family objections, professional jealousy and rigid official attitudes, were clearly set forth.

Miss Cornell played the chief role in quiet, restrained but fully effective fashion. Aherne was impressive as the Minister of War hopelessly in love with her. Cathleen Nesbitt headed the strong supporting cast, playing the dual role of narrator and Miss Nightingale's sympathetic Aunt May.

Dallas—Tony Davis, only local Negro deejay, on KLIF, has a new Sabbath show, "The Spiritual Hour," at 6 a.m. Religioso features Bible readings, recordings and interviews with local Negro clergymen.

FULTON LEWIS, JR., IN BID FOR AM STATION

Washington, April 15.

Fulton Lewis, Jr., Mutual commentator, may soon become a radio station owner. He filed an application with the FCC last week for a daytime AM station in Lexington Park, Md., a thriving community about 50 miles from Washington, which provides housing for overflow personnel of the Patuxent Naval Air Base. Lewis lives on a farm at nearby Hollywood, Md.

Application showed that Lewis' wife owns a 5% interest in KJBS in San Francisco.

Lewis said he will actively operate station with a staff of 12. He estimated cost of station at $35,800 and cost of operation at $52,500. He plans to break even the first year.

Station will devote 30% of its schedule to news, discussion and "talks."

Lewis gave his net worth as "in excess of $200,000."

WIRO Sold

Ironton, O., April 15.

Glacus G. Merrill has sold WIRO, Ironton, O., which began operations last September, to Theodore M. Nelson, vice president and general manager of WIKK, Erie, Pa., and C. E. McElroy, assistant manager of the station.

Tele Follow-ups

Continued from page 26

him his last holy communion and then his inner fight to walk to the chair unflinchingly. Chester Stratton was fine as the soft-spoken priest, carrying out his duties against the tragic series of events. John Newland, as the crazed death house inmate, and John Marriott, as the superstitious Negro killer, topped a fine supporting cast, which included Eddie Binns and Gene Reynolds.

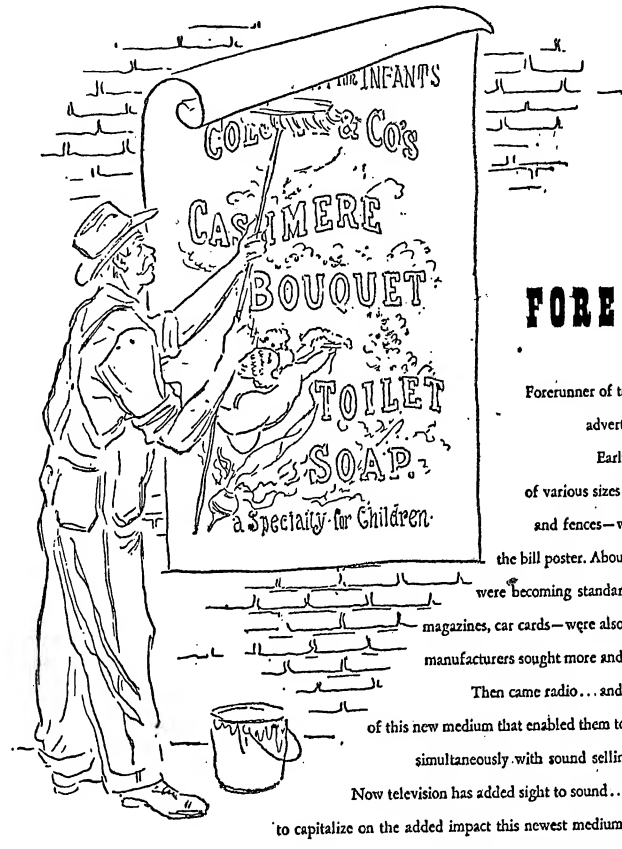
Show was played against an authentic replica of a death house, complete with the rasping bell which sounded every time the outer door was open. Scenes between Keith and Stratton, as integral parts of the action, tied in neatly with the current Easter spirit. And Ed Herlihy, as usual, handled the act-bridgings and Kraft commercials in his competent, soft-spoken style.

Alan Abel's debut at the helm of "Your Musical Workshop" on WPIX, N.Y., Saturday at 2:30 p.m., was somewhat less than sensational. Working along lines grooved many years ago by the Chamber Music Society of Lower Basin Street, Abel attempts a crew-cut version. Unfortunately, he shows little in that vein because of the lack of writing. He's further handicapped by poor camera work.

The musical portions of the show are excellent. Paul De Francis heads an instrumental sextet that plays a terrific brand of jazz. Maestro's clarinet work shapes up with the best of 'em in that category.

Among the major faults of the show is the fact that the production toppers had no idea where the best shots were. In one sequence, where Abel was demonstrating various types of drummers, camera focused on the skins whereas Abel tried to project the humor facially. Lydia Ebarando's rendition of "Estratitta" was okay. With improvement in production, writing and direction, it could have been a mediocre show.

"The Web," CBS-TV's Wednesday night entry in the chiller-diller sweepstakes, is a slickly produced series on the technical and performance level. Scripting, however, is relatively weak and video's need for fresh dramatic material was evidenced on last week's show (9) when an improbable yarn about a South American assassination plot was staged under the title of "Rehearsal For Death." Direction, camera work, settings and the cast headed by songstress Jane Morgan were topflight and almost surmounted the plot. Miss Morgan was particularly effective as the American singer who was to be the patsy for the conspiring parties.



FORERUNNER...

Forerunner of today's big, efficient outdoor advertising industry was this scene.

Early in the century advertising posters of various sizes were displayed on buildings, boards and fences—wherever a suitable surface greeted the bill poster. About the same time that billboards were becoming standardized, other media—newspapers, magazines, car cards—were also burgeoning with advertising as manufacturers sought more and better ways to reach the public.

Then came radio... and advertisers quickly took advantage of this new medium that enabled them to reach millions of people simultaneously with sound selling.

Now television has added sight to sound... and again advertisers were quick to capitalize on the added impact this newest medium affords them.

In WLW-Land, these two media—WLW Radio and WLW-Television—used in combination, offer advertisers the most efficient and economical way to reach more people more often and more effectively.

WLW
1922 · 1952
30th year

THE NATION'S STATION AND ITS TV SERVICE

Jocks, Jukes and Disks

By MIKE GROSS

Dinah Shore: "To Be Loved By You"-"I Am a Heart" (Victor). "Loved By You" fits Dinah Shore's melodious lyric handling excellently. It's a lilting tune which Miss Shore makes brighter via her slick piping. Could break through for big returns. "I Am a Heart," an interesting ballad item which is built around a heartbeat effect backing, gets an impressive treatment. This has a tremendous potential if it catches on.

Sammy Kaye Orch: "You"-"Oh How I Miss You Tonight" (Columbia). Sammy Kaye has come up with an unusually rich orch styling on this coupling via the addition of a dozen strings. It's a new sound for the Kaye contingent and should payoff. On "You," Kaye gives full play to the strings producing a pleasing lush quality. His trademarked styling is worked in for sock impact. Number, adapted from "Musetta's Waltz" from "La Boheme" has been given a top-drawer lyric which is delivered effectively by **Tony Russo.** Reverse also shows off the new Kaye strings and looms as a good commercial entry.

Don Cornell: "I'm Yours"—"My Mother's Pearls" (Coral). Don Cornell has a topnotch followup to his click "I'll Walk Alone" in "I'm Yours." It's done in the same big-voiced style that kicked off his Coral initialer and should send this side along in the same direction. Cornell's distinctive selling drive makes it solid jock and juke fodder. Cornell is also effective on "Pearls," which, although not as potent an entry, rates spins. **Norman Leyden** orch supplies class backing.

Kay Starr: "I Waited A Little Too Long"-"Me Too" (Capitol). Miss Starr's "Wheel of Fortune" should get this coupling off to an okay start but it's doubtful if either side'll hit market with impact of her current highrider. "Too Long," a familiar-grooved ballad, should get some spinning action because of Miss Starr's standout workover. "Me Too" is a run-of-the-mill entry.

Tommy Edwards: "My Girl"-"Piano, Bass and Drums" (M-G-M). "My Girl" is a tender ballad that's right up Tommy Edwards' alley. Blending of rich melody and romantic lyric makes it a solid commercial bet. Edwards handles the lyric affectionately in his soft, relaxed styling. He changes pace on "Drums," a cute item from the Warner Bros. pic, "About Face," for fair results.

Ella Fitzgerald: "Goody Goody"-"Air Mail Special" (Decca). Refreshing treatment given the oldie, "Goody Goody," by Ella Fitzgerald will help tune's comeback try. Bright rhythm and cute lyric fit into current market pattern and Miss Fitzgerald's solid wrapup assures plenty of spins on all levels. **Sy Oliver** orch gives a snappy backing assist. On the Decca flip, Miss Fitzgerald belts out some speedy scatology which should please the hepsters.

Nat (King) Cole: "Somewhere Along the Way"-"What Does It Take to Make You Take to Me" (Capitol). This coupling offers further evidence that Nat (King) Cole is one of the top song stylists around. His smooth vocaling is given a standout showcasing here, giving both sides breakaway potential. "Along the Way" catches Cole in a slow-tempered groove while "Take to Me" displays his deft handling of bright rhythm numbers. Each rendition rates repeat spins. **Nelson Riddle's** orch assists on "Along the Way" and Billy Mays orch helps give "Take to Me" its snappy flavor.

Billy Eckstine: "Kiss of Fire"-"Never Like This" (M-G-M). "Fire," the tango-coated pop entry which got off to a flying start via Georgia Gibbs' sock workover on the Mercury label, gets another click rendition in the Billy Eckstine treatment. It's his best side in some time and should be a big disk for him despite Miss Gibbs early getaway. "Never Like This" has a good melodic line and an interesting lyric which Eckstine belts out with zest. Should get an impressive jock and juke ride.

Frankie Laine: "Snow in Lover's Lane"-"That's How It Goes" (Columbia). Laines highpowered vocal style gets a lot of mood into "Lover's Lane" but tune doesn't seem to be worth his efforts. Slight melody is overburdened with a pretentious lyric. "Goes" is a mere commercial item getting an effective Laine rendition. Jocks might get behind this side. **Paul Westen** orch and the **Norman Luboff Choir** supply a tasteful backing.

Lily Ann Carol: "Lonesome and Blue"-"Raindrops" (Victor). Miss Carol, former Louis Prima orch vocalist, gets off to an okay start as a sole thrush on her Victor initialer. She's got a solid piping style and isn't afraid to let go in projecting mood demands of the lyric. She shows up best on "Blue," a good ballad number that's got a rhythmic beat as well as a catchy lyric. Good bet for a big jock and juke play. "Raindrops" is a fair number which Miss Carol handles nicely. The **Hi-Hatters** back excellently.

Danny Winchell: "Two (Who Love As One)"-"Why Did You Leave Me" (M-G-M). Danny Winchell, M-G-M's newest entry in the male disk sweeps, looks like a winner. His soft and easy wax manner has an ear-arresting quality that should be particularly appealing to the femmes. Winchell gives "Two," a pleasant romantic item, a sock commercial potential via his tender workover. He's equally effective on the reverse but the jocks'll probably give the spins to "Two."

Platter Pointers

Kitty Crawford makes an impressive debut on the indie Angelique label with "Every Time I Light a Cigarette" . . . **Guy Lombardo** scores nicely with his workover of the lovely tango, "More Than Love" (Decca) . . . **Dick Hayman** has a fine slice in "It's a Sin to Tell a Lie" (Mercury) . . . **Ink Spots** also have a click potential of the same number on the Decca label . . . **Bill Hayes-Judy Johnson** tandem gets off to bright start with "When I Dream" (M-G-M) . . . **Herb Jeffries** and **Les Brown** have a firstrate side in "Flamingo" (Coral) . . . **Eddy Howard's** workover of the oldie, "All I Do Is Dream of You" on Mercury rates plenty of spins . . . **Jane Froman** is warmly effective on "I'll Walk Alone" (Capitol) . . . **Cindy Lord** could break through with "Walkin' to the Mailbox" (M-G-M) . . . **Sue Evans** pleasant handling of "Piano in the Parlor" on the indie Cadillac label rates spins . . . **Ann Gibson** impresses on "I Can't Stop Loving You" (Capitol) . . . **The Normanaires** workover of a cute seasonal item, "Play Ball You All," on the indie Imperial Crown rates jock attention . . . **Phyllis Branch** has an okay slice in "Think of Me in Your Spare Time" (Tuxedo) . . . **Larry Darnell** has a solid cut in "Darlin" (Okeh) . . . **Curt Massey** clicks with "Just for Today," a neat religioso item on Coral . . . **Andrews Sisters** have a cute slice in "Music Lessons" (Decca) . . . **Barry Frank** does an okay job on "Night of Nights". (Cadillac).

NBC Sets More Band Remotes

Chicago, April 15.

NBC is upping its band pickups, having set aside late evening half-hours on Friday and Saturday nights for "concert" treatment airers. Web is currently featuring the Stan Kenton orch, presently appearing here at the Blue Note. Kenton is set for four weeks on the AM shows and whether he'll continue to be featured after he leaves Chi will depend on whether the line hookups can be arranged for the new location.

Kenton is emceeing the shows with a full-fledged commentary on his progressive jazz. If it's impossible for the network to continue with Kenton after he leaves here, another name group will be lined up.

MERCURY PACTS WISE AS N.Y. SALES MANAGER

Ronald Wise was signed last week as district sales manager for Mercury Records, working out of the N. Y. office. He'll be on sales and sales promotion of their classical disk line, with accent on the new Olympian longhair series. Latter is featuring new recordings by the Chicago Symphony, under Rafael Kubelik, and Minneapolis Symphony, under Antal Dorati.

Wise has a long experience in the classical disk field, having been for a long time with RCA Victor in sales promotion, and on artists and repertoire. He also headed Columbia Masterworks in N. Y. for five years and was with Decca and Majestic, too.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING APRIL 12

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored; two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Kay Starr (Capitol)	Wheel of Fortune
2	2	Leroy Anderson (Decca)	Blue Tango
3	5	Ella Mae Morse (Capitol)	Blacksmith Blues
4	8	Doris Day (Columbia)	A Guy Is a Guy
5	7	Eddie Fisher (Victor)	Anytime Tell Me Why Forgive Me
6	4	Johnnie Ray (Okeh)-(Columbia)	Cry Little White Cloud Please Mr. Sun What's the Use
7	3	Four Aces (Decca)	Tell Me Why Perfidia
8	6	Ray Anthony (Capitol)	At Last
9	10	Guy Mitchell-M. Miller (Columbia)	Pittsburgh Penn.
10	..	Frankie Laine (Columbia)	Gandy Dancers Ball

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Wheel of Fortune	Laurel
2	2	Blue Tango	Mills
3	3	Blacksmith Blues	Hill-R
4	6	A Guy Is a Guy	Ludlow
5	4	Anytime	Hill-R
6	5	Tell Me Why	Signet
7	10	Pittsburgh Pennsylvania	Oxford
8	7	Cry	Mellow
9	8	Please Mr. Sun	Weiss-B
10	9	Perfidia	Peer

VARIETY 10 Best Sellers on Coin-Machines Week of April 12

1.	WHEEL OF FORTUNE (9) (Laurel)	*Kay Starr* ..... *Capitol*
2.	BLUE TANGO (8) (Mills)	*Leroy Anderson* ..... *Decca* *Les Baxter* ..... *Capitol*
3.	A GUY IS A GUY (2) (Ludlow)	*Doris Day* ..... *Columbia*
4.	AT LAST (4) (Feist)	*Ray Anthony* ..... *Capitol*
5.	BLACKSMITH BLUES (4) (Hill-R)	*Ella Mae Morse* ..... *Capitol*
6.	PITTSBURGH, PENNSYLVANIA (1) (Oxford)	*Guy Mitchell-M. Miller* *Columbia*
7.	PERFIDIA (2) (Peer)	*Four Aces* ..... *Decca*
8.	ANYTIME (13) (Hill-R)	*Eddie Fisher* ..... *Victor*
9.	TELL ME WHY (15) (Signet)	*Four Aces* ..... *Decca* *Eddie Fisher* ..... *Victor*
10.	CRY (15) (Mellow)	*Johnnie Ray* ..... *Columbia*

Second Group

BE ANYTHING (Shapiro-B)	*Eddy Howard* ..... *Mercury*
TENDERLY (E. H. Morris)	*Rosemary Clooney* ... *Columbia*
BERMUDA (3) (Goday)	*Bell Sis.-H. Rene* ..... *Victor*
LITTLE WHITE CLOUD (13) (Spier)	*Johnnie Ray* ..... *Okeh*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney* .... *Columbia* *Mills Bros.* ..... *Decca*
COME WHAT MAY (7) (Shapiro-B)	*Patti Page* ..... *Mercury*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.* ..... *Coral* *Kay Starr* ..... *Capitol*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray* ..... *Columbia*
TULIPS AND HEATHER (Shapiro-B)	*Perry Como* ..... *Victor*
STOLEN LOVE (5) (Parliament)	*Eddy Howard* ..... *Mercury*
PLEASE MR. SUN (Weiss-B)	*Johnnie Ray* ..... *Columbia*
TIGER RAG (4) (Feist)	*Les Paul-Mary Ford* .... *Capitol*
GARDEN IN THE RAIN (Melrose)	*Four Aces* ..... *Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

BANDS' HOT SUMMER SKEDS

Rank-and-File Disinterest Stresses Quandary in ASCAP Prexy Election

With elections for officers of the American Society of Composers, Authors and Publishers set for next Thursday (24), the question of who will fill the presidential slot is further up in the air than it has been for weeks. Even the top policy-makers on the ASCAP board claim to be in a quandary over the possible candidates for the office if incumbent prexy Otto A. Harbach refuses to run.

Unique aspect of the current election is the almost complete lack of interest of the ranks in the outcome of next week's board meeting. Unlike two years ago, when Harbach was first elected, there is no pressuring or factionalism among ASCAP toppers for special "favorite sons." Two years ago special meetings of writers were held directly before the elections to buck the choice of the publisher-members on the ASCAP board.

Although there has been discussion of Oscar Hammerstein 2d's name as a possibility, no group on the ASCAP board is actively pushing him, and it's unlikely that he will be persuaded to run if he displays his usual reluctance. Other choices, if Harbach rules himself out, run through the following board members: former prexies Fred E. Ahlert, Deems Taylor and Gene Buck, plus John Tasker Howard and Stanley Adams.

Some of the top publishers are still stumping for Ahlert as their candidate for prexy. Ahlert has not expressed any intention to serve and, in any case, he's bucking opposition from the same group of writers who blocked his election two years ago. Adams is known to have considerable support from influential writers, but some publishers consider him too young to step into the top ASCAP spot.

Importance of the prexy post is underlined by the projected Congressional consideration of the amendment to the Copyright Act, which would put jukebox ops under a licensing arrangement. Although outlook for the amendment is not bright for the current session, it's felt that ASCAP, via a prominent spokesman in the prexy post, could supply that extra push needed to put the bill over the top next year.

Woody Herman to Head Jazz Package in East

Pittsburgh, April 15.

Woody Herman will head up a jazz package for a flash tour of Eastern key spots late next month. Herman will play eight dates week of May 19 with Mills Bros., Dinah Washington, Tommy Edwards, comedian Herkie Styles and at least one other act.

Unit's already been booked into Pittsburgh's Syria Mosque for one-nighter on May 23.

Wishnow to Maestro Omaha Symph in '52-'53

Omaha, April 15.

Emanuel Wishnow has been inked by the Omaha Symphony Orchestra to conduct the 1952-53 concert series. Wishnow is filling in for regular conductor Richard Duncan who is off on a leave of absence to work on his music doctorate at Eastman School, Rochester.

There will be four summer pop concerts in addition to Wishnow's other chores with the symphony. He is on the University of Nebraska musical faculty.

Kurtz's London Stint

Efrem Kurtz, conductor of the Houston Symphony Orchestra, sails today (Wed.) for London where he'll guest-baton the Royal Philharmonic Orchestra in Festival Hall April 27.

Kurtz will spend about five months in Europe, vacationing and planning next season's Houston orch programs.

Laine Set for Glasgow

Glasgow, April 8.

Franklie Laine is set to play in vaude at the Empire here this summer. Sophie Tucker and Lena Horne are set for two weeks each, starting June 2 and June 16, respectively.

Need for big U. S. names here is more pronounced than ever, current vaude bills lacking verve and top entertainment value. Already inked for Glasgow Empire are Jack Jackson, Derek Roy, Donald Peers, John Calvert (May 12) and Vic Oliver.

Pop LP Albums Buck Biz Slump With Big Sales

Despite the low gear in which the majority of current pop disk releases have been travelling during the past months, several diskeries are counting on hefty album sales to pull them through the slump. There's been a steady upbeat in album sales since the advent of the long-play platter but only in recent weeks have albums jumped away to such a big push.

Columbia, Capitol and M-G-M are currently riding high on the album parade. Cap's release of the soundtrack album of the 20th-Fox pic "With A Song In My Heart" is reported to be selling at the rate of 10,000 a week since its release three weeks ago. Company expects to hit a new sales high when the pic hits national release next week. M-G-M's soundtrack album of Metro's "Singin' In The Rain" neared the 50,000 mark in its first two-weeks out. Diskery is also picking up new sales on its soundtrack album of the same studio's pic "American in Paris," which was recharged via the recent Academy Award selection as the best film of the year. Diskery's soundtrack album of "Show Boat" also continues in top sales brackets.

Johnnie Ray's initial Columbia album broke through in its first 15 days on the market with a peak 80,000 sales. Col also has a steady winner in Doris Day, whose five albums of tunes from the Warner Bros. musicals in which she's been starred have passed the 350,000 mark. Decca, meantime, is still riding on the top sales of the original cast album of the Broadway musical, "Guys and Dolls," while RCA Victor is currently clicking with its Glenn Miller Concert album.

Original cast albums of legit musicals, however, have become a hit-and-miss bet for the diskeries. During the past year Victor's "Music In The Air" and "Seventeen" and Cap's "Top Banana" and "Flahooley" met with only moderate success.

Columbus Little Symph Put on Business Basis

Columbus, April 15.

In a move to put the Columbus Little Symphony on a businesslike basis, three interim trustees took out incorporation papers April 7. At the same time the Columbus Philharmonic Assn., which has been defunct since the summer of 1949, was formally dissolved.

The 32-piece Little Symphony, backed by the women's committee of the old Philharmonic, gave five twilight and one children's concert in its first formal season. It is directed by George Hardesty, Ohio State University music professor, who was concertmaster of the defunct Philharmonic.

SHARP UPBEAT AT AMUS. PARKS

Rolling steadily for the past six months, the band biz is heading for its healthiest summer since the end of the war. Pickup is being felt across the board from the top-name combos to the lesser-known crews, which had been particularly hard hit by the boxoffice slide of a couple of years ago.

Solid basis for better grosses this year is being found in the upbeat of amusement parks, where the bands will be playing one-niters. According to several park operators, season-ticket reservations are definitely on the upgrade, indicating big, big crowds at the parks this summer and capacity audiences for the park dances.

Between now and July, college dates are opening up at unexpected points for name crews. Bowdoin College in Maine, for instance, had not booked an orch for the past five years, but recently the Buddy Morrow orch played there with solid results that will open the way for other crews. Other small schools are also coming into the market for name bands at prevailing prices.

One of the factors hurting bands at some of the colleges for the past several years has been the "lack of discipline" by some sidemen and leaders. The bands, however, have now been cued on the right etiquette for campuses and have been warned against rubbing the school authorities the wrong way by their extra-curricular activities.

Another tipoff on the business pickup is the booking situation for most of the name orchs. Such crews as Ralph Flanagan and Ray Anthony are booked virtually solid until the fall while other crews also have well-set up itineraries already pencilled in for the hot-weather months.

Spike Sparks Short Stands

Fort Wayne, April 15.

Ralph Wonders, longtime manager and associate of Spike Jones, observed last week on a bus jump from Logansport, Ind., to Fort Wayne that the Jones technique for building and holding business in the hinterland is paying off bigger than ever before. Now on the last lap of his ninth year of national trouping with his wacky "Musical Depreciation Revue," Jones says this tour is a "short one"—only 60 playing dates in 60 days."

The band again has turned down an offer to tenant a Shubert theatre on Broadway for the summer in favor of sticking to its own rigorous, but highly lucrative format.

The reason: in 12 one-night stands between Des Moines and Chicago it played to better than $84,000. Over the years it had repeated in each town from four to six times. In Chicago, for example, the gross was $14,000 for two evening performances at the Civic Opera House. It was his 14th time into the big house where it has taken out $140,000 since 1947.

Most of the time "the Musical Depreciation Revue" outgrosses any attraction on Broadway. Last spring, on a southern tour, it played through Georgia and Florida day and date with the Ringling Show and, in spite of this formidable competition, rolled up a healthy profit.

Legit, seeking to build up road business, could take a lesson from the Spike Jones tour, but it's not for sissies. Last November the band played in five states on five consecutive nights (Clarksdale, Miss., Memphis, Little Rock, Lafayette, La., and Houston).

Trouping its own scenery—including one spectacular backdrop made of hotel towels collected from every state and sewn together—the show travels by train, bus, truck

(Continued on page 50)

Major Disk Cos. Seek to Cut Vets In Favor of Building Newcomers

Song Title Confusion

Confusion of song titles in the music business has currently reached a point where jobbers can't identify a tune without a scorecard. Mayfair Music has a tune, "I'll Walk Alone," while the Chappell combine has dusted off the oldie, "You'll Never Walk Alone." Bregman-Vocco-Conn is plugging "For The First Time," while Irving Berlin Music is working on "For The Very First Time."

"At Last," oldie revived by Feist, is being bucked by Leeds Music's "At Last, At Last." Finally, the Warner groups "Beware" is being confused by another number with the identical title published by Larry Spier's music firm.

In a move to meet new market conditions, major disk companies are currently seeking to pare a flock of vet names from their artist rosters and concentrate on building younger vocalists who are more attuned to current public tastes. The cutback move will be made slowly over the next couple of years as some of the veterans' pacts run out and, meantime, the diskers are not putting any hurdles in the way of artists asking for their releases.

New situation is radically different from the one existing only several years ago, when established names were able to command hefty guarantees of $50,000 annually plus longterm pacts. Many of these artists have failed to pay off on their guarantees during the last year despite favored treatment on tunes and promotion. Many standard names, such as Tony Martin, Dinah Shore, Doris Day and Jo Stafford, and a few others, are still hitting saleswise but they are exceptions in a market which is brushing off the vets for the newcomers.

Trade execs asoribe the switch in public taste to the fact that an entirely new generation of disk customers is now in the field. The platter buyers of 10 years ago are no longer active in the market, and faves of the last decade or so have suffered as a result. Researchers have shown that most record-buyers are in the 12-to-18-year-old bracket, and these juves have been responsible for skyrocketing the current flock of new vocalists now around.

Although the diskers are finding it increasingly tough to dope out what the public wants, one unmistakable trend is the move away from the relaxed vocalists to the hyper-tense howlers and the eccentric, agonized crooners of which Johnnie Ray is the archtype. How long the juves will stay on this kick is a moot question, but until it's answered the diskers are going along with the cycle.

Nothing 'Jolly' In Disk Piracy, 4 Music Pubs Sue

Dante Bolletino, owner of Paradox Industries, which issued the Jolly Roger label before Columbia Records put it out of business via a court injunction, is being hit from another direction today (Wed.) in a treble-damages suit filed in N. Y. Federal Court. Action is by Harry Fox, publishers' agent and trustee, in behalf of Mills, Shapiro-Bernstein, Feist and Robbins music companies. Attorney Julian T. Abeles is handling the court action for the publishers.

Fox is charging Bolletino with infringing on the copyrights of the four publishers by Paradox's failure to get licenses for tunes issued on the Jolly Roger label. The label was concededly pirating old jazz classics previously issued by Columbia and RCA Victor and Bolletino agreed to go out of business after Col and Louis Armstrong brought suit against him.

Fox's action is in the nature of a test case to determine whether any disk company, using tunes without a license and not paying the full royalty rate as provided for under the Copyright Act, is liable for triple damages. Amount involved in the current suit has not been determined since an accounting of the alleged damages has to be made by the pubs.

Capitol Skeds Release Of 'Robin Hood' Album

Capitol Records will release the soundtrack album of the score from the Walt Disney pic, "Robin Hood." Tunes, which were penned by Eddie Pola and George Wyle, will be sung by Elton Hayes, who plays the role of the minstrel Allan-A-Dale in the film. Pic stars Richard Todd and Joan Rice, neither of whom have singing assignments.

Pic and album are skedded for July release.

'Piano' Miller Joins RCA

Eddie "Piano" Miller has exited Rainbow Records for an exclusive term pact with RCA Victor.

Miller, incidentally, also is a songwriter under the name of Edward Lisbona.

'Music Under Stars' Sets Guests

Met opera stars Roberta Peters and Robert Merrill, who were married several weeks ago, will concertize for the first time together at the fourth annual "Music Under the Stars" concert at Ebbets Field, Brooklyn, June 7. Morton Gould and Benny Goodman are also skedded to appear.

Concert is being sponsored by the American Fund for Israel Institutions.

50G Mapleson Suit Vs. Marks Settled for 2G

The $50,000 suit brought in N. Y. Supreme Court by Alfred J. Mapleson and Richard Hirsch (under the photostat firm name of Mapleson) against E. B. Marks Music was settled during trial Monday (14) for $2,000. Marks and Mapleson had contract to publish jointly several opera scores which were to be selected by mutual consent.

Mapleson, which was to have made up the photostats and reproductions of the classical works, claimed that Marks did not publish the scores on time while Marks, on the other hand, contended that Mapleson did not present the scores properly. Case was originally dismissed but was later reversed and ordered to trial. N. I. Katz was legal rep for Mapleson with Julian T. Abeles attorney for Marks.

Mpls. AFM Local Waives Symph Pay Hike Demand

Minneapolis, April 15.

In recognition of the Minneapolis Symphony orch's financial plight, the local Musicians' Union has voluntarily withdrawn a demand for a $15-a-week per man salary increase which would have added $34,000 to operating costs next season.

With next season's orch income estimated at $150,000 and $400,000 needed to meet expenses, a campaign is under way here to raise the additional $250,000 needed through public donations.

Herb Dexter Joins Kellem

Herb Dexter, former Philadelphia disk jockey, has joined Milton Kellen Music as general professional manager in New York.

For the past year Dexter has been working on Richard Himber's disk jockey logging sheet operation.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING APR. 12

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST N.Y. Vince Williams—WJZ	Boston Bill Stewart—WHEE	D.C. Eddie Gallaher—WTOP	Atl. City Alan Owen—WMID	Hartford Jack Downey—WONS	Baltimore Dick Coleman—WCBM	Sch'e-tady Earle Pudney—WGY	Worc'st'r Dick Smith—WORC	Nashua Lou German—WOTW	Phil. Barry Kaye—WCAU	SOUTH St. P't'b'g Bill Wright—WPIN	N.O. Larry Wilson—WNOE	San Ant'o Bob Jenkins—KONO	Richmond Harvey Hudson—WLEE	Atlanta Herb Harris—WQXI	Jack'ville Claude Taylor—WMBR	MIDWEST Chi. Hal Tate—WBKB-TV	Milw'kee Paul Bartell—WFOX	Pitt. Phil Zinkand—WWSW	Mpls. Merle Edwards—WMIN	Det. Don McLeod—WJBK	Cincy Rex Dale—WCKY	Omaha Sandy Jackson—KOWH	Cleve Jack Gale—WSRS	FAR WEST L.A. Ira Cook—KECA	Fresno Ed Perry—KMFE	Albu-q'que Jerry Nesler—KGGM	Phoenix Dick Gilbert—KTYL	Tulsa Bill Hyden—KRMG	Salt Lake Wayne Cody—KALL	TOTAL POINTS
1	2	10	Kay Starr	Capitol	Wheel of Fortune	5	..	2	1	..	..	6	1	3	2	1	2	1	2	..	..	..	3	..	2	..	1	1	4	1	..	1	..	1	..	169
2	5	11	Ray Anthony	Capitol	At Last	4	1	..	4	..	2	2	6	6	7	3	..	..	..	..	..	..	..	3	3	..	3	..	1	2	6	..	..	..	10	113
3	1	14	Leroy Anderson	Decca	Blue Tango	..	4	1	..	5	5	1	5	..	..	10	4	4	..	..	..	2	..	1	..	..	2	2	..	3	..	..	..	..	..	105
4	3	9	Ella Mae Morse	Capitol	Blacksmith Blues	2	..	..	7	..	6	..	9	..	8	5	3	10	..	7	..	10	2	..	1	..	4	3	3	..	..	2	..	3	..	102
5	6	7	Doris Day	Columbia	A Guy Is A Guy	..	..	3	2	..	..	5	4	..	..	..	..	..	..	9	3	7	..	..	4	..	..	5	6	..	..	6	..	..	9	69
6	4	6	Don Cornell	Coral	I'll Walk Alone	7	6	..	..	..	..	..	7	..	..	..	9	..	..	..	..	4	..	2	5	1	5	..	..	..	..	..	..	..	..	53
7	..	9	Rosemary Clooney	Columbia	Tenderly	..	2	..	..	1	8	..	..	7	..	6	1	..	..	..	..	..	..	4	..	..	..	..	..	..	..	8	..	..	..	51
8	8	4	Eddie Fisher	Victor	Forgive Me	..	..	9	..	..	4	8	2	4	..	..	8	..	..	..	..	..	5	..	..	5	8	..	..	10	..	..	..	..	..	47
9	14	3	Eddy Howard	Mercury	Be Anything	1	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	6	1	..	..	..	9	..	..	7	..	..	..	..	6	43
10	10	18	Four Aces	Decca	Tell Me Why	..	..	7	..	..	7	..	..	..	10	..	..	2	..	2	..	..	..	6	..	..	..	..	..	..	..	..	..	4	..	39
11	21	10	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	1	1	..	..	..	..	..	..	..	..	3	..	..	..	..	38
12	9	18	Eddie Fisher	Victor	Anytime	..	..	4	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	5	4	30
13	18	4	Eddie Fisher	Victor	That's the Chance You Take	8	..	..	3	..	..	..	..	..	..	..	..	..	1	..	..	5	..	..	..	..	..	..	..	..	..	10	..	..	..	28
14	17	6	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	2	..	..	..	2	27
15	7	12	Johnnie Ray	Columbia	Brokenhearted	..	..	..	..	2	9	..	..	..	4	..	..	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
16A	16	6	Guy Mitchell-M. Miller	Columbia	Pittsburgh Pennsylvania	..	..	..	8	..	..	..	..	..	..	..	7	..	..	10	..	..	9	..	..	..	..	4	7	..	10	..	..	..	8	25
16B	11	8	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	..	..	5	1	..	..	..	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	25
18	14	9	Four Aces	Decca	Perfidia	6	..	..	..	8	..	..	..	..	..	4	10	..	5	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	24
19	38	9	Perry Como	Victor	Please Mr. Sun	..	..	5	..	..	..	3	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
20	27	5	Frank Sinatra	Columbia	I Hear a Rhapsody	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	3	..	..	21
21	18	15	Bell Sis.-H. Rene	Victor	Bermuda	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	6	..	17
22A	12	20	Johnnie Ray	Okeh	Cry	..	..	10	..	..	..	..	..	..	..	..	..	3	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
22B	..	1	Vaughn Monroe	Victor	Lady Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	1	..	..	16
24A	..	3	Bill Darnell	Decca	Lonely Wine	..	..	..	5	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	15
24B	34	5	Mantovani	London	Dancing With Tears in Eyes	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
24C	32	14	Les Paul-Mary Ford	Capitol	Tiger Rag	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	4	9	..	15
27A	..	3	Bell Sis.-H. Rene	Victor	Poor Whip, Poor Will	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
27B	..	19	Johnnie Ray	Okeh	Little White Cloud Cried	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7	..	6	..	..	14
27C	..	5	F. Laine-Jo Stafford	Columbia	Hambone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	14
27D	..	1	Guy Lombardo	Decca	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	14
31A	..	1	Helen O'Connell	Capitol	Be Anything	..	7	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	13
31B	..	1	Johnnie Ray	Columbia	What's the Use	..	..	..	..	6	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33A	23	4	Four Lads	Okeh	Turn Back	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	12
33B	31	2	Toni Harper-H. James	Columbia	Blacksmith Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	12
35A	29	4	Frankie Laine	Columbia	Gandy Dancers Ball	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	9	..	..	..	..	..	10
35B	..	4	Bell Sis.-P. Harris	Victor	Hambone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	..	..	..	10
35C	..	3	Bell Sis.-H. Rene	Victor	Wheel of Fortune	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35D	..	2	Glenn Miller	Victor	At Last	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35E	35	2	Percy Faith	Columbia	Delicado	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
40A	18	12	Patti Page	Mercury	Come What May	..	..	..	..	..	..	..	..	10	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9
40B	..	2	Mills Bros.	Decca	You're Not Worth My Tears	..	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	9
42	..	2	Art Mooney	MGM	Blacksmith Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	..	..	..	..	..	..	..	..	..	8
43A	25	14	Perry Como	Victor	Tulips and Heather	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	7
43B	..	1	Patti Page	Mercury	Whispering Winds	..	..	..	..	..	..	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	7
43C	..	1	Georgia Gibbs	Mercury	Kiss of Fire	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7
46A	35	2	Stan Freeburg	Capitol	Try	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6
46B	42	13	Weavers-G. Jenkins	Decca	Wimoweh	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	..	6
48	25	9	Les Compagnons	Columbia	Three Bells	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5
49	..	1	Glenn Miller	Victor	Perfidia	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4
50	..	4	Jo Stafford	Columbia	Ay-Round the Corner	10	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
51	22	4	Bobby Wayne	Mercury	Heart of a Clown	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

(Copyright Variety, Inc. All Rights Reserved)

RCA's HOT Three Record "PARLAY"!

TONY MARTIN'S

---- KISS OF FIRE

and

FOR THE VERY FIRST TIME

20-4671 • 47-4671

DINAH SHORE'S

---- I AM A HEART

and

TO BE LOVED BY YOU

20-4666 • 47-4666

PEE WEE KING'S

--- BUSYBODY

and

I DON'T MIND

20-4655 • 47-4655

RCA VICTOR RECORDS

RCA

Block's One-Shot 'Gandy Dancers' Ball' With May Orch, Laine Pulls 4,000 Juves

In a throwback to the pre-war band biz heyday, more than 4,000 teenagers packed Manhattan Center, N. Y., Friday (11) to dance to Billy May's new orch and shriek to the highpowered vocalling of guest singer, Frankie Laine. Affair, which was labeled "The Gandy Dancers' Ball" by sponsor Martin Block, WNEW, N. Y., disk jockey, is being heralded by band managers and agency men as the spearheard of a return to a terp era. Thousands of youngsters were turned away at the door and Block reported that he had to return more than 5,000 mail orders. Tix sold for $1.50 per.

Date marked Billy May's first appearance in the east since organizing the orch several months ago. Band, which has been developing a solid rep around the country via its click Capitol etchings, didn't disappoint the young terpsters. It's a big crew (18 sidemen) with a highly distinctive sound that's pegged for dansapation. Comprised of nine brass, five reed and four rhythm, orch projects a rich, full quality in its sock book.

Underlying reed tone in the arrangements give numbers a solid rhythmic mood that comes across with impact. May has a standard set of tunes in his book, but the bright arranging technique and standout musicianship of his sidemen bring a captivating danceable beat to the oldies as well as the new numbers. The Maytimers, vocal quartet comprised of sidemen Willie Smith, Bob McKenzie, Chuck Etter and Ray Pahlman, sock across their assignments with zest.

Although a good portion of the teensters just hung around the bandstand listening to the orch, the vast majority kept the floor jammed with steady terping. It's to May's credit that he was able to keep the mob jumping throughout his three-hour session.

Frankie Laine, whose Columbia waxing of "Gandy Dancers' Ball" initiated the whole thing, wrapped up the date in his brief appearance. Dressed in a "gandy dancer's" (railroad man) costume, Laine came on to biggest roar of the evening and held the kids with driving renditions of "Gandy" as well as "That's My Desire," "Wonderful, Isn't It?" and "Jalousie."

Block emceed the affair in the same slick style he uses on his platter show. The railroads also came in for on an assist on the date. The Santa Fe supplied a massive railroad motif backdrop and 4,000 booklets relating the story of the railroads, which were handed out cuffo. Pennsylvania R.R. sent an authentic gandy dancers quartet who dished out several pleasing numbers. Col and Times-Columbia also helped with a cuffo distribution of paper gandy dancer hats.

Revived interest in dancing via deejay plugging also was evidenced by the solid turnout at the "Moondog Coronation Ball" in Cleveland several weeks ago. Date drew 12,000 payees into the Arena with more than 8,000 locked out.

Gros.

Sheldon Adds Kardale

Chick Kardale, recently professional manager of Martin Block Music, has joined Sheldon Music as midwest representative. Kardale has been working in New York for the last few months but formerly was Chicago rep for Leeds Music.

Sheldon's addition of Kardale rounds out a new staff, including Goldie Goldmark in N. Y. and Billy Sherman in California.

Clark Into King Post

Mack Clark was named publicity and exploitation director of King Records last week. He'll operate out the diskery's New York headquarters under Dewey Bergman, King's recently appointed artists and repertory topper.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 12

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	**"Wheel of Fortune"** (Laurel)	1	1	1	3	3	7	7	8	1	10	1	1	88
2	2	**"Anytime"** (Hill-R)	4	2	2	1	2	2	9	5	10	3	4	..	77
3	5	**"Blue Tango"** (Mills)	2	5	..	5	4	1	..	..	3	1	..	..	56
4	4	**"Blacksmith Blues"** (Hill-R)	5	7	3	8	1	5	3	..	2	..	..	10	55
5	11	**"A Guy Is A Guy"** (Ludlow)	3	..	..	..	5	9	1	..	5	2	..	4	48
6	3	**"Please Mr. Sun"** (Weiss-B)	..	3	5	..	..	6	..	6	..	5	2	3	47
7	7	**"Tell Me Why"** (Signet)	..	4	..	2	..	..	..	2	..	4	7	..	36
8	6	**"Cry"** (Mellow)	..	..	8	4	..	..	..	4	..	6	3	7	34
9	9	**"Be My Life's Companion"** (Morris)	..	6	4	..	..	3	..	7	..	..	5	..	30
10	10	**"Pittsburgh Penn."** (Oxford)	6	..	10	7	..	..	2	..	4	9	..	..	28
11	8	**"Little White Cloud"** (Spier)	10	..	7	..	..	4	..	1	..	..	8	..	25
12	..	**"Be Anything"** (Shapiro-B)	9	..	..	10	8	..	..	..	7	..	..	2	19
13	9	**"Slow Poke"** (Ridgeway)	..	10	6	..	..	..	..	10	..	7	6	..	16
14	..	**"That's Chance You Take"** (Paxton)	..	..	..	..	6	..	6	..	..	..	..	6	15
15	..	**"Perfidia"** (Peer)	..	..	..	..	..	..	8	..	..	8	..	5	12

New Vidpix Outfit To Showcase Tunes

Further evidence of the potential impact of video on the music biz is the recent formation of Studio Films which will produce 3-minute musical vidfilms at the rate of 25 a month. Outfit, which headquarters in Cleveland, is currently lining up recording artists for vidfilm pacts. Deal with the wax stars are expected to run for three years on a guarantee and royalty basis.

With the lifting of the TV freeze by the Federal Communications Commission Sunday (13), Studio Films expects to be servicing 1,800 stations within a year and 3,000 video outlets within five years. Publishing firms and record companies are getting behind the new org, figuring video will soon be the top display outlet for songs and artists.

Spike Sparks

Continued from page 47

or plane and plays any place. When caught last week in Indianapolis, the revue was playing in the Armory with bleacher seats and folding chairs. It grossed $3,800 in one show despite the presence in town of the touring "South Pacific." Jones worked on a bare stage with no scenery, no front lighting. The microphone went dead until after the intermission so he re-routined off-the-cuff, putting on all-sight numbers until after the sound was juiced up. The reaction was solid.

Unit rolled out at 2:10 a.m. on Pullman and transferred to a bus in Logansport for the remaining 87 miles of the jump to Fort Wayne. There they did two shows (7 and 9:30) in the handsome Quimby Auditorium with full lights and scenery. Both shows were sold out in advance with a gross on the day of $7,350.

Jones does a two-and-one-half-hour show, with "crazy" production numbers built around his big record sellers, interspersed with comedy and novelty acts. Band, in typical City Slicker costumes, works in numbers and does the backing for all turns. Jones adds new numbers for each tour, but sticks to his standard hits, "Enchanted Evening," "Chloe," "Poet and Peasant," and finales with his standard, "Cocktails for Two." Vocalist is Helen Grayco (Mrs. Jones) who has survived four seasons of one-nighters and has her own following via Mercury waxings.

Slowed Down To a Hula

Speaking of survival, Wonders will follow the stiff one-nighter schedule by booking a "vacation" date where the boys can live it up a little. Last summer, at the tour's end, he booked Honolulu for six weeks. He broke the spring tour with a two-week nightclub date in Miami, and worked the band into Hollywood, at Christmas time, for recording dates and a TV show. (Nine members of the band own their own homes in California.) The current tour, after swinging west through Canada, will be followed by lengthy summer dates at plush spots in Las Vegas and Lake Tahoe.

Jones is confident that the four TV shots he has had this year (NBC Colgate Comedy Hour and All Star Revue) have proved a tremendous hypo, and that his serious hillbilly records with his new group, Spike Jones and His Country Cousins, have added a new group of followers.

By-products of the Jones pull are also serving as business aids. A souvenir book has sold 250,000 copies in towns where the band has played, and Jones' end on royalties last year on a set of drums for the kiddies and a Spike Jones puppet netted $37,000 in addition to their value as advertising. In the works is a line of loud City Slicker suits for youngsters, prompted after Spike, Jr., aged 2½, appeared on NBC's "All Star Revue" dressed like his old man. Also, a miniature washboard equipped with horns, bells and cymbals is being manufactured for the Xmas trade, and in production are two adventure comic books.

Laine to Do Benefit For Dallas Variety Club

Dallas, April 15.

Frankie Laine, who was made a life member of Variety Clubs International here on his recent visit, will come back Nov. 29 to headline a big charity show.

It will be a teenage dance with a name band which will be selected for the event.

Best British Sheet Sellers

(Week ending April 5)

London, April 9.

Unforgettable ..... Bourne
Cry ..... F.D.&H.
Mistakes ..... Wright
Always Our House.. Connelly
Slow Coach ..... Sterling
Little White Cloud.... Lennox
Saturday Rag ..... Fields
Won't Live in Castle. Connelly
Be Life's Companion.. Morris
Domino ..... Leeds
I Wanna Say Hello.... Sterling
Only Fools ..... Sun

Second 12

Loveliest Night Year F.D.&H.
Down Yonder ..... Feldman
Why Worry .... Macmelodies
At End of Day..... Chappell
Please Mister Sun... Chappell
Oodles of Noodles..... Cox
Tell Me Why..... Morris
At Last ..... Pickwick
Enchanted Eve.... Williamson
Rollin' Stone..... Kassner
Love's Roundabout. Cinephonic
Never ..... F.D.&H.

New Scottish Waxings

Glasgow, April 4.

For the first time in many years disks are being waxed in Scotland, platters being of special Scottish interest. Recordings are being operated by British Decca.

Sides include two selections of Harry Lauder and Will Fyffe melodies, and two by the new Scot songwriting team of Hanley and Gourlay. Willie Joss, radio actor, made two sides specially for moppets, and the Logan Family, native Scot musichall group, waxed two sides with audience participation.

BILL HAYES
SINGS
THE GOLDEN HAIRED BOY FROM THE VALLEY
MGM 11205
APRIL SINGS
78 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE NEW YORK

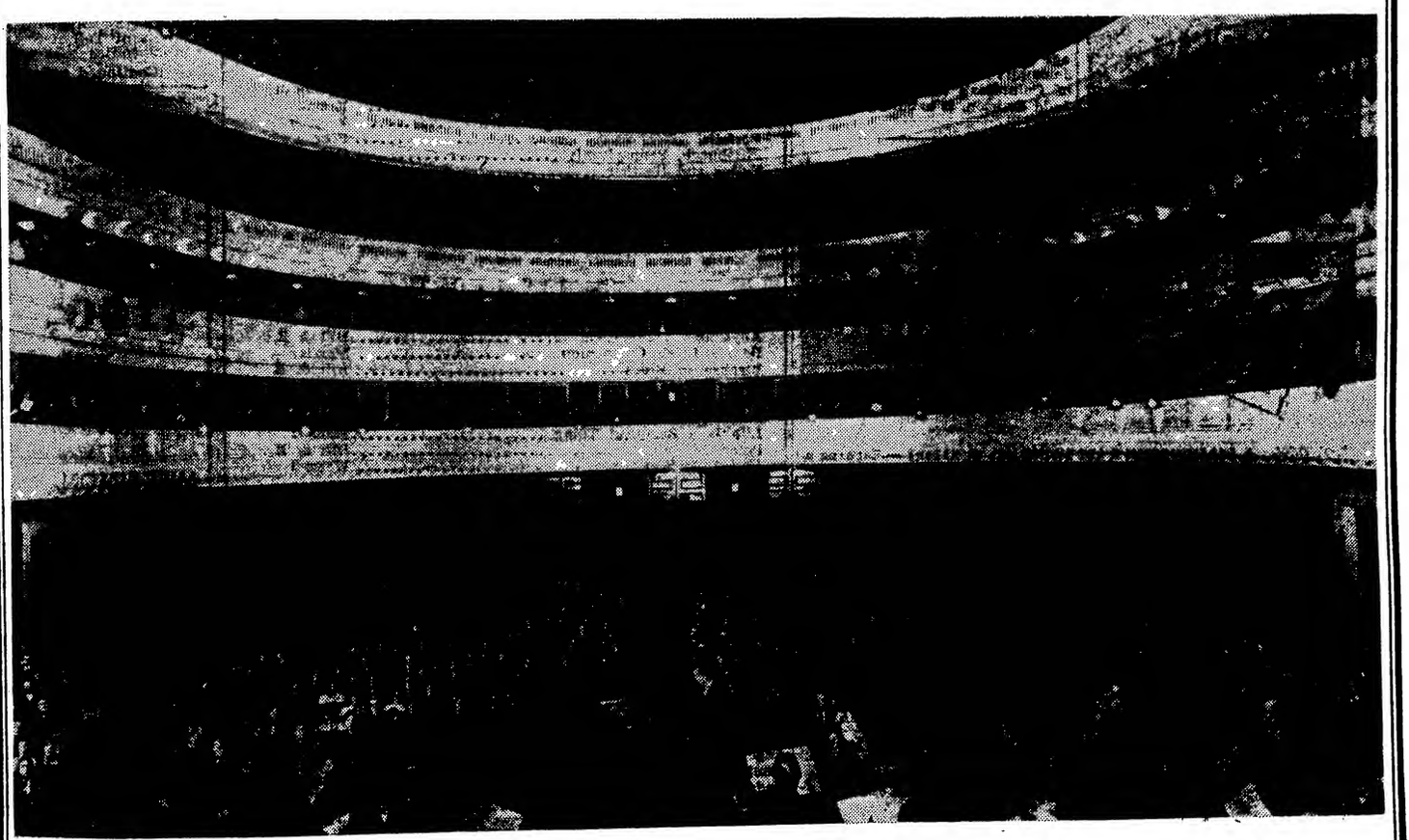
A MERCURY ARTIST
GEORGIA GIBBS
is appearing in person
CHICAGO THEATRE
Chicago
Nation's New Hit
"KISS OF FIRE"
"A LASTING THING"
Record No. 5823 and 5823X45

JOSÉ ITURBI

Conducting from the Piano

THE RCA VICTOR SYMPHONY

CARNEGIE HALL • NEW YORK



SATURDAY AFTERNOON, FEBRUARY 2, 1952

Baldwin Piano MGM RCA Victor Records

Boston Pops Tops Longhair Disk List; Set For First Nat'l Tour in 1953

Unusual interest attaches itself to the first national trek of Arthur Fiedler and the Boston Pops Tour Orchestra, which Columbia Artists Mgt., through its Judson, O'Neill & Judd division, has set up for next season. Columbia has booked the 70-piece orch for about 65 dates in a 10-week period from Jan. 19 through March 28, '53, through New England, Middle Atlantic and southern states and as far west as Iowa and Wisconsin. Bulk of dates are at $4,000, with some at $3,500 and a few at $4,500, depending on location and seating capacity.

Tour has some unusual angles. The Boston Pops Orchestra, playing for a half century nightly every May and June in Boston's Symphony Hall, is the original Pops orch in the U. S. This will also mark the first tour for one of the country's most popular orchs. It has broadcast for years under its vet director, Arthur Fiedler, in a varied repertoire of light classics, pops and some symphonies, and has made many recordings.

Not well known is the fact that it's the biggest selling recording orchestra, bigger than the major symphs (Boston, Philadelphia, NBC). Of RCA Victor's 101 best-sellers of all time, longhair and jazz, the Boston Pops leads the list with 16 titles. The Toscanini-NBC and Koussevitzky-Boston Symphony groups, for instance, have but three titles each in the charmed circle. The Pops "Jalousie" disk sold over 1,000,000 copies last year, first time a Red Seal orch hit that mark.

Odd Tour Angle

Odd angle comes in fact that the traditional Pops group (composed of most of the men of the Boston Symphony Orchestra) won't make the Columbia tour. This spring the BSO is going to Europe, and will be abroad five weeks, from May 1 to June 10. The BSO board of directors therefore is organizing another orch to play for most of the Pops season. This group (all of symph calibre, of course) will play for five weeks this spring, with the returning BSO men taking over for the final three weeks (as per union contract). It is this substitute orch which Columbia will send out as the Boston Pops Tour Orchestra. Other than Fiedler, it will be an entirely different orch, but the one that plays at Symphony Hall this spring.

Columbia feels that the BSO board's use of this sub orch for five weeks of its Pops season gives the concert bureau a precedent for touring the group as the Pops orch. It will get an orch that has the approval of the BSO, and of the Pops director, Fiedler, who will tour with the orch as its conductor.

Columbia reports a big percentage of colleges and universities among its bookings. William Judd, of Columbia's Judson, O'Neill & Judd division, is handling tour details.

Tutti Camarata, Decca Records musical director, will guest-conduct the Ted Heath orch at the London Palladium in August.

Songs With Largest Radio Audience

Survey Week of April 4

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Am I In Love	Famous
Anytime	Hill & R
At Last At Last	Duchess
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Bermuda	Goday
Blacksmith Blues	Hill & R
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
Did Anyone Call	Remick
Gandy Dancers' Ball	Disney
Glorita	Life
Homing Pigeon	Shapiro-B
Honest and Truly	Lion
I Could Write a Book—*"Pal Joey"	Harms
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Little White Cloud That Cried	Spier
Noodlin' Rag	BVC
Oops—†"Belle of New York"	Feist
Peter Cottontail	Hill & R
Play Me a Hurtin' Tune	Pickwick
Please Mr. Sun	Weiss-B
Silly Dreamer	Witmark
Singin' In the Rain—†Singin' In the Rain"	Robbins
Slow Poke	Ridgeway
Tell Me Why	Signet
That's the Chance You Take	Paxton
Wheel of Fortune	Laurel
You Will Never Grow Old	Kelly-S

Second Group

A Guy Is a Guy	Ludlow
Always	Berlin
Ay-Round the Corner	Frank
At Last	Feist
Come What May	Shapiro-B
Cry	Mellow
Dance Me Loose	Erwin-H
Don't Send Me Home	Hubert
Forgive Me	Advanced
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
How Close	Life
I Wanna Love You	Finburgh
It's Easter Time	Plymouth
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Marshmallow Moon—†"Aaron Slick"	Famous
Perfidia	Peer
Pittsburgh, Pennsylvania	Oxford
Tulips and Heather	Shapiro-B
Undecided	Leeds
Up and Down Mambo	Life
Wishin'	Midway
Would You—†"Singin' In the Rain"	Robbins

Top 10 Songs On TV

After I Say I'm Sorry	Miller
Anytime	Hill & R
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
Cry	Mellow
Easter Sunday Morning	Crestview
Life Is a Beautiful Thing	Famous
Peter Cottontail	Hill & R
Please Mr. Sun	Weiss-B

FIVE TOP STANDARDS

Easter Parade	Berlin
Goody Goody	DeSylva-B-H
St. Louis Blues	Handy
Tea For Two	Harms
Tenderly	Morris

† *Filmusical.* **Legit musical.*

On the Upbeat

New York

Tim Gayle, midwest flack and indie record producer, plans to shift to New York from his Chicago headquarters . . . **Paul Gayton** orch opens at the Top Hat, Dayton, Ohio, Thursday (17) . . . **Guy Mitchell** will appear at the Firemen's Ball, Youngstown, Ohio, April 20. He plays a one-niter at the Esquire Club, Dayton, Ohio, April 22 . . . **Sarah Vaughan** into the Blue Note, Chicago, Friday (18) . . . **Ellio Lawrence** orch plays a two-date engagement at Duke U., Durham, N. C., April 18-19 . . . **Tom Donohue**, tenor soloist at Holy Cross Church, N. Y., inked to a one-year pact by Musette Publishers, Inc., indie label . . . **Lester Young** orch opens at Birdland, N. Y., April 2 for two weeks . . . **Nellie Lutcher** plays a four-day date at the Storyville Club, Boston, beginning tomorrow (18) . . . **Bob Dawes**, formerly with the **Charlie Barnet** orch, road managing the **Billy May** orch . . . **Bullmoose Jackson** orch booked into the Trocaverio, Columbus, Ohio, April 28.

Chicago

Jack Aitken, former vaude dancer and his brother, have formed new indie record company, Topper . . . **Georgia Gibbs** added to the **Danny Thomas** show at the Chicago, April 18 . . . **Baby Dodds**, who suffered a stroke two years ago and has been inactive since, is resuming his drumming with an occasional date . . . **Jack Cavan's** orch fills in at Edgewater Beach Hotel June 6 for one week.

Champ Butler has two-week stand at Esquire Red Room, Dayton, April 17 . . . Mercury is opening a new branch in Peoria, Ill. . . . **Four Aces** are stars of Chicago Theatre May 16 show . . . **Charlie Michaels** of Tell Records is moving homeoffice back to Wisconsin.

(Continued on page 53)

OPEN TO BUY Immediately for

CASH $100,000

worth of

LONG-PLAYING RECORDS

Write:

MISS SIMON, Rm. 1707
285 Madison Avenue
New York 17, N. Y.

It's Music by

JESSE GREER

Program Today Yesterday's

FLAPPERETTE

COLUMBIA #39666
PAUL WESTON and ORCH
MERCURY #5756 HARMONICATS
(Mills Music)

HAVE YOU HEARD?

BLUE TANGO

By LEROY ANDERSON

MILLS MUSIC, Inc.

NEW SIMONE CELESTE— $425.00

— USED —

HAMMOND ORGANS

ALL MODELS — SPEAKERS

BOB JENNINGS

Brookfield Center, Ct.
Danbury 8-2268

BMI record report

"POWERFUL WAX"
◆ **WASHINGTON & LEE SWING** (T. W. Allen) — Earning a *Cash Box* "Best Bet" and a *Billboard* "PICK," Jerry Shard (Cap.) turns up a "powerful wax item." *Cash Box* calls it "an exciting instrumental which could easily catch on."

★ ★ ★ ★ ★

BUSTING OUT
◆ **PUT THE FOOT DOWN** (Hollis) — The Paulette Sisters with Larry Clinton's Ork. (Col.) come thru with an interesting calypso number which *Cash Box* says is done "in winning style." *Billboard* claims "it may bust out in the states."

★ ★ ★ ★ ★

VARIETY RAVE
◆ **CHIMINEY SMOKE** (Meridian) — *Variety* raves about the Stuart Foster (Abbey) platter and says, "Foster has lots of wax savvy and knows how to get the most out of a lyric."

★ ★ ★ ★ ★

"BEST BET"
◆ **HALF AS MUCH** (Hill & Range) — A *Cash Box* "Best Bet." "A real pretty tune made to sound even prettier via the wonderful vocalizing of Rosemary Clooney," (Col.) Hank Williams' (MGM) version rates a top 84 in *Billboard* for "terrific projection and emotion."

★ ★ ★ ★ ★

BILLBOARD "PICK"
◆ **I'M YOURS** (Algonquin) — Don Cornell (Coral) comes up with another smash. Rates a *Billboard* "PICK" for his waxing of this new ballad.

★ ★ ★ ★ ★

"EXCELLENT"
◆ **TWO LITTLE KISSES** (Andrea) — Jan Garber's Ork. (Cap.) produces a platter which *Billboard* avers "could get moving" and rates "excellent."

★ ★ ★ ★ ★

CRASHES THRU
◆ **DIESEL SMOKE** (Johnstone-Montei) — Doye O'Dell (Intro) crashes thru with a *Billboard* C & W "PICK." Tune is making headway. Also plattered by Gene Autry (Col.) and Sons of the Pioneers (Vic.).

★ ★ ★ ★ ★

"BETTER WAX"
◆ **EV'RYTIME** (Simon House) — Peggy Lee (Cap.) "in one of her better wax efforts," says *Billboard*. New ballad is well suited to Miss Lee's warm style.

★ ★ ★ ★ ★

BEST SELLER
◆ **NIGHT TRAIN** (Pamlee) — Jimmy Forest (United) brings this R & B hit to the No. 1 best seller spot. Disk is also No. 1 on the juke boxes.

★ ★ ★ ★ ★

R & B SMASH
◆ **HEAVENLY FATHER** (Blazer) — Another R & B smash. Edna McGriff (Jubilee) lands in the best seller and rates No. 1 position in *Cash Box*'s Top 10.

BROADCAST MUSIC, INC.
580 FIFTH AVENUE • NEW YORK

Inside Orchestras—Music

New indie label, Angelique, teed off its entry into the disk field with an elaborate promotional campaign. Diskery, which is parented by Angelique Perfumes, distributed its initial platter to 500 disk jockeys around the country in folders which included the platter, a pack of Angelique cigarets and a postal card which'll get the deejay a cuffo bottle of perfume if he sends it back to the company with his comments of the etching. Disk features new vocalist Kitty Crawford on "Everytime I Light a Cigarette" and "Love By Chance." Both tunes are cleared via Broadcast Music, Inc.

Violinist John Creighton Murray was awarded $2,778 in his suit against National Concert & Artists Corp. in N. Y. Supreme Court last week. Violinist sued NCAC for monies due him from appearances on the Civic Concerts series from Nov. 8, 1948, through April, 1949. Final sum included court award of $2,193 plus interest and costs.

"You'll Never Walk Alone," tune penned by Richard Rodgers and Oscar Hammerstein 2d for the legit musical, "Carousel," in 1945, is on a current comeback kick via its display in the 1952 March of Dimes trailer of the same name. Number, which is getting a complete diskery covering, is sung in the pic short by Metro star Howard Keel. Keel, incidentally, also sang the tune in the Broadway version of "Carousel" when he replaced John Raitt in the run.

Hopping on the Eisenhower-for-President bandwagon, industrial designer Robert Ziedman has come up with a seven-inch, 78 rpm plastic disk etching of the Irving Berlin tune, "I Like Ike." Platter, which is being manufactured by Pictureplas Products, is transparent and comes with a self-mailing envelope. It's being marketed by Woolworth's and Doubleday stores.

Although U. S. originated novelties and cornbelt tunes are gaining impact on the English market, ballads are still getting the top plugs and sales. "Too Young," one of the big 1951 hits, both in the U.S. and Great Britain, passed the 500,000 sales mark there.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 12

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Chicago (Hudson Ross)	Los Angeles (Denel's Mus. Shop)	Boston (Poston Music Co.)	Indianapolis (Pearsons)	Minneapolis (Don Leary)	St. Louis (Ludwig Music House)	Seattle (Sherman-Clay)	San Antonio (Alamo Piano Co.)	Detroit (Grinnell Bros.)	Omaha (A. Hospe Co.)	Philadelphia (Wanamaker)	TOTAL POINTS
1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	3	5	3	2	4	2	1	1	2	1	1	106
2	2	LEROY ANDERSON (Decca) "Blue Tango"—40220	3	1	1	4	1	..	1	4	3	7	5	2	89
3	3	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	4	2	..	2	10	2	5	3	2	3	2	5	76
4	7	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	2	7	..	1	4	..	6	5	..	..	10	4	49
5	10	EDDIE FISHER (Victor) "Forgive Me"—20-4574	9	4	..	7	6	..	4	9	..	4	7	10	39
6	5	EDDIE FISHER (Victor) "Anytime"—20-4359	6	8	..	..	..	9	7	..	5	..	3	..	28
7	6	FOUR ACES (Decca) "Tell Me Why"—27860	..	..	2	..	..	..	..	..	4	9	4	..	25
8	6	FOUR ACES (Decca) "Perfidia"—27987	5	..	..	..	..	..	..	2	8	..	6	..	23
9	10	FRANKIE LAINE (Columbia) "Gandy Dancers Ball"—39665	7	..	6	6	9	5	..	..	..	..	..	..	22
10	..	JOHNNIE RAY (Columbia) "What's the Use"—39698	..	..	..	..	5	8	..	7	..	3	..	..	21
11	4	JOHNNIE RAY (Okeh) "Cry"—6840	10	..	3	..	..	..	..	..	6	..	..	6	19
12	12	G. MITCHELL-M. MILLER (Col.) "Pittsburgh Penn"—39663	..	..	10	..	..	1	..	6	..	..	..	..	16
13A	11	JO STAFFORD (Columbia) "Ay-Round the Corner"—39653	..	..	9	8	..	3	..	..	..	..	..	..	13
13B	12	DON CORNELL (Coral) "I'll Walk Alone"—60659	..	..	..	5	..	..	..	..	..	6	..	9	13
14	8	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928	8	5	..	..	..	..	..	..	..	..	8	..	12
15	10	LES BAXTER (Capitol) "Blue Tango"—1966	..	..	..	..	..	..	..	..	..	1	..	..	10
16	9	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636	..	..	7	..	..	..	10	..	7	..	..	..	9
17A	..	GLENN MILLER (Victor) "Perfidia"—27-0157	..	..	..	..	3	..	..	..	..	..	..	..	8
17B	10	RAY ANTHONY (Capitol) "At Last"—1912	..	..	..	..	..	..	3	..	..	..	..	..	8
17C	..	PERRY COMO (Victor) "Please Mr. Sun"—20-4453	..	..	..	..	..	..	..	..	..	..	..	3	8

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	I'LL SEE YOU IN MY DREAMS Doris Day Columbia CL-6198 C2-89 B2-89	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299

I HAVE FUNDS
belonging to
Edward F. Cunningham, Rudy Deluca, Manny Fox, Art House and Lynne Stephens.
Anyone knowing whereabouts communicate with BERNARD GARTLIR, Attorney, 61 B'way, New York City.

A Great Record
Dean Martin's
CAPITOL RECORDING
of
"PRETTY AS A PICTURE"
MILESTONE MUSIC CO.
6526 Selma Ave., Hollywood, Calif.

On The Upbeat

Continued from page 52

. . . Regal Theatre has **Erskine Hawkins** orch and **Ella Fitzgerald** for May 16 . . . **Red Ingle** corns up things at Commodore Hotel, Windsor, Canada, May 12, for two frames . . . **Connie Haines** sings at Aloma Hotel, Colorado Springs, June 1 . . . **Pee Wee Hunt** held over at Preview until May 4 . . . **Dolores Hawkins** chirps at Gay Haven, Detroit, May 5 . . . **Buddy Morrow** pacted for two weeks at Lakeside Park, Denver, beginning May 15 . . . **Jeri Southern** has a week at Palm Gardens, Columbus, Ohio, April 20.

Kansas City

Gloria Hamilton signed to warble leads in two Starlight Theatre productions this summer. She'll do Julie in "Carousel" in mid-season and Magnolia in "Show Boat," the season closer . . . **Harl Smith** comes in for his annual stand on April 28 for a 5-week session at the Kansas City Club. After which he returns to his regular stand at the Lodge in Sun Valley . . . **Jimmy Lynch** orch into the Latin Villa last Friday (11) for a fortnight, and will be followed by the **Jimmy Tucker** orch for four weeks, opening April 25 . . . **Sammy Pagna Quartet** hied eastward after its Latin Villa closing last week, being set by Stan Zukor for a fortnight on Long Island to be followed by a stand in Pittsburgh . . . **Eddy Arnold** brings in his show April 19 for a one-nighter in Memorial Hall on the Kansas side. Line-up includes **Oklahoma Wranglers, Dickens Sisters, Jam-Up and Honey.** This one also under the **John Antonello** banner.

Pittsburgh

Wes Parkers band opens week's engagement at Bill Green's Monday (21) and plays Washington and Jefferson College Junior Prom in Washington, Pa., May 2. **Skip Nelson** is now singing and playing the piano for Parker . . . **Bobby Cardillo** replaced Joe Vera at keyboard of William Penn Hotel's Banzibar in Continental Bar . . . **Frank Yankovic** booked for return one-nighter at West View Park May 7 . . . maestro **Johnny Marino's** option picked up at Carousel . . . **Baron Elliott** can't go into the Ankara until June 2 because of a heavy one-night schedule until then . . . distributor **Herb Cohen** back from two-week flying trip to London as guest of Abbey Records in connection with that outfit's "The Second Queen Elizabeth" album . . . **Elayne Forman,** former vocalist with **Larry Faith's** band at the Vogue Terrace, playing that spot this week as a single.

The Dark Angel of the Violin
EDDIE SOUTH
AND HIS TRIO
Currently
LA VIE EN ROSE
New York
Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER Pres.
New York | Chicago | Hollywood

DECCA data

NOW ON DECCA!

The one and only Peggy Lee teams up with Gordon Jenkins, America's Favorite Conductor-Arranger

PEGGY LEE
and
GORDON JENKINS
and His Chorus and Orchestra

BE ANYTHING (But Be Mine)
and
FORGIVE ME

Decca 28142 (78 RPM) and 9-28142 (45 RPM)

Two of the greatest screen themes of all times!

VICTOR YOUNG
and His Orchestra

SPELLBOUND
Theme From David O. Selznick Picture "Spellbound"
and
A PLACE IN THE SUN
From Paramount Picture "A Place in the Sun"

Decca 28115 (78 RPM) and 9-28115 (45 RPM)

That "Hot Canary Man" Comes Up With Another Sure Smash!

FLORIAN ZABACH

THE HAPPY WHISTLER
and
JAZZ PIZZICATO

Decca 28090 (78 RPM) and 9-28090 (45 RPM)

Single Records 85c (plus tax)

DECCA RECORDS
America's Fastest Selling Records!

Seasonal Exodus of Miami's Big Ones Gives Hotel Cafes a Better Shake

By LARY SOLLOWAY

Miami Beach, April 15.

Closedown of the bigger cafes hereabouts, with others due to shutter soon (Alan Gale's, Bar of Music, Brook Club-Lounge, in addition to already darkened Copa City, Beachcomber, Latin Quarter, Golden Slipper) has hypoed booking ideas of the hotel-cafe run. The three top spots—Casablanca, Sans Souci and Nautilus—are pitching for the spring vacationers against such year-round operations as Five O'Clock Club, Vagabonds and Clover.

Of the trio of plushier hostel offerings (all at a $2 minimum), Casablanca runs two shows (with dinners served) nightly, while Sans Souci and Nautilus concentrate on a one show, drinks only, at pre-midnight idea.

Casablanca

Largest of the group is this 450-seater. Policy of late has been booking in of comics who've clicked in other locations in recent months in the area. This is typified by Billy Vine in the topliner slot with Betty George—a returnee here—in the songstress spot. Combo adds up as a good one entertainment-wise, with Vine carrying the load in both emcee and solo division.

Miss George offers up a melange of special material in various idioms, from native Greek through French, Latin and American blues. Some of the arrangements are a bit tough for her vocal equipment, but overall she sets well with the tableholders via a warm and personable delivery and smartly designed set of gowns.

Vine works them from walkon for the emcee bit. Warms them rapidly via his jousts with ringsiders. Makes for easy intro of Miss George. In own spot, he purveys his standards, tightened and edited for maximum results. There's the crying drunk at the wedding, his mimings of contemporaries Jackie Miles, Danny Thomas and Zero Mostel. Winds with a new bit on oldtime vaude reminiscing. Works it straight, and holds them for wind into sock reception. Based on the varied bits and his plastic pan, the guy's visual appeal is definitely for video attention.

Sans Souci

The Blue Sails Room is the closest to a money-maker along the hotel-cafe run. The 250-seat layout is a top showcase for a comic, songstress or mimic, such as currently featured Arthur Blake. Performer can be seen from every angle of the room, location is in mid-Beach for patron accessibility and minimum of two bucks is easy to take.

Blake, who worked the huge Copa City earlier in year, looks far better here. His carbonings are of intelligent conception with and impact gained keeping him on for some 40 minutes. Incisive gallery of his toppers includes Sophie Tucker, Orson Welles, Gloria Swanson; then into a Tallulah Bankhead "Big Show" rehearsal with Jimmy Stewart, Bea Lillie, Sydney Greenstreet, Peter Lorre, Barbara Stanwyck and Ethel Barrymore. Adds to a wrap-up. Tops with Jose Ferrer in "Cyrano" with offstage voice multiplying the effect. Encored again with devastating lampooning of Louella Parsons on a broadcast.

Nautilus Hotel

This 300-capacity room has had its ins and outs, due to a vague booking policy. Where there have been fair names set, there's been as equally fair draw. When they simply go for local "club date" acts, patronage sags. In present setup, they've got themselves a fast working and vastly improved comic in George DeWitt. Goodlooking lad has a fast and sometimes flip manner, which overall gets the yocks going. Doesn't wait for the giggles to start boiling, but keeps punching. Works in plenty of fresh lines to keep the attention mounting and gets them with his vocal impreshes of the better vocal stars and pic-video aces. In the vocal department, he has a well rounded pair of pipes. Had them all the way.

Abby Lee is another of the songstress-comedy types who've been playing hereabouts recently. Plenty of special material here, but not all of it palm-rousing. Works hard and winds with fair returns.

Stella & Jose Reyes soften up the Latino ideas into a smooth sesh of ballroomology that holds interest and has a touch of class. Eschew the violent hipswings and gyrations to add to their impression with aud. Best routine is a deliberate tango that contains the excitement via work of hands around heads and slinky twirls.

Copacabana, N. Y.

Jack Entratter-Julie Podell presentation starring Johnnie Ray, featuring Betty & Jane Kean, Jimmy Nelson, De Marlos (2), Madills (2), Peter Hanley, Betty Johnson Line (8), Mike Durso & Frank Marti orchs. Production, Doug Coudy; costumes, Billy Livingston; music and lyrics, Joan Edwards & Lyn Duddy; $3.50, $5 *minimums.*

The Copacabana's seal of approval is one of the major events in the career of a performer. It's frequently a token that an act is "in." It's happened previously in the case of Martin & Lewis. This was the spot that told Jimmy Durante some 10 years ago that he was far from through and it's the cafe that indicated Joe E. Lewis had achieved the top rung.

Thursday's (10) reception of Johnnie Ray (New Acts) indicated that this singer with the weeping delivery was also in the select circle. The cafe crowd confirmed what disk buyers and out-of-town theatre and cafegoers had been yelling about for the last four months or so. Ray scored one of the strongest openings in the history of this Jack Entratter-Jules Podell hospice. Ray walked off after a 25-minute stint an acknowledged hit. It's one of the best buys the Copa ever made. At the time the booking was signed he hadn't been pushing quite so hard at the fringe of the bigtime. He was pacted for around $300. In later months it was evident that Ray had been sold short and deal was renegotiated to a higher figure. It's fairly evident that subsequent bookings will be considerably higher.

Calibre of the surrounding show indicates that there was some apprehension about Ray's entertaining or staying powers. Copa booked sufficient acts outside of Ray to constitute a full show. With Ray's complete click, it's evident that the joint is overbooked. Altogether, it's a top entertainment buy.

Betty & Jane Kean make a reappearance here with a complete line of new material. This femme partnership shows material not always tailored to top taste but its commercialism is undisputed. The girls get the measure of this hall immediately and do some fast comedy slinging. Both are expert at it, and hit a fast pace before resigning the floor at the end of 20 minutes.

Another long but still effective turn, also in the comedy direction, is by Jimmy Nelson, the ventriloquist whose regular assignment is delivering the commercials on the Milton Berle show. Nelson is an expert technician, his material is carefully tailored and his act is on the clever side. His simultaneous handling of two dummies, both of different character, is extremely dextrous. His material is laugh-laden and he too retires with some healthy palming.

The dance team for this occasion is the De Marlos, a well-appearing couple with a pleasing line of ballroomistics. Their routines are well rigged so that there's a good mixture of dancing and acrobatics with accent on the terping. They are rewarded with some nice palms.

The Copa has also invested in new production and costumes, both of which are good. The production accoutrements include some superior terping by the Madills, a good-looking team who indicate that they can do well on their own. Peter Hanley and Betty Johnson give a good delivery to the Joan Edwards-Lyn Duddy score, and the costumes by Billy Livingston do an enticing job of draping and revealing. Mike Durso's band showbacks well and the Frank Marti Latinaires are terpable. *Jose.*

Monte Carlo, Pitt

Pittsburgh, April 11.

Jeri Southern, Leslie Bros. (2), Ross Hall's Orch (4); $2 *minimum.*

Lush downtown spot has a voice this week that fits it like a glove, in Jeri Southern's. Gal records for Decca and on the basis of her showing here has to be definitely rated a comer in the platter sweepstakes. It isn't easy to describe what there is in her pipes that commands immediate attention, but she silks and satins up a song in regal fashion.

She comes out quietly and unostentatiously, nestles up to the mike without any show or display—just as if she were saying hello to an old friend—but the minute she opens her mouth on "Try a Little Tenderness" and those torchlit tones roll out, everybody comes to attention.

After her first number sets the mood for her, Miss Southern sits down at the piano and accompanies herself neatly the rest of the way, going through "September in the Rain," "Every Time" (from "Best Foot Forward"), "Something I Dreamed Last Night" (from an old "Scandals") and "You Better Go Now," among others, and hits every one of them on the nose. She's a gal who keeps on intimate terms with both her tunes and her audience, and wraps up everything in a contagious, velvety haze. Of the newer stylists, put her close to the top.

Leslie Bros. open and are a couple of personable young comics with a lively turn. Their getaway bit, in which one of the boys comments on the style - consciousness of the other while the second gets himself all tangled up with hat, jacket, shoes, shirt, etc., is a very funny piece of business, and their heckling of each other has an agreeable freshness. Boys are also crack mimics, and they don't stick to the standards either, going in for such little-impersonated figures as George Sanders and Claude Rains. Leslies eschew the aggressive tactics of the customary two-man team and register a completely favorable impression over the distance.

Ross Hall, at the piano, has a four-piece outfit on the bandstand that's plenty okay. They're on the ball both for the acts and the terp crowd. *Cohen.*

Hotel St. Regis, N. Y.

(MAISONETTE)

Fernanda Montel, Milt Shaw and Horace Diaz orchs; $4 *minimum.*

Fernanda Montel, blonde French chanter who recently made her American debut at the big Latin Quarter on Broadway, is more within her sphere in this intimate cafe, though she is still lacking in the necessary attributes to hold down the lone billing here.

In a repertoire of mostly Gallic tunes, the attractive Mlle. Montel lends only passive interest with a throaty voice that at times becomes even harsh when she goes for the top notes. She reveals a certain amount of personality, but never imparts much warmth to a routine that needs better pacing, a more adroit selection of numbers and some special material to take her out of the ordinary class of chanteuse.

Mlle. Montel makes her entrance when the lights are completely doused, but the element of surprise at finding her at the mike when the glimmers go up is lacking; she would do well to emerge with the maestro's intro in full view of the tableholders. At show caught she was wearing a smart, fu'l length sheath, creation, but the skirt's restrictions seemed to inhibit her movements.

The Milt Shaw and Horace Diaz orchs handle the show and dansapation neatly. *Kahn.*

Thunderbird, Las Vegas

Las Vegas, April 10.

Jean Carroll, Maurice Colleano & Co. (4), Jay Jason, Jan Nelson, Kathryn Duffy Dansations (7), Johnny O'Brien, Normandie Boys (3), Al Jahns Orch (12); no cover or minimum.

By introducing new faces to this jumping nifery belt, producer Hal Braudis has built the Thunderbird into something of a showcase for tyros, many of which have traveled up into the big money. Current chapter presents a batch of newcomers, with one act headed by the vet vauder Maurice Colleano in his return to the States after years abroad. (See New Acts.) Bolstering the entry is Jean Carroll, held over through Easter. When the femme comic departs, chances are that biz will only be moderate due to lack of compelling marquee lure, plus usual slack following holiday week.

Jay Jason is attempting to mould something different in the comedy field, although some of his attempts are labored at present. He gives impression of ad lib style, but also tosses in some set pieces of material. Gags are often standard, with delivery sounding fresh.

His rambling monology is sliced with snatches of song parodies. Some of these are splattered with expletives and ideas not intended for moppets' ears, although many were present at show caught. He even brings a youngster up from audience to work out a mock ventro sketch, but without sufficient yock lines or climax to lift it off the ground.

Nostalgic "All-Star TV Show" parades mimicry of many departed show biz greats, with an FDR encore reminiscent of the w.k. Dean Murphy tribute, only pale by comparison. Jason milks too much, stays on too long, but if certain outstanding bits could be made

(Continued on page 56)

Hi!

Having a wonderful time at THE COPACABANA in New York.
Also every Tuesday nite with Milton Berle on "THE TEXACO STAR THEATRE."

Regards . . .

JIMMY NELSON

Danny O'Day

Humphrey Higsbye

and our new Mascot

"Farfel"

Publicity: FRANCES E. KAYE

Booking: WM. MORRIS AGENCY

POST CARD

PLACE STAMP HERE

TO:

All my Friends... Everywhere.

Personal Management:

LOUIS W. COHAN

203 No. Wabash Ave., Chicago 1776 Broadway, New York

TOM, DICK and CARRIE

"TWO GUYS AND A DOLL"

Just Concluded

Four Week Engagement

MARINE ROOM

EDGEWATER BEACH HOTEL

CHICAGO

Opening April 23

HOTEL MONTELEONE

New Orleans

Dir. MCA

Announcement:

PERSONAL MANAGEMENT CONTRACT BETWEEN COMIC JOEY KARTER AND AGENT JERRY ROSEN TERMINATED APRIL 8, 1952.

—Joey Karter

JACK DENTON

WORLD'S GREATEST COMEDIAN

(In case of tie duplicate prizes will be awarded)

U.S. Highway Barnums Breaking Out In Rash of 'Cuffo' Sideshow Pitches

By NED ARMSTRONG

Santa Fe, N. M., April 15.

The latest wrinkle in the amusement trade is a super-duper revamping of a variety of sideshows along the major Federal highways of the nation.

From St. Louis to Denver and from Detroit to Los Angeles, Highways 20, 36, 40, 50 and 66 are breaking out in a rash of 24-sheet painted signs which exclaim: "Visit Our Miniature Circus" or "See Live Rattlesnakes!"

This carny pitch is being used by filling stations, tourist roadside emporiums, cabins and motels to lure the 60-m.p.h. autoists dashing down the highways to pause, and mayhap buy a trinket, a tankful or a bed for the night.

Some of the sideshows already operating are truly impressive. On Highway 66 between Flagstaff and Winslow the proprietor of an Indian jewelry and rug store has a display of 20 North and South American rattlesnakes.

For five gallons of gas, or more, you can stop and see a startling display of large and small snakes and, for reasons best known to the proprietor, these snakes really rattle when sightseers approach their glass-front cages. Ten miles east of Winslow, another roadside carny offers cobras, and near Gallup one of the few American buffaloes living off Government reservation or municipal zoo can be seen for a grease job.

In New Mexico, near Tucumcari, wild coyotes, bears and such-like are to be seen. Signs extending for miles down the highway announce the motorist's approach to this rough-hewn roadside zoo.

On Highway 91 from Salt Lake City to Las Vegas, a roadside lunchroom and bar offers a display of old western burros, monkeys (strictly an import) and snakes.

No Admission—But

No admission is charged to these exhibits, although frequently a rusty beer can opened at the top displays a sign which reads: "Contributions appreciated by animals to help feed them." Many of these "zoos" are pretty rugged affairs, made of old boards and torn chicken wire, and they are frequently unclean and neglected to a point that would be of interest to a humane society, if humane societies existed in the prairie and desert country.

The growth of roadside amusements, either free or indirectly supported by trade, is only a fraction of the great trend so evident of all manner of former city busi-

(Continued on page 58)

New 500G Amphi Fills Regina, Sask., Aud. Void; Concert Bookings Big

Regina, Sesk., April 15.

Need for auditorium facilities in this city of 71,300 has been met to some extent with the opening of a $500,000 amphitheatre livestock building by the Regina Exhibition Assn.

Amphi occupies about a fourth of the building's area and can accommodate 1,475 on tiered seats and another 450 on folding chairs. Structure was built mainly to provide livestock sale facilities, but the exhibition organization is pushing the auditorium end as a site for concerts, lectures, conventions, athletic events, etc.

Opening event was a Celebrity Series concert of the Minneapolis Symphony orchestra which was SRO. Wrestlers hold forth on Monday nights. Cab Calloway is in for matinee and evening shows today (Wed.) and the De Paur Infantry Chorus is scheduled for April 19.

The 1952-53 Celebrity Series concerts will include Jeanette MacDonald, Don Cossack Chorus, Opera Backstage, Igor Gorin, William Warfield, Anna Russell, Oscar Levant, and the Gershwin Festival.

Dallas' All-Girl Orch

Dallas, April 15.

Joy Caylor and her all-girl orch have been booked to open at Louanns here April 19 for one week. This is the first band to play the spot for some months.

Italo Singer Carlo Buti U.S.-Cleared, Fills Dates

Carlo Buti, who was released from Ellis Island, N. Y., last week after a 48-hour detention, started on a tour of Skouras houses Monday (14) at the Astoria Theatre, Astoria, L. I. He'll continue for the Skouras chain until May 8 when he winds up in Jersey City. Buti, a top singer in Italy, was detained for a check under terms of the McCarran Act. He arrived Wednesday (9) on the Saturnia.

A.C. Cafes in Van In Offish Easter

Atlantic City, April 15.

Showers predicted for the Easter weekend didn't come off, affording the big majority of 100,000 here for the annual Sunday Boardwalk parade the chance to display their finery and enjoy that of others in the big Easter promenade.

But the weatherman's prediction of rain and failure of the sun to appear did hurt business here, keeping many away who would have made the trip had pleasant weather been assured.

The big parade went off as scheduled. Fashion experts picked the 12 best-dressed women and five best-dressed men for special awards as a promotion of the city. A 12-foot-high papier-mache "Harvey" Easter rabbit was a lure in front of Convention Hall.

More than ever before, niteries and hotels went out for the incoming Easter cash this year, followed closely by the motion picture and pier industries. Frances Langford and Tony Pastor were the attractions on Steel Pier, the former appearing in the enlarged Music Hall.

In the cafe field, Larry Steele was back with his show for the occasion, opening Harlem, top sepia night spot, for the weekend. Frank Benevento brought Bettie Ann Clooney into his Margate Casino to star with Jackie Burns. Pat Cameron topped the 500 club with a show that included Alan Foster. Club offered a matinee show Easter Sunday and sans cover or minimum did good business.

Club 15 featured Lili Dawn; Paddock had "Vic" Earlson; Ricky's Hialeah stuck with Bob O'Neill; Yacht Club had Princess Tara and also offered a matinee with no cover. Most beachfront hotels carded dancing but without entertainment.

Mull Yma Sumac For Concerts in Europe

London, April 15.

Deal is being negotiated for Yma Sumac to play a series of concert dates in England and the Continent. If pact is signed, Miss Sumac will do a schedule of one-nighters to start late next month and continue until June 22 for a total of 20 stands.

In addition, Miss Sumac may play a nitery stand at the Lido, Paris. French agent Felix Marouani is currently in the U. S. working on the deal.

The Harry Foster office and the William Morris Agency are collaborating on the concert stands. Pact would call for the appearance of Miss Sumac, Moises Vivanco, her husband and accompanist, and two native drummers to work with her.

MPLS. VIC'S CLEARED

Minneapolis, April 15.

Municipal Judge Thomas Tallakson found Vic's nitery not guilty on charge of selling liquor to a minor. Conviction might have jeopardized the spot's license or, at least, resulted in an enforced temporary shuttering.

The youth's mother brought the charges after a shooting affair in which her son was involved.

Sam Snyder's Water Follies, featuring Eddie Rose, will play the R. P. I. Field House, Troy, N. Y., May 7-9, for the benefit of Oriental Temple Charity Activities, Inc.

Detroit Fox's Name 1-Niter

Detroit, April 15.

Frankie Laine, Patti Page, Billy May orch, Illinois Jacquet, Jay Lawrence, Clark Bros., Don Rice, and the Chocolateers will appear in a one-nighter (two performances) at the 5,000-seat Fox Theatre April 27.

House is scaled to gross $12,500 with ducats selling from $1.50 to $3 net. Shows will go on at 7 and 9 p.m. Package is billed as "The Biggest Show of 1952."

AGVA Insurancer Pushes Surplus For Union Fund

The American Guild of Variety Artists is still having some difficulty in deciding the status of its accident insurance program. Latest argument to crop up is the demand by the Matthew M. Adler Agency, representing the Insurance Company of North America, that any residue from the operating expenses go to the union's welfare fund.

Step is opposed by the union attorneys who feel that the union should not get dictation from any source on how to use excess funds of any operation.

As situation now stands, AGVA gets 10c. of every dollar to defray costs of administering the program. Whether there will be any surplus after union takes out administration costs is not known. However, Adler agency has declared that the coin should go to the welfare fund.

Resolution to allocate the surplus to the do-gooder fund is still to be acted upon.

N.J.'s Palisades Park Has Topcoat Teeoff In Riot of Color, Lights

By LEONARD TRAUBE

As per tradition, Palisades (N.J.) Amusement Park jumped the gun in the east with an Easter Saturday (12) opening that had preem customers shivering in the frigid air. Undaunted, the spot across the Hudson facing N. Y.'s 125th St. blossomed in all its finery, with all the major attractions open except, of course, the big swim pool, which gets underway a week before Decoration Day.

Always in the forefront on color schemes and illumination, this year the owners, Jack & Irving Rosenthal, have extended themselves even further in those two departments. In fact, the bright hues and the luxuriant lighting are alone worth the 25c gate tariff. The freres plug the tints as "Colortones"—47 (it says) shades of orchid, blue, red and green. They could blurb 147 without anyone being the wiser. There is hardly a dark spot in this, one of the best mazdaed parks in the U. S. soffits, towers, riding devices and concession stands bear bulbs installed without apparent regard for kilowatt reckoning. Even the Tunnel of Love, elsewhere done along soft, romantic lines, is a dazzler on its frontage.

The combo of color and electricity is a tipoff to one of the big payoffs at this summer playground, rated in the Top Three of U. S. grossers for such operations. Withal, there is nothing of the chichi about any of the motifs, these being geared to a common denominator for mass pull.

Common Man's Eye

In feasting the common man's eye, the Rosenthals (brother Jack has been ailing and Irving handles the reins) have also maintained their pace on pay attractions, along with perhaps the top supporting parlay of promotion-publicity-advertising in summer parkdom. Carrying out the latter chores is Bert Nevins, of the p.r. office bearing his tag, retained back in 1935, when the freres took over the spot after its long and erratic history under Loew's Nick Schneck (with the circuit's Charlie Moskowitz the g.m. for years in the regime predating the present management).

It is perhaps one of the few operations of its kind in the country where the ownership rides tandem uninterruptedly with a single employee in building an amuse-

(Continued on page 58)

N.Y. State Board Gathers Al Fresco Clans to Explore 'Aerialist' Law

Albany, April 15.

The knotty Ten Eyck-Hatfield law, which requires that after July 1 aerial performers in New York State be equipped with safety belts or other protective devices when working at a height of more than 20 feet was the subject of a three-hour exploratory meeting here last Wednesday (9). Participating were officials of the State Board of Standards and Appeals and representatives of Ringling Bros.-Barnum & Bailey Circus, American Guild of Variety Artists, the George Hamid & Son booking agency and the state, county and town fairs associations.

The Board asked information on the present use of safety devices. It also requested suggestions on the practical approach to drafting the supplementary rules which the new statute empowers it to do. Tentative regulations are to be discussed at a public hearing which the Board will hold in its New York City Offices, 350 Fifth Ave., some time before May 9. While law takes effect July 1, it is not known whether promulgation of the rules will be possible by that time.

Engineers of the Board and possibly Commissioner George S. Raymond, who presided at the meeting, will visit Madison Square Garden, N. Y., to inspect equipment used by Ringling Bros. aerialists, probably this week.

The bill, introduced Feb. 5, passed in the Assembly March 4 and in the Senate March 6, and signed by Governor Dewey March 13, attracted little attention in outdoor amusement circles, although VARIETY carried several stories on it. When leaders inquired, they learned the measure had already become law. No known objections were raised while the proposal was before the Legislature and the governor.

Believed Precedental

New York is believed to be the first state enacting such a safety law. The Board of Standards and Appeals has written to the 48 states; the 22 replying to date said they had no such statute.

The Board was told that "90%" of aerialists and similar performers now use safety devices, although some of these are not visible to spectators. Since the artists' lives depend on adequate strength and proper functioning, it can be assumed, the outdoor spokesman declared, that the devices are the best that can be designed and constructed. Many of

(Continued on page 58)

Frank Taylor Exits Yates Partnership for Own Agcy.

Frank Taylor, v.p. in the Charles V. Yates Agency, resigned to open his own agency. Taylor was in with Yates on a partnership basis and with the split, there was also a division of properties. Taylor left last week for Chicago, where Frank "Sugar Chile" Robinson opened at the Oriental Theatre.

Yates and Taylor joined forces over a year ago. Yates had been with Joe Glaser's Associated Booking Corp. in New York, while Taylor was in that agency's Chi office.

Curley's, Mpls., Gets an Oscar

Minneapolis, April 15.

Though Pat Walling, police morals squad chief, expressed the opinion that "booking was going on" in the pool room operated by Oscar Rubinsky prior to the recent enactment of the Federal law hampering gambling, after which he closed out the establishment, city council granted him the liquor license for Curly's, one of the city's top niteries.

The action, by an 18 to 6 vote, was in the face of the further fact that vigorous objections were registered by one of the aldermanic opponents who wanted further study of Rubinsky and the source of his funds used to buy Curly's. Rubinsky never had been arrested on any charge and the police department had given him a clean bill of health. It was complained, however, that he had failed to appear for additional questioning at a recent council health and hospital committee hearing and hadn't allowed the police license inspector to check his banking activities, as he had promised previously to do.

By granting Rubinsky the license, the council enabled the owner of Curly's to salvage $100,000 on the investment. After the revocation of its license for liquor sales after hours, the bistro was sold to Rubinsky for that amount, but the purchase was contingent upon the issuance of the liquor license to him, and for a time it appeared that the council might put it on the open market. Such licenses are very valuable, no more of them being now available.

Before revocation of the liquor license caused Curly's to be shuttered several weeks ago, it offered shows comprising four to six acts and had used occasional names.

Separate Corp. Setup For 2 Texas Fair Operations

Dallas, April 15.

State Fair Musicals, Inc., a separate corporate entity, has been voted by the State Fair of Texas board of directors, to separate the summer musicals from the autumn fair organization for administrative purposes.

Fair prez R. L. Thornton also heads the new corporation. Other execs are Tom C. Gooch, first veepee; James H. Stewart, exec veepee-general manager; Charles R. Meeker, Jr., veepee-managing director; Fred F. Florence, treasurer; S. S. Cox, secretary, and A. K. Hale, assistant secretary.

SFM's 12-week '52 season opens June 9 with "Porgy and Bess."

Diner to MCA, Boston

Harry Diner has been shifted from the San Francisco office of Music Corp. of America to the Boston branch. He'll take over from Dick Mascott, who will shift to a branch still to be announced.

Diner's duties in S. F. will be assumed by Don Mulford, who'll remain head of that office.

Albany's Dinty's Reopens

Albany, April 15.

Dinty's Terrace Garden on the Albany-Saratoga road, closed since New Year's, reopened Saturday (12).

Bill consists of Coz Morley, Peggy & Michael Arnaud, Libby Dean and Wally Wanger Dancers.

Jersey Riviera Sure Jane Froman Will Open Despite Mate's Crash

Bill Miller, operator of the Riviera, Ft. Lee, N. J., where Jane Froman is scheduled to open Saturday (19) for 16 days, declares that Miss Froman will open on schedule though George Wood, who handles Miss Froman for the William Morris Agency, isn't so sure. Latter, however, veers toward the belief she'll be there for the preem. A late report said she would return to N. Y. tomorrow (Thurs.)

Miss Froman failed to return Monday (14), as scheduled, from a quick trip to San Juan, P.R., where her husband, Capt. John C. Burn, was hospitalized following crash of a Pan-American liner in which 52 died. He was the plane's commanding officer.

The San Juan district attorney is currently conducting an investigation into the crash. Miss Froman was not permitted to see her husband for several hours after arrival and at one point threatened to phone President Truman.

The pacting of Miss Froman into the Riviera was considered a good booking inasmuch as the date was concurrent with her film biography "With a Song in My Heart" at the Roxy. Pic was launched with a tremendous publicity campaign, and it was figured that the nitery would benefit from the pic's exploitation. Additional publicity resulting from the crash is also figured to help Miss Froman's take at the Riviera.

Cafe's regular opening will be next Tuesday (22), but house had been sold out for Saturday and Sunday as prevue benefits. Phil Foster is also on the preem bill.

Night Club Reviews

Continued from page 54

Thunderbird, Las Vegas

more cohesive, he would have an okay turn.

Jan Nelson is a brunet looker, a grad from intime boites and St. Louis light opera summer seshes. Pipes are strong and upper register. She scintillates from opening "Gonna Live 'Til I Die," and threads brightly through "Picture in a Magazine," story of singer from Tacoma who never gets column items or interviews from Fourth Estaters. Lifts up her bracket neatly. Excerpt from "Manhattan Tower" could stand some trimming. Meets ringsiders in circling jaunt while warbling "Rio Rita," returning to centre stance for "If I Were a Bell," and "I'll See You Again" for outsize palms.

Jean Carroll took over closing period following the Colleanos' comedy acro-terp-tumbling melange to cap everything with her terrific collection of gags, integrated to insure continuous yocks and exit ovation.

Kathryn Duffy Dansations hold over the sprightly "Gandy Dancers' Ball," and topical "Easter Parade." Johnny O'Brien better all the time as emcee and production chanter. Normandie Boys background vocally and the Al Jahns orch is capable during all cues and scores. *Will.*

Sheraton Plaza, Boston
(HUB ROOM)
Boston, April 12.

Manny Williams, Phyliss Ponn, Nancy MacDonald, Harry Marshard Orch (6); $1 *cover; weekends in Oval Room,* $1.50 *cover.*

Appropriately, the first bill inked for a full week at the newly opened Hub Room (Carl Brisson officially preemed the spot which opened midweek during his windup here) is comprised of local acts, each of whom scores nicely. According to room's bonifaces, policy will be to operate this smaller room, adjacent to the Oval Room, during the week, switching activities back to the larger room weekends.

Lineup is topped by Manny Williams, a slick magico, a fave in this area who has formerly bypassed booking himself into local bistros, figuring cafegoers might be reluctant to enter into the audience-participation gimmicks necessary to the success of his stint. However, his first performance dispelled any doubts that the diners are any less exhibitionistic than conventioners, with guy having no trouble luring stooges onstage.

He has a slick bag of tricks, such as tearing a dollar bill apart and causing it to reappear undamaged in an egg held aloft by a baffled ringsider; a rope-cutting illusion and, togged as a Hindu snake charmer, he lures a phoney snake from a basket, the snake clutching in its teeth a card previously chosen by a patron. While the illusions are bafflers, guy builds effects with a neat line of zany chatter for yocks down the line.

Bill tees off with Phyliss Ponn, a tall ballerina, who displays a nifty sesh of ballet spins and steps. Gal, a looker, winds with a ballerina's impresh of a mambo, for neat results. Thrush Nancy MacDonald follows with songology that includes "If This Isn't Love," "Over the Rainbow," "I Love to Sing" and "Little Rock, Ark" to oke reaction.

Musical backgrounding is handled by Marshard crew with Tommy Girard batoning during the maestro's absence. *Elie.*

Eddys', K. C.
Kansas City, April 11.

Kirby Stone Quintet, Herman Hyde & "Myrtle," Tony DiPardo Orch (8); $1 *cover.*

Current fortnight has a lineup strong on the comedy side and headed by the versatile Kirby Stone fivesome in their first date in town. While the vocal-instrumental numbers are basic with the Stone outfit, they kid and kick things around pretty much until it comes out mostly laughs. Herman Hyde and his turn are likewise designed for guffaws with the visual-prop brand of comedy which at least is different. Between the two, about 40 minutes goes by most lightheartedly to hold customer interest high all the way.

The Hyde stint is a storehouse of gag props embellished by folde-rol of femme partner and his own antics as he runs them out. There is his dropping mustache which keeps time to the guitar strumming, a buzzing insect which flutters around his fiddle, a bull fiddle which flaps its wings and stretches its neck, a breakaway blunderbuss, a harp whose femme-figured mainmast dips to the rhythms, and others. There's a passel of yocks in each prop, and the two wind with a punch as they exit, both tooting the same flute.

The ice is well shattered when the Kirby Stone quintet takes over, and they get right in the swim with "Ballin' the Jack" favoring the vocal work. "Them There Eyes" features "Cow Eyes" Artie Engler with much ado from the entourage. "Movie Tonight" is vehicle for entire crew to work out vocally and instrumentally as they poke satire at Sammy Kaye and Kay Kyser. Bit about a German sub comes up a round of chuckles. Then run down a list of impersonations of performers they've backed on TV, with Mike Gardner doing Count Basie, Doc Mandell dittoing Chubby Jackson, Engler a la Calloway, Eddie Chi-Chi Hall doing Rose Murphy and Stone doing Jolson. Closer is to a solid hand, and house looks good for a fortnight of fun. *Quin.*

Chez Paree, Chi
Chicago, April 11.

Ole Olsen & Chic Johnson, Marty May, J. C. Olsen, Leonard Sues; Three Pitchmen, Martha King, Bob & Marion Konyot, Nina, Miller Dancers (11), *June Johnson, Chickie Johnson, Johnnie Martin, Brian Farnon Orch* (8); $3.50 *minimum,* $1 *cover.*

This is as about as abrupt a switch for the midwest's No. 1 nitery that it could possibly make. Harum-scarum package is at complete variance with the name policy that has identified the club in the past. However, it's a welcome change that might bring in a new type of customer, those who go for the corny activities of the O&J knockabouttery.

From the looks of the opening-night crowd, there are an abundance of people who like the antics of swinging gorillas, midgets sliding across the floor, spiders weaving about, and pistols popping off every other half minute. This is a spot that has a dickens of a time getting customers to join in for a chorus of a song; and to see males with pants rolled up, with bonnets, doing a hoedown with pretty girls —it is near-hilarious. There are the usual blackout scenes, one right after another from the pair's files, which are broad but ribtickling. One is a real brutal swish scene that might be toned for the early trade.

Interwoven among the constant running skits and stooges are some fine individual acts. Best are the exciting Miller Dancers with the sepia line pacing the whole show. Mixed couple have the floor rocking with "I Got Rhythm" starter and then come back later in the revue to impress with some sock West Indian writhings that leave the customers limpid. Leonard Sues, who does a sparkling job of conducting the small eight-piece house band, also gets a big mitt for trumpeting "Blue Skies."

Martha King, lusty brunet, does almost the impossible in getting the room back to near normalcy midway as she belts out a brace of tunes, best of which is the sexy "Do, Do, Do What You've Done Before." Three Pitchmen also register with their broken down instruments and musical sounds, plus a liberal dose of jokes. Bob & Marion Konyot are a welcome interlude to the hectic proceedings with some excellent acro dancings. Nina, oversized prima donna, gets some laughs via byplay with Chic Johnson.

Marty May, who almost seems to be one of the duo works in several of the skits, and has a spot of his own in which the former juvenile gets heavy laughter with his impressions of types of singers. Wan J. C. Olsen remains the butt of many gags and Jean Olsen, Barbara Young, June and Chickie Johnson are engaging foils. There are seemingly hordes of other people wandering around though actual count is only 45. Johnny Martin, emcee, hasn't much to do with the show here and Brian Farnon gives over his baton to Sues for the conducting chores. Both entertain before and after the rumpus. *Zabe.*

Flamingo, Las Vegas
Las Vegas, April 8.

Vaughn Monroe Orch (15), *Roy Benson, Don Cummings, Dorothy Keller, Ziggy Talent, Moonmaids* (4), *Moonmen* (4); *no cover or minimum.*

Postponed a few days because of a Republic pic commitment, Vaughn Monroe was able to bring in his unit for a two-frame stopover, although opening on a Monday (7) upset traditional Flamingo Thursday bow-ins. Tony Martin, who filled four-day gap from Gene Nelson's closing until Monroe's arrival, will return April 21 to fill out rest of his contract, and which will be lure at this nitery for Variety Clubs International Convention, April 28 to May 1.

Monroe's ease during his song-stints often seems too casual with minus of projection evident. However, he's built his rep on strength of unusual vocal timbre, and has put together a pleasant 60 minutes which will make for solid Easter-week draw. His baritonings include "Wheel of Fortune," "Tenderly," and one quickie dedicated to small fry "Apples on the Lilac Tree." Saga of Monroe disk clicks covering the past 10 years is presented with Moonmaids and Moonmen, vocal quartets, assisting on backgrounds and special lead-ins to "Tangerine," "There I've Said It Again," "Let It Snow," "Ballerina," "Someday," and "Ghost Riders in the Sky." For finale, he dishes up a "Memory Lane" cycle with song-groups taking musical tour through the 1920s into current hits.

Slotted for interim balance to keep scales from tipping too heavily on music side, comedy-magico Roy Benson, tapster Dorothy Keller, and comic Don Cummings hit for good results.

Benson's kidding of tricks, then coming through with some starlers, has audience with him from outset. Best of lot is sleight work with billiard balls. Dorothy Keller's vivaciousness puts her over as she legs through some cute tapistry. Don Cummings twangs homey string of jokes, but comes out a winner after he swings a lariat in several difficult twirls.

Ziggy Talent takes over the novelty 'bleat' department with "Maharajah of Magador," and "Sam You Made the Pants Too Long," for above-par mittings.

Orch resounds full during show-backing, and lures heavy traffic for interim dansapation. *Will.*

Village Vanguard, N. Y.
(FOLLOWUP)

Max Gordon, impresario of this Greenwich Village boite, is continuing his experiment in literary readings with socko boxoffice results. Following the recent Chautauquas in this spot by Albert Dekker and John Carradine, Canada Lee is now purveying the same type of program which, although gaining popularity in the legit field, is still a unique commodity for a nightclub. This cafe's clientele, however, has enough of an intelligentsia flavor to mix culture with their cocktails.

As a reader, however, Lee is not particularly effective, although he makes a winning impression of sincerity and hard effort. Except when he's reciting the simpler verses of Langston Hughes, Lee tends to over-poetize his readings for a sentimental effect. This is particularly true in his recitation of some passages from "The Rubaiyat of Omar Khayyam" where he begins each stanza with an elocutionary "ah" or "oh."

His chief item is a selection of passages from "Othello." It does not come off. Lee handles the lines with an emotionalism that muddies the meaning of the poetry. His dramatization of the closing death scenes was especially overdone.

Gloria Warren, Oscar Brand and the Clarence Williams rhythm trio are holdovers and add up to a strong bill. *Herm.*

Chez Inez, Paris
Paris, April 10.

Inez Cavanaugh, "Fats" Edwards, Quentin Foster, Aaron Bridgers; no cover.

Chez Inez is an old Left Bank standby. Providing an informal, relaxed atmosphere, it garners the American trade plus a large smattering of the Gallic set looking for good jive. Place is all Inez Cavanaugh's and a reopening was staged this week. She serves reasonable meals with southern fried chicken a specialty; drinks are reasonable with beer starting at 150 francs (40c.).

"Fats" Edwards, with his exuberant, baritone renditions of old standards is a fave here. He rocks the house with "Barnyard Boogie," "Knock Me A Kiss," "All God's Chillun," etc. Then he successfully duos with Miss Cavanaugh for sock results. Latter, in fine mellow voice and full of sharp gladhand patter, runs things with verve. She gives out on her old staples of "Lush Life," "Black Coffee" and "Your Man Comes To See Me." She has a telling delivery and a fine glissando that is right for this intimery. Aaron Bridgers supplies fine accomp and fillin on the ivories. *Mosk.*

Bagatelle, London
London, April 8.

Karen Greer, Arnold Bailey Swingtet, Edmundo Ros Rhumba Orch; $5 *minimum.*

Current act at this Mayfair cafe is a newcomer to the cabaret scene. Karen Greer is a vocalist with pretension who would obviously be more at home in light opera or musicomedy. For the intimacy of a nitery she lacks that essential but intangible quality of being able to project warmth.

The gal has looks and poise and comes on attractively gowned. Her voice is clear, her diction excellent, and she reaches the high notes with comparative ease. Possibly with more experience she'll prove to be an attractive cabaret bet, but for the time being the act is not strong enough to withstand the present competitive pressure.

In an almost affected way the chanteuse likes to show off her operatic training, although she tries to blend her act with a number of pop tunes. Selections from three West End musicals, "Call Me Madam," "Zip Goes a Million," and "South Pacific," together with "Domino" and "Allentown Jail," provide the lighter side of the show. Her closing number, "One Fine Day," from "Madam Butterfly," is not the stuff to satisfy the late night trade. *Myro.*

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., April 15.

Among those here who are taking the new drug rimifon, are John Lake, Otto Hayman, Jesus (Gracia), Dominguez and Eddie (IATSE) Scott. It will take at least three months before definite results will be known.

Helen Baugh, of WB's Washington, D. C., staff, happy over her first medical clinic report that ups her for bi-weekly pictures and visiting. Ditto John Streeper, IATSE operator from Atlantic City.

Delphin (Pete) Streder, N. Y. RKO staffer, who mastered three stages of surgery, hit his first real top medical report that rated him an ambulatory patient.

Ted Brenner, N. Y. actor-director, took only three months to beat the observation routine.

Henry Evans, of Warner Bros. personnel department in N. Y., got his first real O.K. clinic report, upping him for bi-weekly pictures and mild exercise.

Winnie Heagney rates a carnation for her untiring efforts towards the welfare of all the trouper patients here.

Write to those who are ill.

Chicago's
NEW LAWRENCE HOTEL

SPECIAL PROFESSIONAL RATES

Lawrence & Kenmore Avenues at Sheridan Road
Chicago 40, Illinois LOngbeach 1-2100

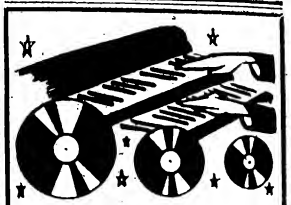
Coming East Soon with New Ground Cloth
JAY SEILER
13th LUCKY WEEK
CONRAD HILTON HOTEL
Chicago
Recent Appearances—13 Weeks—Conrad Hilton
Direction:—
New York.....Max Novelle
Chicago.....Sidney Page
Scotland.....Dale B. Kilt

THE COLSTONS
ALWAYS WORKING
Now
CHEZ PAREE
Montreal
Management:
Eddie Smith, 1697 B'way, New York

EILEEN AND CARVER
Spectacular Dance Team

Currently
Shamrock Hotel
Houston, Texas
Management: M.C.A.

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk



Columbia Records
KEN GRIFFIN
Currently
THE SHOWBOAT
Lorain, Ohio
Direction: MILO STELT
Mutual Entertainment Agency
203 N. Wabash Chicago 1, Ill.

"What's on Your Mind"
Lucille and Eddie ROBERTS
4th Return Engagement
DUNES CLUB
Opening 24th for 4 Weeks
JEFFERSON HOTEL
St. Louis
Thanks May Johnson and Al Herman

VAGABOND CLUB, Miami
GEORGE HOPKINS
Dec. and Jan. Appearance and Return Engagement This Summer
HAL WINTERS
Six Months Engagement
JOSE DUVAL
Currently Appearing
Thanks, Henry Neyle
Above Artists Booked by
HERBERT MARKS AGENCY
152 W. 54 St. New York | 600 Lincoln Rd. Miami Beach

MOMENTS OF MELODY

JON ANDRA
CARLTON and KARROL
Opening April 18th
GLENN'S
Newport, Ky.
Thanks to MILES INGALLS

Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS
★TALENT CONTEST★
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

LONDON CRITICS HAIL BILLY DANIELS

THE WEEKLY SPORTING REVIEW

BILLY DANIELS ELECTRIFIES THE PALLADIUM

Biggest Hit Since Judy Garland

By KEN GORDON

BILLY DANIELS, current headliner at the London Palladium, certainly gets hold of the majority of his audience and keeps them either silent or yelling with laughter with his first fast, then slow, then fast again routine of songs. After every number, the applause swept down on him as he shot back his wide smile and nodded his head in thanks.

MELODY MAKER

Wild London welcome for Billy Daniels

Astonishing scenes marked the arrival of U.S. song-star Billy Daniels in London on Wednesday night.

Freddy Randall's outfit—said to be Daniels' favourite British band—played on the jam-packed platform at Waterloo as the train drew in, and in the ensuing scramble policemen strove to contain a wildly excited crowd of fans, publishers, agents, Pressmen and photographers.

For good measure, a Roman Catholic Youth Club, 50-strong, bore placards which shrieked a Welcome to Billy Daniels as their priest, Father Madden, warmly greeted the singer.

NEWS OF THE WORLD

As the cavorting, gyrating singer at the microphone almost burst into tears with emotion the staid, elderly man in front of me muttered to his companion: "Disgraceful, I don't know what the Palladium's coming to." The song ended and Billy Daniels, America's singing "find," breathless and perspiring, took his bow. The ovation almost lifted the roof off, and, despite the diehards, Val Parnell had another winner.

EMPIRE NEWS

Theatres

JUST as I predicted last Sunday, American singer Billy Daniels is knocking them in the aisles at the London Palladium.

Moss' Empires Ltd.

Registered Office 4, CHARLOTTE SQUARE, EDINBURGH

Please Reply to Administrative Offices

Cranbourn Mansions,
Cranbourn Street,
London, W.C.2.

...od Cables
...ARE LONDON
...RRAND 3274

OUR REF

...E MANAGING DIRECTOR'S OFFICE

4th April, 1952.

Billy Daniels, Esq.,
London Palladium,
Argyll Street,
London, W.1.

Dear Mr. Daniels,

Now we are at the close of your two weeks engagement at the London Palladium, I should like to take this opportunity of congratulating you on the big success you have achieved and to thank you most sincerely for the great performances at each and every show, which have given great delight to our audiences.

I do hope your bookings will permit you to return to us next year.

My kindest regards,

Yours sincerely,
For MOSS' EMPIRES LIMITED.
Val Parnell
Managing Director.

Daily Mirror

Billy brought his own brand of magic

BILLY DANIELS, unknown here except for his recordings of "That Old Black Magic," bounced on to the Palladium, London, stage last night with a magic all his own writes Clifford Davis.

He is a singer who takes over where Jolson and Richman left off. His performance ranks with Danny Kaye's—and, like Danny, he can hang his hat up at the Palladium for as long as he chooses to stay.

Star (London)

Billy Is So Cheerful

By A. E. WILSON

IN America, Billy Daniels is acclaimed as "The most dynamic singer to step on the stage since Al Jolson." The excitement over his curiously vigorous style in giving sentimental and heart-yearning ditties has spread to the Palladium.

His turn arouses an ecstasy of delight that reaches its climax when he sings "That Old Black Magic," the fame of which has preceded his appearance.

Not even Danny Kaye puts a more feverish animation into the business of singing than this artist, whose fearful laments about the hazards of love are belied by his cheerful and beaming appearance.

America's Dynamic Singer.

He uses his arms with the fluent expression of a ballet dancer. His fingers snap like castanets and he indulges in a constant movement of dance steps.

Sunday Express (London)

Theatre

But he listens smilingly to the applause, which on opening night was loud, long—and, in some cases, ecstatic.

Musical Express

SENSATION!

Billy Daniels, resplendent in a blue alpaca suit, bounded smartly on stage, grinned happily and burst into his first song without further ado. America's Singing Sensation had arrived!

SUNDAY PICTORIAL

Daniels, whose energy is almost frightening, rightly had the audience on their toes

We'll Be Seeing You After Concerts in—

PARIS, ROME, MILAN, SWITZERLAND and BRUSSELS

Personal Management: **CHAUNCEY S. OLMAN**

Direction: **WILLIAM MORRIS AGENCY**

Publicity: **RASPUTIN**

N. J.'s Palisades Park

Continued from page 55

ment vehicle to progressively successful proportions. This is the 18th season of the pairing, which has produced almost like a bakery for newsreels, TV and the dailies on the make for stunts and novelties. Among the staples are the diaper derby, Beautiful Legs contest and Mrs. America tournament. The Nevins office owns rights to most of the shenanigans, although the park is the prime channel for virtually all the goings-on.

Among the new devices, the topper is a Coaster intended for kid appeal, but actually is a middle-ground version just as suitable for teenagers high and low. The park bills it "Giant Coaster" for psychological purposes, so as not to discourage the pull from gravity-ridebent moppets. The ride was built over the winter by veteran superintendent-engineer Joe McKee, using only six men and an economical $26,000. Other parks generally buy these jobs from outside manufacturers.

In its second season is the Magnetdrome, brought over here piecemeal from Germany by the circus' John Ringling North, who owns it with the man who publishes the Ringling-Barnum program, Harry S. Dube. A thrill whirlery operated via centrifugal force, it provides as much show for spectators (with four circular tiers for observation) as mickey finn exhilaration for participants. It's a combo sadistic-masochistic lure with all the aspects of a Walt Disney creation in that the riders look as if they've been flattened into the circular wall. The park's only orthodox show is the Purtle Motodrome, a large and attractive structure complete with lions for ballyhoo and motorcycle mounting.

On the gamin-appeal side, every Saturday sees a TV name in that trough. For the opening weekend, it was Buster Crabbe (WOR-TV) with space provided for the autograph mob. Coming up next two Saturdays are WJZ-TV's Jim Atkins (19) and DuMont's Captain Video (26). For the older gang, a teleshow is carded for May 10 when Lucky Strike's "Hit Parade" (NBC) will be beamed from the park in a precedental two-way promotion.

Kiddie Park

Spot's segregdted kiddie park spreads with more than a dozen rides at a 5c. tariff for each or six for 25c. The bargain days for the bigger devices are Wednesday-Thursday with a charge of 5c. up to 7 p.m. and 10c. thereafter. A twist in billing, from Speedway (miniature autos) to "Hot Rods," gives that self-propelled ride a new lure, but here again the draw is as much from the big youngsters as the little ones.

In the continuing cuffo class are the daredevil acts, dancing and parking. The terping is in the semi-open Casino, where the payoff is from the bar. On weekend tap was the Noro Morales orch (vocals by Gloria Ruiz) which doubles over into the amphitheatre. Latter is where "Diana, Goddess of the Air" (Betty Rooney) does her high rigging act for the first week, with the all-season follow-ups also booked by the George Hamid agency. The weekday orch is Johnny Reo's New Yorkers. Semi-names are skedded all season on weekends.

Scrapping of the 125th St. ferry pre-season '51 was not the hitch it figured to be, with biz about 15% up over '50. For the N.Y. pull, there are buses from the new terminal on the Times Sq. fringe, and uptown from 167th and Broadway. Route by auto is via the George Washington bridge or Lincoln Tunnel.

Vying with the rides for the big play are the game concessions. Some of the buildings, especially those for Fascination (bingo) and coin machines, are among the largest and best flashed in American parks. The eating facilities are first-rate in both victuals and decor, with some stands in stainless steel or aluminum. The big eatery is the Circus Restaurant, with menu and prices that are comparatively snazzy for an amusement park.

Washington Date

Ron Rawson will open his Westhampton, L. I., Playhouse June 30 for a 10-week season. It's hoped to book a new-play tryout as the opener.

It will be the second season for the spot.

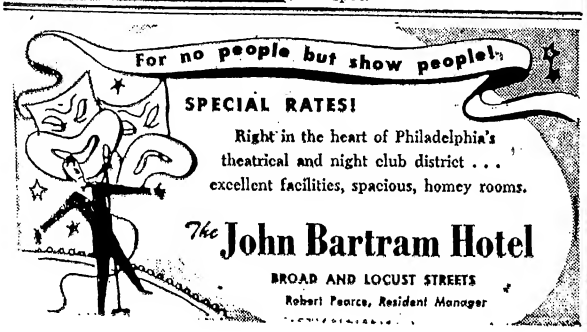
HENRI FRENCH

Currently Appearing
HENRY GRADY HOTEL
Atlanta, Georgia

Personal Management
SAM ROBERTS
203 N. Wabash Ave., Chicago

FOSTER AGENCY, LONDON
Presents
SEÑOR CARLOS
Currently
ABC THEATRE
Copenhagen, Denmark
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

PATRICE JAN
HELENE and HOWARD
Currently
BATTLE OF AGES—TV
Dir.: M.C.A.
Per. Mgt. TOM SHEILS



Garland's Likely $228,000 Gross on 4-Week L.A. Run

Los Angeles, April 15.

More than $20,000 in cash sales were made the first day of the Los Angeles Civic Light Opera's window sales tickets for the Judy Garland international variety show opening Monday (21). By 11 a.m. about 1,500 people were in line. Civic has a total season subscription of $800,000 in already.

Window sales on Miss Garland boosted her portion of the advance to $180,000. She can gross $228,000 in four weeks. Her deal, $32,500 against 70%, will give her about $160,000 if capacity, out of which she pays the supporting show budgeted at better than $7,000 per frame.

TV's New Freeze

Continued from page 1

which a play will be presented for a week's run. It's likely that the union head envisions similar shows in the variety format.

TVA Strongly Opposed

Irving's plan hit a strong reaction from George Heller, Television Authority executive secretary, who denounced it as "irresponsible" and in contradiction to television economics. He declared that it would be impossible for local sponsors to pay for big local teevee shows, and since programming depends a great deal on sponsorship, such plan would be doomed at the outset.

Heller also denounced the plan as "demagogic" and declared that the performer union could not legislate on this matter since television is not in AGVA's jurisdiction.

Irving's prospectus states that if every one of the 2,000-odd stations soon to come has one variety show weekly, then there would be at least 100,000 variety shows on teevee annually, with a minimum of four acts per show. He pointed out that that's more playing time than in the golden days of the vaudeville circuits. All this, he declared, is contingent upon the market not being saturated by web originations.

There are still some facets of Irving's plan to be worked out, he said. One problem would be web-originated shows by performers such as Bob Hope, Danny Thomas, Eddie Cantor, Jimmy Durante, Martin & Lewis, and others. Irving envisions more local formats of the type of "Your Show of Shows" (NBC). He feels that such a plan would be beneficial to cafes and vauders inasmuch as top attractions are bypassing these dates in favor of tele stands.

Irving also stated that he had been approached to build units to play fringe areas on stations not within 200 miles of each other, but said this was a problem for outside producers, not the union. He declared that stations could build up a route for such units as a money-saving device.

According to AGVA president Georgie Price, while the plan had been informally discussed from time to time, he feels that the time is not yet ripe to put it into motion.

N. Y. State

Continued from page 55

the performers make their own nets and belts.

The accident record for such artists in this state was described as "excellent." The Ringling Bros. rigger attended and took part in the discussion, along with a representative of the general manager. Vic Connors, AGVA field man, represented that organization; Joseph Hughes, the Hamid office. Hughes said that most of the approximate 10% of aerial performers not currently using safety equipment do types of acts for which such protective devices cannot be perfected.

Some limitations on coverage will be necessary. No one knows, for instance, how high divers can be protected. The law authorizes the Board of Standards to grant "variations," which are exceptions to the regulations. They are issued after considering mitigating circumstances of individual cases.

Spokesmen for outdoor interests commented on the "reasonable" attitude which Board men displayed at the hearing. The Board had no part in drafting the bill, nor did it suggest the same.

U. S. Highway

Continued from page 55

ness now strung along the highways. In Arizona, for example, many small towns with population count as low as a few hundred, and which formerly consisted of several western-front stores on the town plaza, now extend as communities one and two miles each way down the highway.

The expansion of the auto-court, motel, cabin and trailer camp activity is no less than fabulous. Amarillo, 15 years ago a modest little panhandle city, is now ablaze at night for miles each way on Highway 66 with neon-lighted stores, motels, saloons, dancehalls, drive-in theatres and tourist-type stores.

Since the development of what can be described as a general trend of various carny-pitch lures along the main highways is now established, the possibility that other forms of amusements will invade the auto arteries becomes real. Some of the new "motel cities," often outside of the city limits, and not subject to the same type of policing, or taxation, may eventually become complete communities within themselves. The possibility of someone starting a cooch show, or other come-on, looms more than likely.

Igloos, Etc.

On Highway 30 from Laramie, Wyo., to Kimballs, Utah, and in what is actually the top of the nation—for this is the great crossing of the continental divide—motel communities exist which simulate (1) igloos, (2) Indian tepees, (3) pagodas and (4) log-cabins—all equipped with tile showers and heating. Around Los Angeles, famous as the city designed by an Italian pastry chef, the structural monsters along Highway 99 and Highway 101 veer from buildings which resemble A-bomb shelters to hugh neon sign eating places made entirely of glass, completely transparent front and back. Here, of course, a variety of the carny pitch exists in the form of scantily clad car-service girls and starlet-type waitresses.

And, as was to be expected, many roadside tourist cabins now advertise television!

One of the most disturbing elements of these new motel cities is their shallow nature. They are merely buildings along a highway. The motorist, stopping his car and entering the yard of the motel, feels secure and safe for the yard is brilliantly illuminated, sometimes in five or six clashing colors from the big signs. However, if the motorist walks 20 feet back of his cabin he may find himself a pioneer, right smack in the desert or prairie.

Even Las Vegas, Nev., which is famous for gambling, has become one of the greatest motel cities in America. The major highways entering Las Vegas are strung for miles with every variety of sleeping-deal invented, and not two of the hundreds of motels built or building look alike.

In Nevada, of course, every filling station is a gambling hell, and the motorist can enjoy himself at the one-arm bandits in the office while getting a tank of gas. Some of the slot machines are on iron stands right beside the gas pumps—you just lean out of the car to play.

Ban Variety Acts

Continued from page 1

mined by the executive board. It's likely that there will be further discussion at the union's June convention on this issue, and there is some feeling that pressure might be heavy enough to cause a reconsideration of this measure.

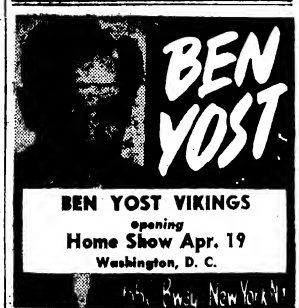
Resolution was one of the stormiest in union's recent history. Pressure is believed to have originated with cafe owners who feel that the late deejay sessions at which comedians and other performers appear for free are diverting patronage from their spots which are paying performers. Subsequently, a war between syndicated columnists brought the issue to a climax. The Barry Gray show over WMCA, N.Y., gave time to Ed Sullivan for two blistering attacks on Walter Winchell. Gray's adherents felt that Winchell masterminded the resolution.

It's still to be determined how the method of payment will be made. Some feel that performers should get the union minimum for a club-date scale which would be comparatively low and still permit a deejay to present a small number of performers on the show. Others, who feel that the minimum would defeat the purpose of the resolution, favor a performer receiving one-seventh of his usual salary.

The Gray show, which seems to be the crux of the situation, has been preparing for this eventuality and Gray has been attempting to turn his stanza into a political forum. He's had many top politicos on his airer and he seems to be veering away from the straight show biz format.

NICK LUCAS

Now Appearing
PORTLAND HOME SHOW
April 18th thru 27th
P.I. Auditorium
Week of April 28th
B.O.F. Club
SPOKANE, WASHINGTON



BEN YOST VIKINGS
opening
Home Show Apr. 19
Washington, D. C.

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
38 ISSUES $25
First 13 Files $7.00. All 25 Issues $25.00
Singly: $1.00 Each IN SEQUENCE Only
(Beginning with No. 1—No Skipping)
• 3 Bks. PARODIES per book $10 •
• MINSTREL BUDGET $25 •
• 4 BLACKOUT BKS., ea. bk. $25 •
HOW TO MASTER THE CEREMONIES (reissue) $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1130

JAY MARSHALL

It's always slow before Xmas

Management:
MARK LEDDY

Laurence
THEATRICAL PHOTOGRAPHER
111 E. Oak St. MI 2-7931
Chicago, Ill.

YOUR CHANCE
In TV and VODVIL is as good as anybody's if you have the right goods. To get the MOST of the BEST comedy material for the LEAST money, be sure to send for a copy of COMEDY ROUTINES and BURLESQUE—$3.
A. GUY VISK
Writing Enterprises
12 Liberty Street Troy, N. Y.

New Spots Seen Ending Short-Lived 'No Raid' Agreement in Las Vegas

Las Vegas, April 15.

New competition may kill off a local agreement to end talent raiding almost before it gets started.

Five big-strip hotels entered into the "gentlemen's agreement" in the hope it would help curb skyrocketing talent costs in Las Vegas, biggest single user of talent in the country on a year-round basis. Scheme hinged on promises not to book talent which had played other spots within the preceding 18 months.

Almost as soon as it was made, however, the five big hotels were faced with a threat of competition for semi-name talent from the downtown El Cortez Hotel. And by Labor Day, there'll be competition on the Strip itself with the opening of the new Sahari Hotel.

Some three years ago the hotels (there were only four then) launched a plan to limit talent prices to $12,500. That arrangement lasted only about three months.

Agreement not to raid is reminiscent of the abortive schemes cooked up by vaude circuits in bygone years to keep talent costs from skyrocketing through frenzied competitive bidding. None ever lasted long.

Camden Cafe Held Up

Philadelphia, April 15.

Bandits again struck at an outlying cafe for the second straight weekend. Three men held up the Sky Lounge, at Central Airport, Camden, early Saturday morning (12) and escaped with $1,600 in cash and jewels taken from 21 persons after a gun battle with the police.

One of the thugs, captured in the fight, was allegedly identified by victims of the Chimney House holdup of the previous week.

Show Biz Means Tourist Biz

Dublin, April 8.

Many potential tourists ask what is playing in Dublin theatres before visiting here, according to officials of Irish Tourist Assn., which has been examining questions asked at their overseas offices by potential tourists.

Primary interest for most tourists is the Abbey Theatre, but an increasing number want to know what is doing at other amusement spots. Managers are now being asked to keep the association informed of major attractions. As hypo to early season tourist biz, the Dublin Corp. is planning a Festival of Dublin in March, next year, and is shopping for an organizer. So far nobody in show biz has been asked for advice.

ST. P. FLAME FLARES AS MAYORALTY ISSUE

Minneapolis, April 15.

The St. Paul Flame, the city's only nitery that plays occasional semi-names, has become an issue in the St. Paul mayoralty campaign.

John E. Daubney, one of the two candidates, in radio talks is assailing his opponent, the present mayor, and other council members for "failure" to close the Flame "despite its conviction for the sale of liquor to minors."

The judge who found the establishment guilty castigated the management and urged city officials to revoke the license instead of shuttering it temporarily, the usual punishment. The management, however, is appealing the verdict and the council voted to await the result of the appeal before taking the more drastic action.

HENIE PAYS TEXAS ¼ OF STATE TAX TOTAL

Austin, Tex., April 15.

Sonja Henie's show has helped keep the Texas treasury skating on thin ice without breaking through into a general fund deficit. The icer came to the state's rescue to the extent of $40,963 in admission taxes for two weeks each in Dallas, San Antonio and Houston.

The sum amounted to almost one-fourth the total of admission taxes collected by the state from all sources throughout the past fiscal year.

Most admissions are tax exempt. The state levy applies to shows, circuses, dances and motion pictures whose charge is more than 51c after the Federal tax is deducted.

What Prevails on Inside Takes 2d Place as Mpls. 'Censor' Cleanses Blowups

Minneapolis, April 15.

Police department morals squad head here has clamped down on photo blowups of scantily clad exotic dancers exposed to public gaze.

In a new kind of "censorship," he has decreed that photos used in windows facing the street or on the outside of niteries must not reveal the femmes in a more or less uncovered state.

First to feel the heat was Vic's nitery, which had large blowups of Tanya, exotic dancer, in provocative poses for sidewalk passersby to feast on.

Now, if the promenaders want to see what Tanya looks like sans most of conventional apparel, they will have to visit the establishment.

Vic's didn't contest the police order directed at what it considered a customer lure. The new Tanya blowups show her fully covered. There is, however, a very low neckline. In view of what goes on in TV, the morals squad head felt he could not get away from that slight concession.

Date-Diggers Mine Offbeat Shafts To Beat Rap on Declining Lodes

AGVA Pacts Cole Circus

Chicago, April 15.

Cole Bros. Circus, which opens here Saturday (19), will work under a pact of the American Guild of Variety Artists and with the controversial insurance clause inserted.

Ed Shipley, of AGVA's outdoor department, comes into Chi this week to sign the official papers with Circus officials.

AGVA SETS BACK M&L 1G FOR MIAMI CUFFO

Miami, April 15.

Local executive board of American Guild of Variety Artists levied a fine of $1,000 this week against Dean Martin & Jerry Lewis for a cuffo appearance at the Vagabonds Club last November.

Board had previously wired the comedy team, inviting them or a representative to appear at a hearing. Attorney for Martin & Lewis asked for a postponement until after February. Fine was assessed after the Board did not hear any further from the duo.

Recently, the Latin Quarter's Lou Walters protested fines against Ben Blue, Sid Slate, and Blackburn Twins & Pam Cavan for their turns at a closing party of his Palm Island spot. Understood, however, that he guaranteed payment of assessments before the acts went on. Harry Richman, at same affair, took a bow, but declined any performance, pointing out AGVA rules.

Casino de Paris Corp. chartered to conduct a cabaret, theatrical and restaurant business in New York. Capital stock is 200 shares, no par value.

Indie agents are now looking around for new fields to replace the void left by disappearance of many theatres and the shrinkage of nitery circuits. Some of the fields now being cased include, for example, children's camps. Several agencies are now packaging juve shows, such as puppet and magic layouts for work on the kindergarten wheel. Some will attempt to break into grammar school bookings in the fall.

Other fields now being tapped are women's clubs and the private fraternal organizations which have regular entertainments. In the latter field, the Elks and Moose have been excellent buyers and several agents have been doing okay on these stands. In fact, there are circuits of these clubs which mushroom periodically in western Pennsylvania and Ohio. This form of pioneering has already paid off for many agents.

To get in on the offbeat operations, several date-diggers have found that they've had to take on new types of acts. For example, the Herman Fialkoff agency has taken on opera companies which have been sold to arenas and auditoriums on percentage deals. Fialkoff for many years has conducted a lecture bureau in addition to the regular percentery. He's also been repping legit companies for film houses and camps.

Current situation recalls the time when the various vaude agents had to go into the cafe field in order to meet expenses. Today expansion in every direction is indicated.

Knight's Religioso B.O.

The religious circuit is continuing to pay off for Marie Knight. Singer is currently on a 61-date tour in and around the south and southwest. Grosses are reported hefty.

Taps Agency is booking her in auditoriums, ball parks and churches in areas where Negro populations predominate.

"SOLID YOCKS"

ARTIE DANN

The Clown Prince of Comedy

RECENT APPEARANCES

Television

THIS IS SHOW BUSINESS
TOAST OF THE TOWN
KATE SMITH SHOW
CAVALCADE OF STARS
COLGATE COMEDY HOUR
SUSPENSE
MIKE AND BUFF SHOW

Theatres

CAPITOL, New York
STRAND, New York
ORIENTAL, Chicago
CAPITOL, Washington, D. C.
MASTBAUM, Philadelphia
SEVILLE, Montreal
CASINO, Toronto

Cafes and Hotels

CHEZ PAREE, Montreal
TOWN CASINO, Buffalo
CLOVER CLUB, Miami
LATIN QUARTER, Boston
BRADFORD HOTEL, Boston
CAROUSEL, Pittsburgh
TRITON HOTEL, Rochester

Cincinnati-Post, March 16, '52

"In the entertainment world these days the greatest scarcity exists, we are told, in the field of comedians. New material is stolen so fast right and left that it takes a pretty resourceful fellow to keep ahead of the times in this respect.

"We saw just such a performer the other evening at the swank Beverly Hills Country Club, Newport, Ky., in the person of ARTIE DANN — who headlines the bill there this week and next.

"Artie has good material but better than that, he has a flexible personality that makes the fun appear as if it were ad lib — and much of it is, since the successful comedian must suit his stuff to the temper of his changing audience. He uses a warm, quiet approach, with no smart-aleck stuff — that builds to solid yocks before his 35-minute stint is over."—E.B.O.

Management

DAVID JONAS, 1697 Broadway, New York COlumbus 5-5889

'Palace Two-a-Day' Needs a Hutton Or Garland to Make Policy Stick

By ABEL GREEN

Betty Hutton is the convincer on the future of the Palace. It has to be a Judy Garland, a Betty Hutton, or a headliner of the potency of a Jimmy Durante, Danny Kaye, Eddie Cantor, Jack Benny and the like. There's no in-between seemingly. The management has tried twice and been found wanting each time with something less than standout.

At a $3.60 and $4.80 scale, it goes without saying that the performance must be exceptionally top-drawer. This was true with Miss Garland, whose 19-week run is now a Palace milestone, and Miss Hutton proved it again when she debuted for her limited four-week engagement Easter Saturday. It is evident that Lauritz Melchior or Olson & Johnson, or any of the other layouts, must suffer by comparison.

It is evident that RKO Theatres prexy Sol A. Schwartz has cut a most difficult pattern for the Palace in that the customers will not support the stopgap shows. It's a tough order, because there just aren't enough of the right kind of headliners around, and since the big name must carry the load it automatically puts a brake on such nifty vaude entries as Jean Carroll, Jackie Miles and the like. They'll click and prove pleasant surprises only when the No. 1 marquee name pulls 'em in.

This sort of showmanship is too much on the banknite side to make for a sustained policy. The Palace might even prove lucky and snag a surprise name at short coin, as is currently the case with Johnnie Ray at the Copa, but that's a one-every-three-seasons type of a deal.

More specifically, in relation to Miss Hutton's Broadway bow, every element figures in favor of the boxoffice. She's a fresh face in person; she has not been TV'd all over the map; she's an atomic songstress whose bounce, in person, is even more effective than in pix; she rolls into the Palace on the swell of an 11-week run in "The Greatest Show On Earth" at Radio City Music Hall; she comes to Broadway from a break-in in Korea; and what's more, she comes to Broadway loaded with every attribute that makes for the heights — personality and performance.

Even taking the parlay of all these values for granted, Miss Hutton's canny showmanship, staged by her new groom, Charles O'Curran, just about does right by everybody and everything closely identified with her. She's a living trailer for the DeMille picture, with that trapeze specialty finale. The solid substance of her Blossom Seeley reportoire becomes, in effect, a trailer for her upcoming "Somebody Loves Me", biopic of the Seeley-Benny Fields saga. In between she recalls playing Billy Rose's Casa Manana in Broadway in the late '30s, (on the heels of her band-singing with Vincent Lopez), and sentimentally salutes Buddy DeSylva, "who gave me my first great opportunity in 'Panama Hattie' and later at Paramount (when the late showman headed production there)." An impressive medley by that versatile songsmith-impresario marks her curtsy to DeSylva.

For almost an hour Miss Hutton holds the Palace stage, comprising the entire second half, a la Miss Garland, and unreels a tour-de-force of song-and-dance, bounce and clowning that lifts the rafters. She goes from Merman to Seeley, from legit and filmusical medleys to the Charleston nonsense and trapeze specialties with equal facility. She is the consummate possessor of every show biz faculty extant.

From the opener, Miss Hutton reminds of the Pepsi-Cola jingle—she certainly has more bounce to the ounce than any star extant. She also has the most voluble and volatile style of projection—no fear of the upper-shelf customers not digging her lyrics. She almost could dispense with the mike.

Comedienne works throughout with The Skylarks (three boys and two girls) who deuce and do a solid chore on their own in the forepart. Mixed quintet just returned with Miss Hutton from Korea, under USO-Camp Shows auspices, and seemingly the foxhole circuit was a great conditioner for the teaming. They're excellent foils throughout, but the star of course dominates all the way.

Forepart unspools in great style with the Dassie Bros. (2) registering with their acro-comedy and The Skylarks with their own slick arrangements in the 1-2 spots. Borrah Minevitch's Harmonica Rascals repeat the standard standout impression here as they have in such diverse spots as Las Vegas, the London Palladium or on the Continent. Their music and the antics of top comic Johnny Puleo are understandable in any language and under any auspices. It's the kind of act that can play anywhere and click anywhere.

Andre, Andree & Bonnie, a quartet with a trio billing, are also standard with their dancing mannequin style. Herb Shriner closes the first half to a solid hit. His Hoosier humor and droll delivery conjure up the Will Rogers analogy, but his folksy style is unique unto itself. In actuality he is by no means as topical as was Rogers which makes it conjecturable whether he should not refurbish his stuff more in keeping with the headlines.

For Miss Hutton's second half the credits include production and staging by Charles O'Curran; a costume credit to Edith Head, Par's couturier; special song material by Jay Livingston and Ray Evans; and Dudley Brooks, her special pianist-arranger who officiates in the pit with Joe Lombardi's trench unionists who do an excellent show accomp.

Paramount, N. Y.

Fran Warren, Billy Eckstine, Bobby Sargent, June & Martin Barrett, Will Bradley Orch (20); *"Bend of the River"* (U), *reviewed in* VARIETY *Jan.* 23, '52.

In common with the situation at most Broadway firstruns during Holy Week, biz was only fair at the Paramount following the preem of its new stage layout Wednesday (9). Session, topped by Fran Warren and Billy Eckstine, has a full quota of entertainment values but it obviously won't reach its full potential until after Easter Sunday.

Eckstine has a following among the bobbysoxers and with school closed the kids are bound to click the Par wicket merrily. Songster, who's spotted finale, is onstage almost 20 minutes to dish out such faves as "Everything I Have Is Yours" (his opener) to a couple bars of "I'll See You in My Dreams" (his closer).

"Everything I Have" proves a good vocalistic warmup for Eckstine who moves into the slow ballad, "Weaver of Dreams," then the tango, "Jalousie." Latter excellently illustrates the scope of his voice. Also does "Hold Me Close to You, a fairish ditty from his upcoming Metro release, "Skirts Ahoy." He handles his repertoire in a showmanly and melodic manner that reaps maximum audience returns

Miss Warren, fetchingly clad in a vari-colored gown, gets her piping stint off to a brisk start with the lively "Zing Went the Strings of My Heart." Willowy recording star clicks with "Hear a Rhapsody" and "Blacksmith Blues." But with "Sunday Kind of Love," which she introes as her personal fave, the thrush tries so hard to give the tune a dramatic interpretation that she almost loses the melody.

Comedy slot is capably held down by Bobby Sargent. Lad, who's been around for a number of years, comes up with good material and an improved sense of timing. His impressions are well executed, particularly a lampoon of a nitery proprietor. Bows off to a warm reception.

Will Bradley orch tees off the show with an instrumental number, and for the balance of the layout provides topflight backing. His is a big combo with five reed, six brass and nine rhythm. String section, which includes five violins, gives a nice balance to the unit as a whole.

Sandwiched in the 50-minute show is the youthful dance duo of June & Martin Barrett. Pair contrib some standard steps, then uncork some challenge routines. Gal's terpsichorean tour-deforce is a rapid spin while her partner displays a similar feat. They supply an okay change of pace to the other turns. *Gilb.*

Palladium, London

London, April 8.

Jo Stafford, Pat Henning, Ross & La Pierre, Louise's Dogs and Pony, Salici Puppets, Peter Sellers, The Five Talos, Pauline Grant Ballet with Gillian Lynne; Palladium Tiller Girls (16), *Woolf Phillips Skyrockets Orch.*

Yet another American headliner has conquered the Palladium. Jo Stafford in her debut at this famous London theatre was acclaimed from the start, and as her act developed she received an ovation which mounted with each number. Finally, she was forced to beg off with the audience clamoring for more and more. She held the stage for a solid 40 minutes and could have done considerably more.

Her reception was in the best Palladium tradition and underlined the reputation that she had been developing over the years through recordings. The hep audience knew what they wanted — and got it in full measure. Without any tricks and in a fine clear voice, Miss Stafford went smartly through her 11-number routine, teeing off with a charming interpretation of "The Best Things in Life are Free." In good emotional style she followed with "With These Hands" and then came a sparkling and lively rendition of "Round the Corner." Other hit tunes in the show were "Shrimp Boats," "Embraceable You," and a comedy version of "Temptation" in which the house orch cooperated in great fashion.

Another American to make a clicko hit in the bill was comedian Pat Henning whose laugh-loaded impressions kept the customers rolling. Act was a model of timing, abounding in wit, humor and originality. His takeoff on Hollywood films and stars made a socko impact.

Third U. S. act in the program was Ross & La Pierre, who are already faves here. Former's musical impressions and latter's vocals combined to make this a hit addition to the bill. Ross' line by line performance with one of the orch's trumpeters provided a solid closing to the act.

Following the usual pattern, the Palladium Tiller Girls open the show. Current routine, devised by Barbara Aitken, is of average quality. Louise with her Dogs and Pony fill the No. 2 spot with an act which naturally endears itself to British audiences. High spot is provided by the two canine members of the team forcing each other to take rides on the pony's back.

The Salici Puppets, who played this theatre a year ago, again register in hefty style with a presentation of exceptional manipulative skill. The puppets dance, do acrobatics, play the piano, and one even lights and smokes a cigaret.

Peter Sellers, one of Britain's best impressionists, has modified his act substantially since last seen in town. It is not, however, a change for the better. His takeoffs remain good but the material is too thin. The Five Talos, who follow, are a first-class bunch of comedy acrobats whose skill is matched by their humor. Their impression of an acro team of 50 years ago is crammed with laugh-provoking situations. The current ballet excerpt is a repeat of "Mischief in the Wind" which marked the inauguration of the policy in the last bill. It is an attractive routine and holds up effectively. *Myro.*

Capitol, Wash.

Washington, April 12.

Johnny Johnston, Frank Marlowe, Ann Russell, Cathalas Trio, Sam Jack Kaufman House Orch; "Battle at Apache Pass" (U).

Capitol bill this week finishes strongly after a weak first half. Johnny Johnston, in the star spot, lives up to his billing, with a combination of song, patter, and kidding with a couple of teenage girls coaxed up from the audience. The act is clean, fast and well appreciated.

Basically a singer, Johnston gives out strongly with "Johnny One Note," "Domino," "Vanity," "Too Young" and finally a Jerome Kern medley which he handled only moderately well at show caught. However, he is stepping out more and more as an intimate entertainer who gets across the footlights to the crowd.

He wanders around the stage with a roving mike and then comes offstage and to the front of the orch pit to coax a couple of girls up on the stage. Audience enjoyed this portion of the act most. Act seems warmer than at Johnston's last appearance here about two years ago. More of a production pitch is given by the full house orch working on stage with Johnston and the other acts.

Frank Marlowe belongs to the school of comedians whose slogan is "knock yourself out, but make 'em laugh." The comic does both to the satisfaction of the customers who enjoy his falls, imitations and fast line of patter. Marlowe's act never has a letdown and keeps the locals in a state of high good humor.

Ann Russell also does comic imitations. She offers a selection including Gloria Swanson, Bette Davis, Sophie Tucker, Louella Parsons, Mae West and a group of gal singers with bands. The idea is somewhat better than the execution and Miss Russell's renditions suffer by comparison with the more hilarious imitations of Marlowe.

The Cathalas Trio, bill opener, offers two men and a gal as acros and jugglers. Act has a couple of well applauded and difficult tricks, but never gets up enough pace and fails to build properly to its finale, in which one man somersaults from a ladder perched atop his partner's shoulders down to another's shoulders as the ladder is yanked out and tossed away. *Lowe.*

Empire, Glasgow

Glasgow, April 3.

Macdonald & Graham, Two Angelos, Richman & Jackson, Eddie Gordon, Lowe & Ladd, Musical Elliotts (3), *Evie & Joe Slack, George & Bert Bernard, assisted by George Pierce; Bill Matthew Orch.*

George & Bert Bernard can certainly not claim that their w.k. miming act is new to audiences here. They've been around at this vaudery so often that one might excuse audiences for tiring of the American duo. But not a bit of it. Still putting as much energy into their fooling, the couple register solidly and gain many bellylaffs.

With George Pierce operating the disks in the wings, the Bernards again click big with their takeoff on the Andrews Sisters. Bert's "Figaro" is also oke. They close with reference to their recent Hollywood filming stint in "Gobs and Gals" and several n.s.g. impersonations of film excerpts. Fortunately, duo close by bringing on the off-stage Pierce and gagging with him to big yocks. Tighter finish is indicated.

Rest of this vaude bill is better than average, though lacking in star names. Moderately entertaining acts in music, acrobatics and comedy maintain the interest.

Registering to most solid effect are the Musical Elliotts, consisting of father, mother and daughter, in which much of the comedy is created by imperious manner of frozen-faced wife to her instrument-tooting husband.

The Elliotts make much play of instruments, but sock effect is gained by the naive clowning of Tommy Elliott, a natural musical buffoon. Act exists to solid applause before the interval.

Another clown act is the silent humor of Eddie Gordon, small-sized performer dressed in outsize suit and handling a comedy bicycle in enthusiastic style. He's aided by a tall brunet who's a looker and who merely walks on in support.

Lowe & Ladd, a young duo, have a better second-half spot than their first-half "Men at Work" act, which is corny. Richman & Jackson, guy and gal comics, show much breeziness, and the contortions of slick acrobatic team Evie & Joe Slack create many laffs. A fast-dancing duo, Macdonald & Graham, belie their years with an original man-about-town and cloakroom-girl dancing act, and bill is completed by aerialists, the Two Angelos. Bill Matthew's baton-wielding keeps the continuity well. *Gord.*

Olympia, Miami

Miami, April 12.

Gil Lamb, Mack Triplets, Barr & Estes, Folie Miller, The Routons, Les Rhode House Orch; "Lady Possessed" (Rep).

Unbalanced layout here marks closing down of live shows in this lone south Florida showcase for vaude; due (according to management) to difficulty in booking acts at the budget marked. Current setup well illustrates that.

Three terp acts make for too much of the hoofery, especially when there are two that feature comedy angled work. Topliner Gil Lamb does okay with his stint. The loose limbed, comedy-minded vet works in song and dance biz on the eccentric style. Same goes for Barr & Estes with their approach to the giggle-content of the aud, in same vein at times as Lamb's.

Mack Triplets add up as the best bet for mitt reaction on the bill. Routine through average harmonics to a solid calypsung "But, But, But" for the palm-rouser.

Native lass Folie Miller gets by with her heel and toe work, plussed by some song. The Routons and their adeptly trained canines set well. Les Rhode and house orch play the backgrounds in farewell fashion. *Lary.*

Chicago, Chi

Chicago, April 11.

Harold Barnes, Grace & Nicco, Bob Hopkins, Bob Crosby (with Barney Kessel and Monte Corb), Louis Basil Orch; "Belle of New York" (M-G).

This one-weeker falls in the pleasant category, and with the headline value of Bob Crosby and the Fred Astaire pic should do ditto business.

Harold Barnes is a good starting act with the tight wire artist getting some gulps and applause for his one-leg drops and rope skipping. He comes as close as one can to doing some ballet steps on the thread, but it's his somersaults that have the seatholders holding their breath.

Grace & Nicco have a brawl on the stage, pummeling each other as they dance. Redhaired femme really drags the male, slaps him around to a fare-thee-well. Duo have a hoke East Indian second piece with imitation camel walk-off.

Bob Hopkins gets off a few quickies, some good and some weak, before going into his impressions, best of which are Robert Mitchum and Red Skelton. He goes into his now standard and still strong "Holiday For Strings" laughing bit by depicting the various other chucklers.

Bob Crosby, backed by Monte Corb, bass player, and Barney Kessel, guitarist, both from his radio program, has revamped his act, making it much stronger with the two sidemen. He's got a bouncy beginning with "Goody, Goody," and as a tribute to Eddie Fisher kicks around "Anytime."

Maestro, who has just signed with Jack Benny for radio and TV this fall, earns real yocks with some jokes about Benny's frugality. "Tell Me Why" is followed by sidemen kidding around on "Dipsy Doodle." Crosby comes back to his singing chores with a natural, "Kathie," but negates most of his efforts by his old and overdone "Let's Make Comparisons," a heckling session about brother Bing. Louis Basil orch does its usual competent job. *Zabe.*

Apollo, N. Y.

Arnett Cobb Orch (13), *Harold King, Jimmie McPhail, Bill Davis Trio, Dusty Fletcher & Co.* (3), *Dinah Washington; "Secrets of Monte Carlo"* (Rep).

With Dinah Washington and the Arnett Cobb orch headlining, Apollo's holiday bill is geared for big returns. House was packed opening night (11), supplying the topliners as well as the supporting turns with solid mitt encouragement.

Pace for the highpowered musical lineup is set by Cobb's crew with a driving rendition of "Arnett's Boogie." It's the only chance the full band (three rhythm, five brass, five reed) has to get going and the sidemen make the most of it. Big orch is relegated to a showbacking job for the rest of the show which it handles adequately. Cobb, however, gets plenty of chance to show off his torrid tenor sax licks with his small combo. Group is comprised of three rhythm, two brass and another reed. Cobb projects lots of excitement on such numbers as "Jumpin' the Blues," "Cocktails for Two" and "Operation."

Dinah Washington wraps up in the closing niche. Warbler is a fave here and sustains rep with a top songalog. She drives hard on "Tell Me Why," "Cold Cold Heart," "Trouble in Mind" and "Wheel of Fortune." Closes big with "Blow Top Blues" and has to beg off. Her hard hitting song styling keeps house rocking throughout the set.

Harold King, in the opening slot, displays more of his taps on roller skates for good results. Although he's been viewed here frequently, aud doesn't seem to tire of his roller wizardry. He's especially effective in daredevil finale which has him roller-tapping blindfolded on top of a table. Vocalist Jimmie McPhail, who's spotted second, is reviewed under New Acts.

Bill Davis Trio dishes out an interesting musical sound in its frenetic set. Combo is comprised of Davis at the organ, Bill Jennings, guitar, and Chris Columbus, drums. Workover of "Piccadilly Circus," "Dark Eyes" and "Make No Mistake" makes for standout listening. Dusty Fletcher and guy and gal aides fill the bill's comedy spot for only fair results. Blackout sketch is overlong with punch coming about six minutes before they get off. *Gros.*

Casino, Toronto

Toronto, April 11.

Phil Spitalny & All-Girl "Hour of Charm" with Evelyn & Her Magic Violin (28).

Prior to an immediate four weeks' stint at the Edgewater Hotel, Chicago, Phil Spitalny is breaking in a new routine at the Casino here, but his standard brand of entertainment is still intact. New to the 28-girl troupe for the Toronto break-in is Rose-Marie, Spanish-Italian contralto, heard by the maestro in the final exams at the Juilliard School of Music, N. Y., and immediately signed.

The newcomer is a tall and striking brunet of patrician features, plus that costume buildup that is the Spitalny trademark. In a gorgeous blue-pleated gown, complete with glittering comb and mantilla, the girl opens with a "Spanish Fantasy" medley, then into "Sorrento" and a smash "Clavelitos" finish. With her looks and virtuosity, it is doubtful if Spitalny can hold her long.

But apart from his all-girl band and choral groupings, it is Evelyn and Her Magic Violin that the customers presumably have paid for. In a beautiful pink gown, she glides on for "You and the Night and the Music," complete with terrific double-stopping; her own arrangement of "Cry," and a beg-off response to her "Hot Canary," backed by the band's string section.

Throughout, from the "Dance of the Comedians" opening, with the girls triple-tiered in full stage, Spitalny is a kindly but disciplinary conductor who gets the effects he wants; this reflected in the onstage happiness of the girls in his band and choral group. On solo stepouts, the girls in the background seem honestly and enthusiastically interested in their colleagues' efforts.

With his all-femme orch and choral group, Spitalny continues to display the showmanship that has made him a top name in the business for the past couple of decades. He is generous to his soloists and stands aside while they do their trumpet, drums or piccolo specialties. Outstanding is "Ghost Riders in the Sky," with choir and orch, but this is topped by the rousing flag-waving finale, "God Bless the United Nations," written by Phil Spitalny. *McStay.*

Palomar, Seattle

Seattle, April 9.

Ching, George Thomas, Ford & Harris, Andrews Sisters (3), *Ray Watkins House Orch* (8), *"The First Time"* (Col).

The Andrews Sisters work all through this 60-minute bill, socking over songs, patter and humor for tremendous response. Supporting acts measure up to hit boffo rating all around.

Andrews open with "Pennsylvania Polka" and "Bei Mir Bist du Schoen" to get things rolling, and Patty brings on magician Ching. Young Oriental has excellent repertoire of card tricks and sells them effectively, winding up routine with floating silver ball and Jolly Roger flag for a good mitt.

Patty back on to intro George Thomas, who scores with impersonations of James Stewart, Ronald Colman and Dan Duryea. He goes on to Peter Lorre, Sidney Greenstreet and others. Material is on the blue side, but he sells it for a big score. Takeoffs on Cary Grant, and James Cagney singing new lyrics to "The Thing," are okay, and he finales with a poem a la Walter Brennan for okay response.

Patty solos with "I Wanna Be Loved" and "I'll Walk Alone" in top style. Joined by others who send Patty off and do a socko novelty, "Why Do They Give All the Solos to Patty," with hilarious patter and business.

Ford & Harris sell their fast taping and rowdy patter in fine fashion. Both show snappy form in challenge routine. Bit where Harris goes out into audience while Ford sings is smash.

Andrews Sisters back to do familiar "Rum and Coca Cola" and "Apple Blossom Time" for big reward, and they bow off with side-splitting kidding version of "Sonny Boy."

Format with the Sisters opening and working through show pays off big both in entertainment value and in keeping the b.o. busy. *Reed.*

Coast Sheet

Continued from page 2

item which linked him with Communist Party membership.

Elaborating on this, he said that since the item was published he hasn't tried to negotiate any new deals with film companies and doesn't know their attitude toward him. Also, he doesn't know if any other newspapers reproduced the Reporter's report.

Reporter in its issue yesterday carried, in effect, another retraction. It reproduced on page one a letter sent by Kanin to W. R. Wilkerson, the daily's publisher, in which Kanin emphatically denies ever having been a member of, or in sympathy with, the Commie Party.

UPT Not Sour

Continued from page 3

still consider that the new medium holds promise of lucrative added income for theatres.

Big-screen programming plans, meanwhile, are still progressing slowly. While various theatre TV entrepreneurs have several deals in the works for both sports events and live entertainment shows, they're still running into snags on clearance of rights and union negotiations. Big-screen execs attribute these factors to the growing pains confronted by any new industry, and claim that it's only a matter of time until they work themselves out.

Unit Review

Six On a Honeymoon
(BLACKHAWK, CHI)

Chicago, April 10.

"Six on a Honeymoon," with Kenny Bowers, Grant Eastman, Kay Coulter, Pat Carroll, Dave LeGrant, Barbara Cook, Ed Begley & Mariann D'Or, Henry Brandon Orch (8). *Lyrics and music, Richard Adler and Jerry Ross; staged by Herbert Ross; costumes, Marian Hart; orchestrations, Jack Haveher, with incidental music by Lee Pockriss. $3 minimum, $1.25 cover.*

This Loop nitery, which started the vogue of "little revues" in bistros three years ago with "Roarin' '20s," followed by a show about the '30s, has brought in a new package. This one disdains nostalgia and puts its bets on original music, material, and cast. As such, it might make the grade as package for hotels and smaller inns. For this nightclub, there remains a lot of work to be done before it has the mass appeal of the originator of this cycle.

At best, show's forte is the music, but many of the tunes aren't the hummable sort—at least, not here—and would be much better in a Broadway musical. But there are several that catch the ear, mainly "Part of Me" and "Someone is Watching Over You" on the ballad side, and "Shimmy Shammy Blues," a definite novelty possibility for records, and "Morris." There are 12 numbers in all—too many—and cutting plus a reprise on several might make the score more engaging.

Story of two sailors on the loose and the gal friends, plus a lady plumber who is eager, seems slight, but would be okay here, except that the lines and special material are way below the music department. The yocks which several of the situation might call for just don't materialize, due to inept lines.

Barbara Cook, a recruit from legit (as is all the cast), cops the singing honors, adding needed lustre to some of the ballads. Her vocal opposite, Grant Eastham, is okay but appears stiff. Perhaps he'll be more relaxed as the run progresses.

Comedy leads Kenny Bower and Pat Carroll are both excellent; Bower as an uninhibited tar and Miss Carroll as the anxious lady plumber. Both deserve specialty spots that might build the show laughwise. David LeGrant as the awkward boyfriend of the sink investigator is miscast, either mouthing his words or shouting needlessly. His takeoff on Sid Caesar's submarine commander isn't funny. Kay Coulter does the other girl-friend and is passable in the part. Ed Begley & Mariann D'Or handle the terping, of which there isn't too much. Miss D'Or impresses in several sensual bits.

Henry Brandon plays the multi-tune score vividly. Staging by Herbert Ross is best that can be expected with the room undergoing conversion. Costumes by Marian Hart are colorful. Brandon also takes over for the dance sets, which still get a big play here.

All in all, with the dropping of several tunes, one or two cast changes, and some needed material, show could be molded into a musicomedy nearer the mark of the "Roarin' '20s." *Zabe.*

Easter Parade

Continued from page 1

the Pierre, Plaza and Sherry-Netherland, to points around St. Patrick's and Saks-Fifth Ave. and to plush eateries, that much of the gab had a choppy and confused effect.

Poor Taste

The over-commercialism was in poor taste, although CBS-TV made an attempt to cut out the plugs. Generally speaking, however, all the girls were touting their various coutouriers and chapeaux designers, and the celebs and would-be celebs, both male and female, worked in mentions of their last pic or upcoming legiter, nitery stint or radio series. Even the bodyguards protecting the bejeweled gals inserted credits for the Pinkerton and Madison detective bureaus. The biggest offenders seemed to be the topper and tog designers, some of whom seemed to be assaulting the web pickup points on a pinpointed time sked.

There was some improvement over previous years in devising special attractions. The parade of antique automobiles on the CBS-TV airer was a good example. ABC-TV's entry, hosted by John Daly, Jinx Falkenburg and Taylor Grant, used an interview with Mrs. Eleanor Roosevelt, in her first TV appearance since her recent world tour, reporting on India's attitude to the U. S. Jarmila Novotna sang a couple of arias on this program, which made several pitches for the Crusade for Freedom's "Radio Free Europe." Fashion shows staged on some of the channels were, by and large, effective and made for more relaxed viewing.

The stream of celebs strolling before the image orthicons undoubtedly has its appeal for the average viewer. Latter will respond to seeing a femme star with her hubby or a Marguerite Piazza (who handled the NBC-TV stanza with Dave Garroway, Betty Furness and Dennis James) with her two-year-old boy dressed as a bunny. But helter-skelter spotting of guests, hit-or-miss questioning and concentration on over-priced skimmers and lavish furs doesn't present the Easter promenade, or the show bizites, to good advantage.

The telecasts brought in coin to three of the webs. General Tire and Lever Bros. (Shadow Wave) split the tab on NBC-TV, with palatable plugs. Pitches for Ship 'n' Shore blouses on CBS-TV were solid. Spiels for Rose-Marie Reid bathing suits and Burlington Mills (which divvied the first half-hour) on DuMont, however, were below par.

It seems that TV, by bringing its equipment to Fifth Ave., has changed the character of the annual Easter event. Now the webs will have to work on new formats that will show the Parade in a fresher manner. *Bril.*

Jewish War Vets

Continued from page 1

do we regard ourselves as specially mandated to tell exhibitors what kind of pictures they may show."

Ginsberg said that a strictly enforced regulation forbids picketing or other public action by any JWV unit on controversial issues without an okay from the national headquarters.

The veterans' leader made the declaration of policy in commenting on an item in Ed Sullivan's N. Y. Daily News syndicated column on Monday (14). Sullivan used the word "blacklist" in referring to films which draw objections from the JWV and other outfits.

While not actually resorting to a "blacklist," the JWV has voiced objections to two films in the relatively recent past. These were "The Desert Fox" (20th) and "Oliver Twist" (Rank).

"I am frank to say that we would have been much happier if 'The Desert Fox' had never been produced and if J. Arthur Rank's technicians had been able to avoid the needlessly offensive characterization of Fagin (in 'Twist')," said Ginsberg. He added: "These reservations notwithstanding, producers and exhibitors are entitled to know that JWV doesn't think there is anything wrong with the motion picture business that can't be rectified without resorting to blacklisting."

New Acts

JOHNNIE RAY
Songs, piano
25 Mins.
Copacabana, N. Y.

Johnnie Ray, the newest male singer to hit the top rung, recalls the fever of the early Frank Sinatra and Rudy Vallee fans. Ray, a short time ago, was introduced via Columbia and Okeh diskings. He not only answers the description of a "new sound," which seems the major requirement to hit bigtime, but also a new demeanor.

Ray comes along at a point in history that is filled with hypertensions. Ray's weeping delivery somehow expresses a mass mood: religious overtones, holy-roller mannerisms, oldtime revivalism and showmanship. Withal, there's a youthful appeal about him, a good tune selection and a basic talent that would have taken him up a few rungs even without the extreme facial contortions and crying jags that accompany his singing.

Primarily, Ray sits down at the piano and puts everything into a number. He expresses himself via sweat and tears with a background of his own strong 88-ing. Initially, his appeal was aimed at the teenster trade, but it's evident that he now encompasses adults. Opening night at the Copa had many kids bringing their parents to see the newest idol.

Ray works in an unorthodox manner. He expresses extreme emotion in a flamboyant styling; he waves his arms wildly, and while there are no actual tears, the simulated weeping is otherwise complete. Then comes a switcheroo. He talks humbly of God on a nitery floor, and his speech has the ring of sincerity. But why immediately afterwards he does a lowdown, bluesy "Whisky and Gin" is hard to comprehend, since it gives a sacrilegious tone to his previous speech. Ray does "Little White Cloud that Cried" (his own composition) in addition to "Cry." Even his gayer tunes lend themselves to the lachrymose treatment.

Of course, there may come a time when Ray's weeping style will have outlived its usefulness. He impresses as having sufficient talent to make a change, and indications point to his lasting, box-officewise, for a long run. *Jose.*

NINNO NANNI
Songs
30 Mins.
Ruby Foo's, Montreal

For the more sophisticated lounge and intimery trade, the glib song stylings and trim pianoisms of Ninno Nanni are a natural. In this upstairs room at Ruby Foo's, where the general clientele is a pushover for an off-the-cuff ballad tinged with blue, this new entry to Montrea''s cafe biz is a cincheroo. Guy looks good for a solid engagement and quick returns.

A native New Yorker, but still to play a boite in that town, Ninno Nanni whams over his salty songs in a clear, husky voice that wows the distaff side and still pleases the males. Teeing off with a rollicking version of "Dry Bones," Nanni brings immediate attention with an innuendo-laden number called "Takes a Good Man" and then follows with a patter parody which is gimmicked with Debussy's "Claire de Lune" as background music. A session about jazz in New Orleans breaks pace nicely but tends to go overboard with his over-arranged 88'ing.

Material is apparently limitless, and his easy manner at the piano, his ability to cool out a heckler without being overbearing, and adaptable style make him a natural for any of the cafes and rooms that like it a bit broad but always subtle. *Newt.*

JIMMIE McPHAIL
Songs
9 Mins.
Apollo, N. Y.

Jimmie McPhail, Negro singer who's been building a following via his RCA Victor waxings, shows up only mildly as an in-the-flesh entity. Pipes are pleasant but he lacks the drive and excitement necessary for vaude and nitery assignments. At show caught opening day (11), McPhail's set netted only fair results because of pace-change lack in his songalog. A wider variety of tunes would help winning an aud.

McPhail's a good looking boy whose modest stage presence should build a strong femme following. His renditions of "Tenderly," "Undecided" and "Artificial Leaf" are nicely handled but similar styling dissipates overall impact. *Gros.*

GENEVIEVE AUMONT
Songs
20 Mins.
Ritz Carlton, Montreal

Ritz manager John Contant couldn't have picked a better chantootsie than Genevieve Aumont to lead off his Easter show in the Ritz Cafe. With the breakup of Lent, the Saturday following Good Friday is usually the biggest night of the year in Montreal, and a capacity house greeted Miss Aumont's debut in this fancy boite with a big reception.

A Decca chirper in Paris, Miss Aumont has spent the last few months on the Coast. Current engagement is first in a Montreal cafe and one of her first on this continent. As a good bet for any of the better American cafes, gal has the faculty of being able to sing in both French and English with equal ease but still maintaining the Parisian touch that clicks with the more urbane payee.

Opening with a "Pigalle," which she pulls out of the hackneyed groove, Miss Aumont does a neat bi-lingual interp of "Hands Across the Table" and into "Casablanca." "Lorelei" and the inevitable "Autumn Leaves," used as a closer, are neatly handled.

Titian-haired beauty got off to okay mitting. Grooming is good without the stiff, lacquered appearance of some intimery warblers. Basic showmanship is evident throughout and with sharper material and a more varied songalog gal is a cinch for any visual medium. *Newt.*

MAURICE COLLEANO & CO. (4)
Comedy Acro-Dance
15 Mins.
Thunderbird, Las Vegas

Although the name Colleano rings a bell in minds of many vaude patrons of years ago, this new quartet bears little relationship with exception of format. Maurice Colleano has been touring his troupe in Australia and Europe for over 15 years, and this Thunderbird booking marks his stateside debut direct from London. Works with George & Joyce Colleano, and Jimmy Cardwell. Cardwell has had many pic credits and was added to the act in Australia when Colleano gandered the husky lad in a Joe E. Brown touring show.

Maurice Colleano is focal point for the melange of gymnastics, terps, teeterboarding and slapstick. Entrance is confusing, with sailor-clad Colleano emerging from Duffy line can-can to indulge in flips and general mugging aided by Cardwell. Joyce Colleano takes over with Latin terps while pair attempt breakups. Comedy acro-flips and oldtime clogging occupy brief moments with Maurice Colleano center.

Teeterboard sesh has George Colleano as the propellent and also mixing up in several planned fiubs for yocks. Following Joyce Colleano's bubble toe-terpery, Maurice Colleano and Cardwell hoke the turn with Colleano as a femme. Eases into some novel duet tumbling with outsize balloon, good for heavy laughs and mitts. Followup is circus razzle-dazzle acro and tumbling escapades by quartet.

Act has been pared to 15 minutes with plenty of tricks to spare, and could do well in some of the larger spots as a novelty. Also okay for theatres and video. *Will.*

PARKER & NORMAN
Songs
12 Mins.
Village Barn, N. Y.

Here's a promising young singing team that should find the trek from the Greenwich Village spot to the uptown cafes easy going. Peggy Parker and Bill Norman are an attractive couple who display top harmonizing technique. Team showcases each number with top production values. They go overboard on their harmonizing and arranging style, at times, but it's an overall clicko.

Team opens with a bright workover of "It's a Good Day," segue into a sock romantic mood on "So In Love," and follow with a cute workover of "Darn It, Baby, That's Love." Windup is a big, overproduced treatment of "Waiting for the Robert E. Lee," which gets a top mitt. Their voices blend excellently and their stage deportment is firstrate.

Miss Parker is a shapely, statuesque blonde who could be a good prima bet for legit musicomedy. She's got a topdrawer voice range and a solid song-selling personality, but needs to give more attention to her gowning. Norman complements her with his pleasing manner and sock vocal style. *Gros.*

VARIETY BILLS

WEEK OF APRIL 16

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 16
Gertrude Lockway
Andrea Dancers
Patricia Drylie
Edward Ruhl
Bela Kremo
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 19
Betty Hutton
Herb Shriner
Harmonica Rascals
Skylarks
Dassie Bros
Andre Andree & Bonnie
Paramount (P) 16
Billy Eckstine
Fran Warren
Bobby Sargent
Barretts
Will Bradley Orc
Roxy (I) 18
Bill Hayes
Nanci Crompton
Divena
Warner (W) 14
Les Diagoras
Ella Mae Morse
Harvey Stone
Gene Nelson
Louis Jordan Orc
Bob Connally
CHICAGO
Chicago (P) 18
Danny Thomas
Rio Bros
Georgia Gibbs
(1 to fill)
Newport News (Va)
Jefferson (I) 18 Only
5 Keys
Hot Lips Page Orc
Freddie & Flo
Varetta Dillerd
Billy Wright
Spic & Span
China Doll
Norfolk (Va)
Booker T (I) 20-21
5 Keys
Hot Lips Page Orc
Freddie & Flo
Varetta Dillerd
Billy Wright
Spic & Span
China Doll
PHILADELPHIA
Earle (W) 18
Nat "King" Cole
Kit Kats
Stump & Stumpy

Sunny Gale
Timmie Rogers
Portsmouth (Va)
Capitol (I) 19 Only
5 Keys
Hot Lips Page Orc
Freddie & Flo
Varetta Dillerd
Billy Wright
Spic & Span
China Doll
Richmond (Va)
Hippodrome (I) 22-23
5 Keys
Hot Lips Page Orc
Freddie & Flo
Varetta Dillerd
Billy Wright
Spic & Span
China Doll
Roanoke (Va)
Virginia (I) 17 Only
5 Keys
Hot Lips Page Orc
Freddie & Flo
Varetta Dillerd
Billy Wright
Spic & Span
China Doll
ROCHESTER
Loews (L) 18
Les Paul & Mary Ford
Tommy Edwards
Gary Morton
John Tio
Wells & 4 Fays
ROCKFORD
Palace (I) 18-20
Emil & Evelyn
Bob McFadden
LeRoy Bros
Bill Snyder
WASHINGTON
Capitol (L) 16-18
Johnny Johnston
Frank Marlowe
Ann Russell
(1 to fill)
(19
Jessica Dragonette
Wally Brown
3 Wiles
Harold Barnes
Howard (I) 18
Clovers
Billy Ford Orc
Paul White
Bobos
Bobby Epham
Charlie Parker
Lil Green Orc

AUSTRALIA

MELBOURNE
Tivoli (T) 14
Jimmy Hanley
Babs Mackinnon
Rosemary Miller
John Clifton
Kevin Miles
Valerie Keast
June Lansell
SYDNEY
Tivoli (T) 14
Roger Ray
Marquis & Family
Wally Boag
Rosita Alexander & Vilette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron

Charlotte McGuire
Dancing Boys
Tivoli Ballet
NEW ZEALAND
AUCKLAND
St James (T) 14
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

BRITAIN

ASTON
Hippodrome (I) 14
Cyril Dowler
Rhoda Rogers
Billy Hancox
Noble & Denester
Edwards & Hartley
BIRMINGHAM
Hippodrome (M) 14
Billy Cotton Bd
Mills & Belita
Arthur Dowler
3 Minalex
S & M Harrison
3 Saytons
Frances Duncan
BLACKPOOL
Palace (I) 14
Naunton Wayne
Alfred Marks
Julie Andrews
Paddy O'Neill
Ossie Noble
S Fisher Girls
4 Fredianis
Patricia & Colin
Kenneth Brown
David Lodge
Tower Circus (I) 14
Charlie Cairoli & Paul
Knies Animals
Rose Gold 3
Rogge Sis
Crockers Wonder Bears
Duncans Collies
Jimmy Scott
Annettes
Circusettes
BOSCOMBE
Hippodrome (I) 14
Norman Harper
Joe Lawman
Desmond & Marks
Miriam Pearce
N & B Bridges
M & S Davies
Nelville Williams
New Ambassy Girls
BRADFORD
Alhambra (M) 14
Albert Modley
P & S Sherry
Puposy Marionettes
2 Kellys
Slim Rhyder
Maureen Rose
Barney Co
Percy Garside
Olga Varona
Hobbs Globe Girls
BRIGHTON
Hippodrome (M) 14
Peter Brough
Jack Crisp & Jeta
Harold Taylor
Ravic Co
Joyce Golding
Ronald Chesney
Edward Victor
G H Elliott
BRISTOL
Empire (I) 14
Ossie Morris
Rita Page
Morris Kerley
Vic Silver
Harm[illegible] Hatters
Rh[illegible]
Don Stevens

Dancing Kingets
BRIXTON
Empress (I) 14
W Atwell
Jack Jackson
Jimmy Wheeler
Fayne & Evans
3 Monarchs
T & G Durante
Peter Raynor
R & M Lamar
CARDIFF
New (S) 14
Fred Ferrari
Ken Morris
Len Marten
Cassandras
Downey & Daye
De Vere Dancers
Gordon & Volville
CHELSEA
Empire (I) 14
Harry Secombe
Michael Bentine
Harry Parry
Janet Brown
Spike Milligan
Max Geldray
Bob Andrews
Sunny Sis
CHISWICK
Empire (S) 14
Owen Liddle
Anton Karas
Wilson Keppel & Betty
Freddie Sales
Pierre Bel
Les Alyxons
Jackie Ross
Les Trois Poupee
EAST HAM
Granada (I) 14
Lou Folds
Jack Jo & Joni
2 Skylons
3 Graceful Garcias
Tommy Godfret & Dee
Keith Warwick
Metropolitan (I) 14
Syd Seymour Orc
Walthon & Dorraine
Diplomats
Francis & Zandra
Chris Sands
Helena
FINSBURY PARK
Empire (M) 14
Rex & Bessie
Brockways
Tessie O'Shea
Eddie Arnold
Billy Russell
Manley & Austin
Forsyther & Seamon
Hall Norman & Ladd
Cardew Robinson
GLASGOW
Empire (M) 14
Ronnie Ronalde
Kizma & Karen
Vic Hyde
Ike Freedman
Billy Danvers
2 Cromwells
Cawalinis Dogs
Godfrey & Kirby
Kalmar 3

HACKNEY
Empire (S) 14
Anne Shelton
M & H Nesbitt
Frinton & Willis
Yale & Diane
T & P Shamva
Burgess Bros
Dorella & Daye
Lotus & Josie
LEEDS
Empire (M) 14
Vic Oliver
Les Rayner & Betty
Seaton O'Dell
2 Eddies
Gail Kendall
Victor Seaforth
LEICESTER
Palace (S) 14
Iris Sadler
Artemus
Charles Hague
Marie De Vere 3
LINCOLN
Royal (I) 14
Johnny Dennis Co
Bob Nelson
Vogelbeins Bears
Lyndons
Hintonis
George E Beck
Lyn & Doreen
LIVERPOOL
Empire (M) 14
Al Read
2 Harvards
Radio Revellers
Hal Mack Co
Arthur Worsley
Lizzet & Eddie
Allen & Lee
Eddie Gordon & Nancy
Mary Naylor
LONDON
Palladium (M) 14
Jo Stafford
Talo Boys
Peter Sellers
Ross & La Pierre
Louise Pets
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 14
G & B Bernard
Billy Thorburn
Joe Crosbie
3 Rethlems
Clayton & Ward
Nixon & Dixon
Roger Carne
Yolandas
NEWCASTLE
Empire (M) 14
Joe Loss Bd
Les Darleys
Charles Warren & Jean
Scott & Foster
Gold & Cordell
Walter Jackson
Harry Worth
NORWICH
Hippodrome (I) 14
Piddingtons
Winsor & Wilton
Darnie & Roberta
Craig & Voyle
Ribgle Bros & Renee
Vicky Fitzpatrick
Jackie Allen & Barbara
Joe Kaye
NOTTINGHAM
Empire (M) 14
Laurel & Hardy
Avril & Irene
Lorraine
Lou Folds
Saveen
Kenways
Skating Websters
Jimmy Elliott
Mackenzie Reid & Dorothy
SCUNTHORPE
Savoy (I) 14
Rhodes & Lane
Gay Euridge Co
Melody & Joy
John Baldwin
Denwys Heckit
Marche & Bourn
Carolyn & Richards

Sydney Glen
Girls Co
SHEFFIELD
Empire (M) 14
Max Wall
Dick James
Beryl Reid
Hedley Ward 3
P & P Page
Hassan Ben Ali Tp
Jean Paul
Sherman Fisher Gls
SHEPHERDS BUSH
Empire (S) 14
Phyllis Dixey
Hall Norman & Ladd
Billy Banks
George Martin
Morecambe & Wise
Terry Hall
Jack Tracy
Ballet Parisienne
SOUTHAMPTON
Grand (I) 14
Joe Ring
Wallace Delyse & Jeanette
Lloyd Huges & Kady
L & J Sorum
Glenda Row
Laston Naturalle
Montmartre Lovlies
SOUTHSEA
Kings (M) 14
Walter Crisham
Arthur Young
Diana Dors
Roberta Huby
Chili Bouchier
Sara Luzita
Tutte Lemkow
SUNDERLAND
Empire (M) 14
Derek Roy
Eve Boswell
3 Falcons
Les Marchant
Bel Argay
Whiteley Girls
SWANSEA
Empire (M) 14
Richard Sis
Jack Train
Harry Jacobson
Anona Winn
Le Roys
Sud Makin
Jay Howard
Musical Elliotts
Reg Russell & Susie
WALTHAMSTOW
Palace (I) 14
Violet Pretty
Teenagers
Billy O'Sullivan
WOLVERHAMPTON
Hippodrome (I) 14
Don Saunders
George Cameron
Joyce Randall
Ted Gilbert
Mary Harkness
Roy & Ray
Leslie Noyes
Cowboy Jim
Hawthorn
Bill Ryan
Eddie Payne
Rosemary Banks & Charles
Royal Canadian Mounties
Showboat Lovlies
WOOD GREEN
Empire (S) 14
Joe Stein
Louis Hayden
Fred Sloan
Max Carole
Eric Lloyd
Melville Birley
Vicky Raymond
Tih-Boult
Dumarte & Denzer
YORK
Empire (I) 14
Billy Whittaker
Mimi Law
Eric Marsh
Jack Lennard
Gradiner & Baxter
Frances Whitmer
Lillian Brow
Windmill Follies
Debs

Cabaret Bills

NEW YORK CITY

Birdland
Dominos
Stan Getz Orc
Bill Davis 3
Blue Angel
Freres Jacques
Queenie Leonard
Stuart Ross
Ellis Larkin Trio
Bon Soir
Alberta Hunter
Kirkwood & Goodman
Mae Barnes
Jimmy Daniels
Three Riffs
Norene Tate
Chateau Madrid
De Castro Sis
Bergazza & Tarrazza
Copacabana
Johnnie Ray
Jimmy Nelson
Danny O'Day
B & J Kean
De Marlos
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy
Embers
Eddie Heywood
Joe Bushkin
Havana-Madrid
Lao & La Minerva
Julie Mitchum
Don Reynolds
Duffy Ders
Reyes Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Yma Sumac
Mario & Floria
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Mimi Benzell
A & B Lund
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Freddy Martin Orc
Hotel St. Regis
Fernande Montell
Milt Shaw Orc
Horace Diaz Orc
Sherry-Netherland
Emil Coleman Orc
Hotel Statler
Blue Barron Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Three Suns
Latin Quarter
Joey Bishop
Trio Bassi
Fedi & Fedi
Costello Twins
Corinne & Tito
Lalla & Steffen
Ralph Young
Ebony Stevens
Pamela Dennis
La Vie En Rose
Jane Morgan
Jana Jones
Bobby Lucas
Eddie South Trio
Van Smith Trio
Le Ruban Bleu
Patricia Bright
Mickey Deems
Ellen Hanley
Julius Monk
Norman Paris 3

Leon & Eddie's
Eddie Davis
Rema
Al Dellay
Argo & Faye
Oliver Ders
No. 1 Fifth Ave
Louise Howard
Mitchell Gregg
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky

Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Albert Dekker
Oscar Brand
Gloria Warner
Clarence Williams 3
Waldorf-Astoria
Dorothy Shay
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Rose Gallo
Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Beth Challis
Bombay Hotel
Pat Carson
Elaine Dexter
Joe Harnell
Brook Club-Lounge
Madmoiselles 3
Chris Columbo
Skeets Minton
Andy Somma 3
Zig & Vivian Baker
Helene
Casablanca Hotel
Billy Vine
Betty George
Alex Shey 3
San Kanez Orc
Celebrity Club
Freddie Stewart
Ted Dorian
Alan Gale
The Haydocks (2)
Teddy King Orc
Clover Club
Larry Daniels
Nov-elites 3
Edwards & Diane
Selma Marlowe Line
Tony Lopez Orc
Galety Club
Tommy Raft
Zorita
Rita Cortes
Marie Stowe
Gilda Rogers
Rusty Russell
Galety Girls
Ernie Bell Orc
Deauville
Joe Mooney
Hughie Barrett
Delano Hotel
Rita Prinzell
Zina Reyes
Willis Hollander
Tommy Nunez Orc
Johnina Hotel
Tony Matas
Harry Taylor
Jimmy Woods
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rey
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckle Fontaine
Gaby DeLane
Babe Baker Revue
Martinique Hotel
Aliami & Diard
Helen Aimee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Norma Parker
Melo-Tones 3
Seers & Haymer
Monte Carlo
Steve Gainer
Gomez & Beatrice
Arne Barnett 3
Nautilus Hotel
George DeWitt
Abby Lee
J & S Reyes
Freddie Calo Orc
La Rue's
Val Olman Orc
Paddock Club
Flash Lane
Dolores Roselle

Jackie Deauville
Toni King
Bob Morris Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Joe Sodja
Robert Richter H'l
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Arthur Blake
Eddie Snyder
Sacasas Orc
Herman-Magner Dancers
Saxony Hotel
Henri Rose
Jose Cortez Orc
Connie Howell
Tano & Dee
Sea Gull Hotel
Faith Condullo
Mae Silva Ders
Norman Lester
Tiny Kaye
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Haven & Held
Alan Kole Orc
Shore Club
Jerry Velasco
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Margo
Haveler Ders
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Maria Neglia
George Horton
Gloria Grey
Johnny Conrad Ders
Preacher Rollo 5
Frank Linale Orc
Sherry Frontenac
Dave Fisher
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan
Lord Tarelton
Michael Selker Orc
The Carltons
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Jackie Small
Wally Wallace
Rayleen
Billy Lee
Neena Sansone
Pat Pascall
Rickey Renee
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Ders
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Gene Baylos
Rivieras
Ben Yost 5
Len Dawson Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Mariann D'Or
Henry Brandon Orc
Chez Paree
Olsen & Johnson
Marty May
June Johnson
Konyots (2)
3 Pitchmen
Leonard Sues
Jay C. Olsen
Chickie Johnson
Nina Varella
Jean Olsen
Billy Kaye
Ivor Boden
John Ciampa
Billy Young
Shortie Rennard

Charles Senna
Georgie Daye
N Miller Ders (12)
Brian Farnon Orc
Edgewater Beach
Tito Guizar
Martez & Lucia
D Hild Ders (8)
Don Reid Orc (12)
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)
Palmer House
K Thompson & The Williams Bros (4)
Pierre D'Angelo & Ana
Martin Bros (2)
M Abbott Ders (8)
E O'Neal Orc (12)

LOS ANGELES

Ambassador Hotel
Continentals (4)
Walter Gross
Eddie Bergman Orc
Bar of Music
Elsa Lanchester
Bobby Short
Felix Decola
Benno Rubinyi
Johnny David Orc
B Gray's Bandbox
Georgie Kaye
Martha Davis
Whippoorwills (5)
Bob Durwood

Biltmore Hotel
Anthony, Allyn & Hodges
Widler Bros (3)
Gali Gali
George Milan
Hal Derwin Orc
Ciro's
Divena
Jackie Kannon
Los Gatos Trio
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Mindy Carson
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Vaughn Monroe Orc
Ziggy Talent
Moonmaids
Moonmen
Don Cummings
Dorothy Keller
Bobby Page Orc

Desert Inn
Lou Walters' Latin Quarter Rev
Frank Libuse
Margot Brander
Darvas & Julia
Marilyn Ross
Collette Fleuriot
Andre Phillippe
Las Pablos
Geneve Dawn
Gay & Harry Wells
Wallen Twins
Mullen Sisters
Lyn Allen
Lee Perkins
Latin Quarter Line
Carlton Hayes Orc
Thunderbird
Colleanos
Jay Jason
Jan Nelson
Johnny O'Brien
K Duffy Dansations

Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Joe E Lewis
Merry Macs
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Fio Rito Orc
Last Frontier
Josephine Baker
Dave Barry
Gil Johnson
Devlyn Girls
Bob Millar Orc
Don Baker

Kazan Revelation 'On His Own'

Film and stage director Elia Kazan acted entirely on his own in issuing the unusual public statement in which he admitted brief membership in the Communist Party and rapped any form of secrecy anent the Reds, he declared this week.

Kazan denied reports that 20th-Fox president Spyros P. Skouras had influenced the statement. He told VARIETY that he and Skouras are close friends but there was no suggestion by anyone that he publicly set forth his views on subversives.

Kazan said his 20th-Fox contract continues unchanged and has nine to 10 years before expiration. He's been associated with 20th the past several years. At the moment, he has no film work on his immediate schedule, he reported.

Kazan last Thursday (10) told the House Un-American Activities Committee of his background, including his membership in the Communist party for a year and a half, beginning in the summer of 1934. His public statement, which was serviced to the press by 20th, was made the following day. Purpose of it, he said, was to make his stand clear because, "in the past few weeks, intolerable rumors about my political position have been circulating in N. Y. and Hollywood."

Kazan Testimony

Continued from page 2

did the party come within sight of controlling the actors' union.

"Most of our time, however, went directly or indirectly into providing 'entertainment' for the meetings and rallies of front organizations and unions. The 'entertainment' was strictly propaganda.

"There were two front organizations in the theatre field but off Broadway, whose purpose was to provide such propaganda entertainment and with whom I had dealings. They were the League of Workers Theatres (later the New Theatre League) and the Theatre of Action. It was into these that my time went."

Kazan said he coached and directed other actors, and that he and Art Smith wrote "Dimitroff," about the Bulgarian Commy, which played two or three Sunday night performances before benefit audiences. He also taught at the school for actors and directors run by the League of Workers Theatres, explaining:

"This was unquestionably a Communist-controlled outfit. Its officials were never bonafide theatre people and it is my impression that they had been imported by the party from other fields to regiment the political novices of the theatre. My impression that they were Communists is very strong. The ones I remember—Harry Elion, president; John Bonn, a German refugee; Alice Evans (I am told she later married V. J. Jerome), Ann Howe.

"I want to repeat emphatically that the Communists' attempt to take over the Group Theatre failed. There was some influence and a great deal of talk, the members of the Communist unit consumed a great deal of time at Group meetings, but they never succeeded in controlling the Group Theatre.

"This is because the control of the Group stayed firmly in the hands of three non-Communist directors, Harold Clurman, Lee Strasberg and Cheryl Crawford. In 1937, Clurman became sole director and remained so until the Theatre broke up in 1940.

Blocked Red Maneuver

"In a small way I played a part in blocking the Communist unit's maneuvers to get control. In the winter of 1935-36, I was a member of the actors committee of the Group. This was an advisory committee, but it was the nearest the actors ever came to having any voice in the running of the theatre.

"I was instructed by the Communist unit to demand that the Group be run 'democratically.' This was a characteristic Communist tactic: they were not interested in democracy, they wanted control. They had no chance of controlling the directors, but they thought that if authority went to the actors, they would have a chance to dominate through the usual tricks of behind-the-scene caucuses, block voting and confusion of issues.

"This was the specific issue on which I quit the party. I had enough regimentation, enough of being told what to think and say and do, enough of their habitual violation of the daily practices of democracy to which I was accustomed. The last straw came when I was invited to go through a typical Communist scene of crawling and apologizing and admitting the error of my ways." Kazan said a functionary from Detroit, member of the United Automobile Workers, was brought to New York to give him the works, adding—

"That night I quit them. Since that night I have never had the least thing to do with the party."

Kazan said he also became affiliated with Frontier Films "about 1936."

"The organization," said the affidavit, "consisted of four or five men, of whom I remember Paul Strand, Leo Hurwitz and Ralph Steiner. From long friendship with Steiner, I believe him to be a strong anti-Communist. I do not know the party affiliations of the others. They were trying to make documentary films. They put me on their board but I attended few meetings. I wanted to make a picture. This I did with Ralph Steiner in 1937. It was a two-reel document called 'The People of the Cumberlands'. That was my last active connection with any organization which has since been listed as subversive."

Kazan said that since 1936 he has never joined any Commie Front, although he has received invitations to affiliate with "dozens." His membership in the party, he explained, taught him to recognize and stay away from the fronts. He admitted, however, that he lent the use of his name for several statements because they appeared to support democratic and anti-Fascist causes. Of his defense of "the Hollywood 10," he said it came at a time when many persons in the film industry, with no Communist connections at all, were concerned over the J. Parnell Thomas probe of Hollywood in 1947. He said the original organizations formed to defend Hollywood "certainly did not look to me like front organizations, although later the Communists plainly got control of them."

102G Pix Buy

Continued from page 22

Quality were the four Nasser Bros.' pix that were recently involved in a legal action brought by the American Federation of Musicians. Union had sought an injunction order from bankruptcy referee Benno M. Brink's is Los Angeles restraining the Nassers from releasing the films to video. Brink nixed the request, thus opening the way for peddling the pix to TV without paying the AFM 5% and recording fees. Nassers evidently decided to go ahead with the sale to video without waiting for the expected AFM appeal of Brink's ruling.

FCC's TV Thaw

Continued from page 1

profitable returns, Goldenson commented. He said he preferred to make no predictions on whether this pattern will be followed in the areas where TV is now to be introduced.

Number of distribution execs similarly were only mildly concerned about TV blanketing the nation. They reasoned that the major portion of film rentals are derived from the big cities which, for the most part, will not be affected by lifting of the freeze.

Chichi Outlook on Ballet Outdated, Sez Valois; Pix Problem Not Solved

"The onetime effeminate, chichi attitude towards ballet is all finished," says Dame Ninette de Valois. The founder-director of Sadler's Wells Ballet and its sister-troupe, the Sadler's Wells Theatre Ballet, was in N. Y. with the SWTB troupe for the latter's recent engagement at the Warner Theatre, and sounded off on several important questions relating to the dance.

Despite the success of such pictures as "Red Shoes," "Tales of Hoffmann," "American in Paris," etc., "the problem of ballet in films hasn't been solved," says Mme. de Valois. "Ballet is no good if you take it out of its medium. We're waiting for somebody to have an angle on it, before ballet is transferred successfully and artistically to films."

With the Sadler's Wells Ballet full-length "Swan Lake" and "Sleeping Beauty," and SWTB's "Coppelia," Mme. de Valois has been instrumental in introducing three and four-act, full-evening ballets to America. "The one-act ballet has seen its day," she says. "More and more two and three-act ballets are due. People like the continuity of a whole evening of one ballet.

"We've had 40 years of one-act ballets," she adds; "it will be a good swing back. There is too much packed into a one-acter these days. It's too tense. There's too much dancing, for an audience to absorb it all. A ballet needs more time and leisure to unfold."

Mme. de Valois also doesn't feel it necessary (as do American ballet companies) to continue to do new works constantly, as fresh audience bait. "We don't want that type of patron," she says.

Main cultural interest in dance, she feels, is in the traditional classical ballet, as against more

(Continued on page 69)

Equity Tags 'Victim' As Regular Production, Upping Salary Scale

"The Victim," forthcoming production by Robert Winter-Berger and David Heilweil at the President, N. Y., has been classified by Actors Equity as a regular Broadway operation, rather than stock or off Broadway. That involves a salary increase for the cast, but lowers the rehearsal pay rate.

The show is financed from a $30,000 fund raised by Winter-Berger and Heilweil, with the original intention of making it do for three productions. The initial offering was Helene Fraenkel's "Dark Legend," which opened March 24 and played a week. "The Victim" is the second. Third hasn't been announced and may hinge on the boxoffice fate of the second.

Backers of the three-production setup include Winter-Berger, a former television producer, $12,450; Heilweil, $4,625; the latter's wife, playwright Eva Wolas, $450; Mrs. James Wechsler, wife of the editor of the New York Post and daughter of playwright Helene Fraenkel, $1,000; strawhat producer Lee Falk, $300; theatrical accountant Edward Lutz, $300, and designer William Riva, son-in-law of Marlene Dietrich, $200.

Hurok to Europe on Legit, Ballet Bookings Quickie

Sol Hurok flew to Europe Monday night (14) on a two-week biz trip, involving four deals. In London, the manager is to talk with Emlyn Williams about his U. S. Dickens readings tour next January, and with the Sadler's Wells Theatre Ballet management regarding troupe's return visit to the U. S. in the '53-'54 season. In Paris, Hurok will huddle with Jean-Louis Barrault and the Comedie Francaise about a U. S. tour next season, and in Copenhagen the manager will ogle the Danish Opera Ballet for a possible U. S. tour.

Impresario has been on the go lately, having flown to the Coast last week for confabs with Darryl Zanuck on the Hurok biopic, and then to Montreal for the impending Met Opera visit, which Hurok helped set up.

'Remains' Still 14G Short When Leaving Broadway

"Remains to Be Seen," now touring, still had $14,861.46 of its $88,727.68 production cost and tryout loss still to be earned back when it closed March 22 on Broadway. It subsequently had $3,227.56 preliminary tour expense and a loss of $4,387.68 on its initial touring week in Cleveland, so the production needed $22,476.70 to get into the black as of March 29.

However, that deficit is more than balanced by the show's 40% share of the $125,000 sale of the film rights to Metro.

Need Script OK On 'Tattoo' Pic Sale

Deal for the sale of the film rights to "Rose Tattoo" apparently hinges on approval by the Breen office of a suggested screen treatment written by the play's author, Tennessee Williams. Although the price involved has not been revealed, the prospective purchaser of the property is understood to be Hal Wallis, indie producer releasing through Paramount.

Williams and his agent, Audrey Wood, recently returned from Hollywood after extended confabs with studio execs. The visit also coincided with successful engagements of Cheryl Crawford's production of the play in Los Angeles and San Francisco. Besides drawing favorable reviews, the show did hefty business in both towns.

Prospect of a film adaptation of "Tattoo" was apparently increased by the success of the screen edition of the same author's "Streetcar Named Desire." Fact that the latter required careful handling to get by the Production Code Authority presumably also enhanced "Tattoo" as a picture possibility. However, the censorable aspects of "Tattoo," on both moral and religious grounds, stymied studio purchase of the rights, until it was agreed to make such a deal contingent on Williams' ability to write a treatment acceptable to the Breen office.

Sale of the screen rights would help considerably to recoup the balance of the "Tattoo" original investment and, if the price were large enough, might even put the venture into the black. On the strength of the Coast engagements, the production was about $40,000 in the red when it closed in San Francisco. Approximately $25,000 of that was lost on tour, the show having needed only about $15,000 to get into the clear at the end of its Broadway run. Thus far, $40,000 has been repaid to the backers of the $100,000 venture.

3-GUEST BARN RULE NIXES TRYOUT OF 'AGE'

Three-guest limit on touring packages, which has been adopted as official policy by the strawhat managers for this summer, has already cancelled plans for at least one new-play tryout. Latter is "Be Your Age," comedy by Reginald Denham and Mary Orr, which Alexander H. Cohen had planned to test on a barn tour this summer before producing it on Broadway in the fall.

According to the producer and authors, "Age" could not get a fair test under the new strawhat conditions. It's pointed out that the play requires a cast of 13, of which most are important parts. Under the new policy, only three players could tour with the package, the other 10 having to be resident players at each spot, or be jobbed by the individual barn managements. It was even suggested that the various spots might job the same key actors for the show, but this was nixed by the managers.

Although no other specific cases have been revealed of the cancellation of tryout tours, it has been argued by actor and author agents that the three-guest rule would probably create just such situations.

New L.A. Legiter

Hollywood, April 15.

Attorney Ralph Paonessa heads a corporation which leased the 1,800-seat Forum, longtime nabe filmery which housed the short-lived "My L. A.," and will make it a legit house for local and road attractions. Paul Trebitsch will be general manager.

House is in the geographic center of the city, about five miles from both Hollywood and downtown where most legit activity heretofore centered.

'Candida' Due On B'way in Black

The Olivia de Havilland revival of "Candida," due on Broadway next week after an extended preliminary tour, will probably arrive in town with a small profit. According to the latest accounting, the Thomas Hammond production needed only $1,701.56 to get into the black as of March 29, and it has had two profitable weeks since then.

For the five weeks ended March 29 the operating profit was $3,088.64. That would have put the operation into the clear, but a $3,000 director fee was paid to Herman Shumlin, who was brought in to restage the performance for Broadway. The original director, Norris Houghton, has since gone to work in television, and was unavailable.

According to the accountant's statement, the Shaw estate gets a straight 10% royalty. Houghton's director royalty, indicated as 1%, was discontinued as of March 1. There was no director royalty the next three weeks, but 5%, presumably to Shumlin, was paid for the week ended March 29. The statement indicates that Miss de Havilland gets 10% as star.

Thus far, $12,000 has been repaid on the $36,000 investment. Assets, in addition to the undistributed operating profits, include $9,410 in union bonds and $2,500 deposit for the National, N. Y., where the show opens next Tuesday night (22).

'Fourposter' Texas Tour Deal Snafued; Week At Mich. Fest Seen Likely

Betty Field and Burgess Meredith are about set to play a week at the Ann Arbor Drama Festival in "Fourposter" before taking over the two roles on Broadway. Plans for them to play a four-week tune-up tour of Texas and Louisiana fell through last week. They'll succeed Jessica Tandy and Hume Cronyn in the original edition June 9.

Deal for the Texas-Louisiana tour collapsed when Bob O'Donnell, representing the Interstate Circuit, pulled out 19 of the 32 dates that had been lined up. Interstate had reportedly agreed tentatively to an arrangement with the Texas State Fair organization to handle the tour, but withdrew shortly after O'Donnell returned from a European vacation.

Besides nixing the "Fourposter" tour, Interstate also called off scheduled dates for the Lewis & Young edition of "Cocktail Party" and cancelled the current tour in that territory of Blackstone, the magician. Blowup apparently wipes out, at least for the immediate future, plans for a State Fair-Interstate cooperative deal to acquire the southwest rights to current Broadway shows, produce them locally and tour them in the Texas-Louisiana area. It had been hoped to book La Jolla (Cal.) Playhouse shows over the circuit, also.

Miss Tandy and Cronyn, who leave the Broadway production of "Fourposter" June 7, will take a vacation of several weeks, then tour with the show, opening in late June on the Coast. Miss Field and Meredith will continue in the Broadway original indefinitely.

De Mille Commission

Agnes de Mille, busy choreographing a ballet for the N. Y. City Ballet Co.'s current European tour, has been commissioned by Ballet Theatre to do a work for their '52-'53 season.

Opus, with a Civil War background.

Spring Fever Stirring in Strawhats; Chi Expects New High; East Active

Chicago, April 15.

Outlook for the coming silo season in the Chicago area indicates that the summer strawhatters should reach a new high. At least three additional companies, amateur till now, will definitely turn Equity. The oldest Equity group, Shady Lane Theatre, Marengo, Ill., reopens June 17, but is beaten to the punch by the Tenthouse Players, who will start June 6 in Highland Park, Ill.

Tenthouse producer Herb Rogers is also starting a similar group on the north shore of Milwaukee and will rotate productions from his two tents. Also new will be a group at Rhinelander, Wis., and The Michiana Shores Players at Michigan City, Ind. Latter will also offer a drama school in cooperation with Purdue U.

Of the spots using star systems, Chevy Chase opens June 20 with Robert Q. Lewis in "Charley's Aunt," and North Shore Music Theatre starts June 13 with "Desert Song," with no star announced as yet. Salt Creek Theatre in Hinsdale reopens about mid-June, as does Drury Lane on the far south side. However, both producers have not filled their schedules as yet.

Framingham Barn Bow

Boston, April 15.

Lee Falk and Al Capp, co-producers of the Boston Summer Theatre, located in the New England Mutual Bldg. here, are expanding their activities this sea-

(Continued on page 68)

Percenter Sues Fay For 24G in 'Harvey' Claim

Agent Jack Davies has filed a $24,000 suit against Frank Fay in the N. Y. Supreme Court. Davies claims that coin is due him on the deal that he made for Fay in "Harvey," in which the latter had the lead and a percentage of the production. Papers were served Tuesday night (8), following Fay's appearance on the Texaco Star Theatre as a substitute for Milton Berle.

Davies had been representing Fay for many years in all fields, and had broken with him only recently.

Smith Song Debut In 'Madam' Lead

Kent Smith is set to make his singing debut in the top-featured male lead in "Call Me Madam," succeeding Richard Eastham when the latter relinquishes the role at the end of the show's forthcoming Washington engagement. The part was originated by Paul Lukas, who withdrew a couple of months ago to return to the non-musical stage as male lead in the current "Flight Into Egypt."

Smith was sought to take over the role in "Madam" after Roger Dann, who had been signed for it, was turned down by Actors Equity because he is an alien. Producer Leland Hayward was not informed during negotiations that Dann was an alien, but learned of it through Equity after the contract was signed. He made a personal plea to the union council for a waiver for Dann, but was turned down. Eastham had previously served notice that he intended to withdraw after the show's Washington run.

Already set as "Madam" star after Ethel Merman leaves at the close of the Washington engagement is Elaine Stritch, who is understudy and is currently doubling in a featured part in the "Pal Joey" revival. Russell Nype will exit the singing juvenile role after the Washington stand, with David Daniels replacing. Alan Hewitt quits after three weeks in Washington, with Alexander Clark succeeding as the embassy attache, and Geoffrey Lumb leaves the part of the Secretary of State after the second week in Washington, with Fairfax Berger replacing. Only other principal part change will be Cliff Dunstan, taking over for Henry Lascoe as the conniving foreign diplomat.

Carl Fisher and Leo Freedman, respectively company manager and pressagent of the production, will withdraw at the close of the Broadway run, May 3, with Harry Essex and Bev Kelly succeeding for the Washington stand May 5-13 and the subsequent tour.

KENLEY PREPS 2D PENN BARN SETUP AT YORK

York, Pa., April 15.

John Kenley, operator of summer stock in Lakewood Park, Barnesville, Pa., under banner of Kenley Players, plans a mid-June opening of a second show-shop at York, Pa.

Contracts have been signed to open a 12-week season with a guest star policy at the York Theatre, on Route 30. Theatre is owned and was operated by J. W. Richley, as a vaudeville and film house. Theatre lends itself to conversion to legit with adequate stage.

Kenley was brought into the local picture by Lamar Clark of Lancaster, former boxoffice treasurer at Bucks County Playhouse, Olney, Dennis and most recently Pocono Playhouse. Clark will act as treasurer and general assistant to Kenley. Kenley's Lakewood stand, operated as a family venture, will continue under his supervision, Kenley shuttling between the theatres. Production setup for plays will be individual and bookings will not be ditto for both theatres.

'Darkness,' With Robinson Starred, May Be Staged In London; No Barn Tour

"Darkness at Noon," Sidney Kingsley dramatization of the Arthur Koestler novel which winds up its tour at the end of next week, may be done in England this spring with Edward G. Robinson continuing in the starring role. Previous proposal for such an engagement with Claude Rains, the original star, was dropped in favor of the tour.

It's figured that if the anti-Communist drama, which won the N.Y. Drama Critics Circle award as the best play of last season, were to click in England, it might subsequently be brought back for a limited repeat engagement on Broadway, perhaps next winter or following spring. At any rate, the idea of a return date in New York this spring has been abandoned.

Proposed strawhat tour for the show, with Robinson as star, has also chilled. It's understood that the William Morris agency, which considered packaging it, refused to pay the 10% royalty demanded for the authors and the use of the Playwrights Co. production, costumes and props. Apparently the fact that the show requires a sizable cast and would involve a heavy production, would make such a proposition prohibitive.

Film Version

Minneapolis, April 15.

Here with "Darkness at Noon," Edward G. Robinson told newspapermen that upon conclusion of the present tour, unless he takes it to England, he'll return to Hollywood and try to stir up interest in a film version, with himself as the star. He said he considers the role he's playing the "greatest" he has ever done.

Robinson also says he expects to accept an offer to appear in a series of adventure dramas for TV.

VANCE QUITS AS WING SCHOOL HEAD; SIMON IN

Charles Vance, for the last four years head of the American Theatre Wing's school in N. Y., is resigning because of illness, planning to make his home in California. Louis M. Simon, until recently exec secretary of Actors Equity and before that an exec with USO-Camp Shows, will replace. He has worked with the Wing before.

Vance, who has a bronchial ailment, will leave for the Coast after June 13, when the Wing's summer registration is completed. Former film and legit exec, he'll likely go into TV production in L. A.

Groups Take Play Away from Singles In Concert Biz; Young Talent Kaput

Increasing demand in recent seasons by local concert managers for group attractions, as opposed to single artists, is being highlighted by talent rosters of the big N. Y. bureaus for the '52-'53 season. Columbia Artists Mgt., biggest concert bureau in the U. S., admits that it will have 33% more group attractions next season than this one.

Almost 40% of next season's bookings on Columbia's Community Concerts circuit are ensembles. About 42% of Civic Concerts bookings—Civic is Community's counterpart in the rival National Concert & Artists Corp. set-up—will be groups.

Big-name artists still are magic with local impresarios (and their audiences), but lesser-known talent in the medium-priced fee brackets are being stuffed off. Public demand in recent seasons has been more for groups than individuals, and bureaus are bowing to the trend.

One prominent concert exec states that the reason for groups coming to the fore is three-fold, with (1) the public preferring them to singles, (2) single artists in demand not being able to fill the demand, and (3) ease of routing groups by bus. "We're not subject anymore," he said, "to the expense, or the whims, of railroads, whose rates are now forbidding, and whose schedules aren't sufficient to accommodate our bookings."

He believes that top artists are limiting their engagements each season now, due to being in high tax brackets. This is leaving holes in local concert series, for which lesser names aren't strong enough boxoffice draw. Hence the rash of ensembles to the fore.

What this is doing to the aspiring young artist is rough to contemplate. They're finding it tougher to get dates, and the required recital experience, and therefore have to look around for opportunities elsewhere, in opera (which is slim), in TV, etc.

Imposing Lists

Groups now make up an imposing segment of concert lists. On Columbia Artist Mgt.'s '52-'53 roster are the Gershwin Concert Orchestra (30 people), De Paur's Infantry Chorus (35 voices), Danish

(Continued on page 69)

Olney Barn Pacts Munsell as Mgr.

Warren Munsell, Jr., company manager of "Grass Harp," will be general manager of the Olney (Md.) Summer Theatre this season. He'll spend part of the time on the spot and the balance in New York, except for the final two weeks, during the probable tryout there of "Comin' Through the Rye," his play about Robert Burns. In addition to Munsell, a resident manager will also be employed by co-owners Evelyn Freyman and Kenneth Banghart.

For this season, opening June 6 and continuing 14 weeks, the Olney capacity will be increased slightly to $11,016, as compared to the former approximately $10,500. The house record of $11,250.50 for a regular eight - performance week was set by Maurice Evans in "Devil's Disciple" in 1950. Only other star to top $11,000 for a regular week was Olivia de Havilland with $11,099.50 in "Candida" in 1951. Only others to crack the $10,000 mark for eight performances were Eve Arden, with $10,725 in "Here Today," in 1951; Basil Rathbone, $10,431.50, "The Heiress," 1949; Susan Peters, $10,134, "Barretts of Wimpole Street," 1949; Edward Everett Horton, $10,042, "Present Laughter," 1949; Miss Arden, $10,032. "Here Today," 1950, and Elisabeth Bergner, $10,000.50, "Escape Me Never," 1948.

All-time record for the house was $23,689 set by Tallulah Bankhead for two full weeks of "Private Lives" in 1949. Helen Hayes drew $16,002.50 in 13 performances in "Alice Sit-by-the-Fire" in 1948, and Paulette Goddard grossed $14,181 for a week-and-a-half in "Caesar and Cleopatra" in 1950.

Littler Picks Up Mice Fantasy for London Bow

"Bruno and Sidney," Edward Caulfield's comedy-melodrama fantasy about two mice, has been acquired by Emile Littler for London production this spring. The play was originally produced in New York in the spring of 1949 by New Stages, with Billy Redfield in the leading part.

Carl Cowl represents the author.

La West 'Sextet' For Barns, B'way

Mae West is reportedly about set to tour the strawhats this summer and then appear on Broadway in "Sextet," a play of British authorship. Yarn is said to involve a woman on the eve of her sixth marriage. Alexander Ince owns the script and is arranging the production, with Lee Shubert likely to be financially interested, at least to the extent of guaranteeing the bonds.

If Miss West, who is revising the "Sextet" script, can't get a version that suits her, she may instead do a one-woman show of readings and scenes from plays in which she has appeared, William Morris agency is tentatively offering such a show for a barn tour, to be followed by a Broadway presentation.

Arbitration Ordered In Kennedy-Hover Hassle Over L.A. Legiter Foldo

Hollywood, April 15.

At least one of the suits, counter-suits and charges growing out of H. D. Hover's 11½ week legit operation at Harout's Ivar Theatre here last year will be settled by arbitration. Superior Judge Frank G. Swain denied Hover's request for a ruling that he did not have to arbitrate with actor-director Harold J. Kennedy, as provided in the standard Equity contract.

Hover, who lost around $12,500 in producing three shows at the 376-seat house, had filed suit against Kennedy, manager Harry Engel and theatre owner Eghiche Harout for $150,000, charging misrepresentation in drawing up the contracts, alleging that he had been misinformed as to the revenue obtained by previous producers at the legiter.

This case remains on the calendar, as does Harout's counter-suit for $130,000 charging breach of contract. Theatre owner claims Hover still owes for rent under the original lease and that Harout's restaurant, which adjoins the theatre, suffered a weekly loss of $500 because Hover failed to keep the legiter open in accordance with the terms of the lease.

Theatre was dark from Labor Day to March 25 when it reopened with "Assembly Call," which lasted only two weeks. It is again dark.

6th 'Widow' Revival Oke For Short London Run

London, April 15.

Stoll Theatre management opened Franz Lehar's "The Merry Widow" yesterday (Mon.) for a limited season. The melodies are the main asset of this revival. They triumph over dated humor and inadequate casting. Venture should succeed, however, for its short run.

New version of "Widow" marks the sixth revival of the Lehar musical. Leading roles are played by Margaret Mitchell, Peter Graves, Jerry Verno, Billy Tasker, Linda Lee and Greta Unger.

James D. Shouse, Crosley Broadcasting Corp. board chief, is the new Cincinnati Summer Opera Assn. executive chairman. He replaces **Hulbert Taft,** Times-Star editor and publisher, who resigned after serving in the post since 1944.

Rockefeller Kin Raises Ante in Grand Ballet To $1,025,000 Contrib

Limited partnership agreement of the Grand Ballet de Monte Carlo was changed again last week in N. Y. County Court, when the seventh amended certificate was filed, raising contributions of Margaret de Cuevas to the company from a previous $987,500 to $1,025,000. The extra $37,500 was for coin put into the company since December, 1950. Sum doesn't represent losses, according to company reps, as the troupe, now dancing in Europe, had a good season in 1951, coming out with a loss reportedly "around $25,000."

Mme. de Cuevas, wife of the ballet troupe's owner, Marquis George de Cuevas, and granddaughter of John D. Rockefeller, now owns 91% of the stock as limited partner. Troupe has been having a successful season thus far in '52, having appeared in Scandinavia and Germany. It's due in Paris next month. A deal is cooking for a five-week engagement in June-July in Brazil. End of July the troupe is booked for Switzerland, followed by dates in France and Italy, to carry it through to end of the year.

'Wedding' Profit Now Over 329G

Another dividend of $37,500 is being issued this week by "Member of the Wedding," bringing the total distributed profit on the production to $293,624.42 thus far. That includes the show's share of the $75,000 down payment on the film sale to Stanley Kramer.

As of March 29, the Robert Whitehead production had earned a total net profit of $329,362.21. After the current distribution there are additional assets of $35,737.79, including undistributed profits, cash reserve and bonds. The play, which won the N.Y. Drama Critics Circle award for the 1949-50 season, involved an original investment of $75,000.

The current tour, which started last fall, was to have ended May 3, but has been extended through the weeks of May 5 at the Flatbush, Brooklyn, and May 12 at the Windsor, Bronx, N.Y. The film version will be produced in Hollywood this summer with Miss Waters and Julie Harris repeating their original characterizations. During the shooting, "I Am a Camera," in which Miss Harris is currently starred on Broadway, will lay off.

Harmons Prep Return To Clinton, Conn., Barn

Charlotte Harmon will be resident director this summer at the Clinton (Conn.) Playhouse. The playwright will also be co-producer of the spot again with her husband, Broadway pressagent Lewis Harmon. The pair, who formerly ran the Guilford (Conn.) Playhouse, acquired the larger Clinton stand and switched operations there last summer.

Mary Boylan will again be in charge of the boxoffice at Clinton, with Warwick V. Brown continuing as designer, but a new stage manager will be engaged. No decision has been made as to whether to increase the $2.95 top. The spot opens June 30 for a nine-week season. The only booking set thus far is Milton Lyon's touring "Kiss, Me, Kate," package.

Original 'Crime' Set For Toronto Debut

"Crime Passionale," Jean-Paul Sartre drama produced on Broadway three seasons ago under the title, "Red Gloves," will be presented in Kitty Black's original London version this weekend by the Jupiter Theatre, Inc., at the Museum Theatre, Toronto. The cast will include British film-legit actress Honor Blackman; Donald Harron, who recently toured the U. S. in "Sleep of Prisoners," and Canadian radio commentator Lorne Greene.

American director Edward Ludlum will stage it.

Inside Stuff—Legit

Backers of "One Bright Day," Howard Lindsay-Russel Crouse production of Sigmund Miller's drama which closed last Saturday (12) at the Royale, include humorist Frank Sullivan, $375; general manager Herman Bernstein, $750; company manager Abe Cohen, $750; actor Jackie Cooper, $750; producer David Davidson, $750; company manager Carl Fisher, $750; pressagent Leo Freedman, $750; theatrical printing exec Harold Friedlander, $750; Mrs. Dan Golenpaul, wife of the radio-TV producer, $750; magazine editor Jane Grant, $750; souvenir program agent Al Greenstone, $750; theatre treasurer Willie Harris, $750; stage manager Del Hughes, $750; actress Josephine Hull, $750; actor Boris Karloff, $750; Nedda Harrigan, actress-wife of author-director Joshua Logan, $750; production secretary Ruth Mitchell, $750; Mrs. Paul Osborn, wife of the playwright, $750; actor Robert Ross, $750; RCA vice-president Manie Sacks, $750; agent Gloria Safier, $750; production assistant Selma Tamber, $750; photographer Florence Vandamm, $750; Mary Ellin, Elizabeth Irving and Linda Louise Berlin, daughters of songwriter Irving Berlin, $1,500; screenwriter Charles Brackett, $1,500; producer-theatre owner Anthony B. Farrell, $1,500; Playbill publisher Richard Huber, $1,500; television producer Max Liebman, $1,500; theatre executive Louis A. Lotito, $1,500; television producer Irving Mansfield, $1,500; radio-television producer Henry Morgenthau 3d, $1,500; Elaine Perry, daughter of the late director Antoinette Perry, $1,500; Scandinavian producer Lars Schmidt, $1,500; attorney Morris Schrier, representing Music Corp. of America, $1,500; Luise M. Sillcox, representing the Authors League Fund, $3,000; Mrs. Edward Kook, wife of the lighting technician, $3,000, and theatre owner Howard S. Cullman, $4,500. The venture was capitalized at $75,000, with provision (not exercised) for 20% overcall.

Principal conventions, meetings and shows (with respective dates and expected attendance) that may provide theatre attendance in New York this week and next include Van Zile Tours (11-16; 200), Empire Travel Club (11-18; 200), Hanover Fire Insurance Co. (12-16; 200), Mortgage Bankers of America—Eastern Regional Clinic (14-15; 400), Federation of American Societies for Experimental Biology (14-18; 5,000), Modern Network Synthetis Symposium (15-18; 500), North Atlantic Regional Conference for Agricultural Education (15-18; 50), Van Zile Tours (16-17; 200), American Society for Testing Materials—Committee D-12 (16-18; 100), Girls Clubs of America (17-19; 125), Speech Assn. of the Eastern States (17-19; 300), Peter Tare, Inc. (18-20; 150), Affiliated Clothiers (20-23; 150), Associated Press (21; 3,000), Home Office Life Underwriters Assn. (21-23; 300), State Charities Aid Assn. (21-23; 150), American Wood-Preservers Assn. (21-24; 800), Society of Automotive Engineers—National Aeronautic Meeting (21-24; 250), American Inst. of Steel Construction—Engineering Conference (21-25; 300), Knitting & Allied Crafts Exposition (21-25; 6,000), National Knitted Outerwear Assn. (22-23; 500), American Newspaper Publishers Assn. (22-24; 800), Underwear Inst. (23-24; 150), Society for Advancement of Management—Time Study Conference (24-25; 500), Baltimore Motor Coach (25-27; 50), W. Phila. Realty Board (25-27; 200) and International Stewards & Caterers Assn. (26-27; 200).

Rita Allen, associated with Saint Subber in the production of "Grass Harp," current at the Martin Beck, N. Y., is understood to have brought in $50,000 of the show's $100,000 bankroll, but to have disposed of considerable of her end to friends. According to the partnership agreement, Mrs. Allen is listed as having a $5,000 slice of the venture, while her husband, Wall Street broker Charles Allen, Jr., is down for $10,000, and Mrs. Allen's partner, Archie Thompson, is listed as having a $4,000 interest. Among the other listed backers are former producer Donald Blackwell, $2,000; theatre owner Howard S. Cullman and several of the so-called "Cullman group," $2,000 each; theatre exec Louis A. Lotito, $2,000; former producer Raymond W. Curtis, $2,000; attorney Morris M. Schrier, representing Music Corp. of America, $1,000; Elaine Perry, daughter of the late director Antoinette Perry, $1,000; actor James B. O'Rear, $500; photographer Richard Avedon, $500 and producer Tad Adoue, $500. Subber is sole general partner.

Backers of "The Chase," Jose Ferrer's production (in association with Milton Baron) of the Horton Foote melodrama which premiered last night (Tues.) at the Playhouse, N.Y., include Ferrer, $5,000; Baron, $1,250; Edwin M. Reiskind, Ferrer's attorney, $3,750; theatre treasurer Harry Goldhart, $625; actor Albert Whitley, $625; actress Binnie Barnes, $2,500; talent agent Kurt Frings, $1,250; playwright Edmund Trzcinski, $625; actress Patricia Wheel, $312.50; actor Hume Cronyn, $312.50; actor John Emery, $625; James S. Stroock, of Brooks Costume Co., $1,250; Mrs. Lawrence Weiner, wife of the ad agency exec; former publisher George Backer, $1,250, and theatre treasurer William Harris, $1,250. Ferrer is the sole general partner of the venture, which is capitalized at $62,500, with no provision for overcall.

Western Union strike is proving a headache to legit managements, much of whose business is carried on by wire. One of the mild complications of the situation is that reports from company managers of touring shows are delayed several days in reaching producers' offices in New York. Practice with most managements is to wire nightly the figure for each performance's receipts, but such reports are now being sent by mail. In some cases the Saturday night take and the week's total reach the homeoffice by Monday morning. But where the show is in the west, or the company manager doesn't get a chance to get the note into the mail until Sunday, the figure isn't available until Tuesday or even later.

Although the national company of "South Pacific" doesn't open its four-week stand at Pitt's Nixon Theatre until next Monday (21), the house was virtually three-quarters gone for the entire run by last weekend. Theatre is scaled to give musical around $194,000 for the stay, and mail orders and window sale had already accounted for close to $130,000 on Saturday (12). Unestimated amount of mail applicants got their money back, particularly those after cheaper seats, since they were the first to go, but even so, the Nixon looks to be clean, or very close to it, when the curtain goes up on the first performance. This is the first time in Pitt's legit history that any attraction has ever been booked in for four weeks.

Edwin Justus Mayer, author of "I Am Laughing," which was presented by Margo Jones at her Dallas '52 Theatre March 31, calls opus a completely new play, and not a revival of his work of the same name which was presented in Pasadena in 1935, as VARIETY stated last week. Mayer claims the present play is a tragedy, while the other was a farce; that it has a new set of characters and different situations. Only thing old, he states, is use of the title from a French story referred to briefly in the script. "Laughing" is in its final stanza of a three-week run in Dallas, and will be put into the end-season repertory setup of Theatre '52. Miriam Howell is agenting.

Backers of "Salt of the Earth," drama about the Mormons which George Nichols 3d recently tried out with Theresa Wright and Kent Smith as co-stars, included designer Samuel Leve, $500; Andrew Geoly, of Eaves Costume Co., $1,000, and the producer himself, $39,500. The venture was financed at $50,000, with provision for 20% overcall. After a half-week in New Haven and a week in Boston, "Salt of the Earth" was closed for "revision."

Holy Week, Weather Take Chi Toll; 'Remains' $10,000, 'Dolls' $54,500

Chicago, April 15.

Chicago suffered the usual Holy Week blight, while a Saturday (12) downpour ruined matinee trade and window sales.

Week of May 5 will find Joan Bennett and Zachary Scott switching places with Rosalind Russell and Dennis Price in "Bell, Book and Candle." "Two on the Aisle" comes in May 6 at the Great Northern and on May 11 "Bagels and Yox" settles down at the Blackstone. Strangely enough, at the tail end of the season, Windy City will house more attractions than any other time.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (7th week) ($4.80; 1,500). Riding out the Lenten season with $13,500.

"Guys and Dolls," Shubert (7th week) ($6; 2,100). Musical luring them in despite all the seasonal problems with lush $54,500.

"Moon Is Blue," Harris (50th week) ($4.80; 1,000). Pumping toward the anniversary mark with light $10,300.

"Remains to Be Seen," Erlanger (1st week) ($3.80; 1,334). Slim $10,000 for first week.

'Affairs' $9,000, 'Aisle' $14,300, Hub

Boston, April 15.

"The Cocktail Party," which opened at the Colonial Monday (14), is the lone newcomer this stanza. "Affairs of State" winds a six-week stand at the Plymouth Saturday (19) and "Two on the Aisle" concludes a five-week run the same night.

Openers next Monday (21) are "Gentlemen Prefer Blondes," for an indefinite run at the Shubert, and "For Crying Out Loud," in for a single week at the Wilbur.

Estimates for Last Week

"Affairs of State," Plymouth (5th wk) (1,200; $3.60). Bopped by Holy Week, winding with near $9,000. Final week current.

"Billy Budd," Brattle (1st wk) (454; $1.20-$3.) Not bad at $2,700.

"To Be Continued," Wilbur (1st wk) (1,200; $3.60. Only so-so $6,000 on seven shows.

"Two on the Aisle," Shubert (4th wk) (1,700; $4.80-$6). Off to $14,300. Final week current.

Shows in Rehearsal

Keys: P (Play), M (Musical)

"For Crying Out Loud" (P)—Michael Midas, prod.; Edgar McGregor, dir.

"Male Animal" (P)—N.Y.C. Theatre Co., prod.; Michael Gordon, dir.; Elliott Nugent, Martha Scott, stars.

"Much Ado About Nothing" (P)—Luther Greene, prod.; Robert Atkins, dir.; Claire Luce, Anthony Eustral, Melville Cooper, stars.

"New Faces" (M)—Leonard Sillman, prod.; John Murray Anderson, dir.

"Shuffle Along" (M)—Irving Gaumont, prod.; Jack McGowan, dir.

"The Victim" (P)—David Heilweil, Robert Winter-Berger, prod.; Peter Frye, dir.

Stock Bills

(April 14-27)

"Happy Medium" (tryout)—Playhouse, Albany (15-20).

"I Am Laughing"—Theatre '52, Dallas (14-19).

"Kiss Me, Kate"—Paper Mill Playhouse, Millburn, N. J. (14-27).

"On Approval" (Arthur Treacher)—Arena Theatre, Memphis (15-20).

"O Mistress Mine" (Ruth Chatterton)—Empress Playhouse, St. Louis (15-20).

"Petrified Forest" (Franchot Tone)—Bermudiana Theatre, Hamilton, Bermuda (14-19).

'John' 11G, St. Louis

St. Louis, April 15.

"John Loves Mary," with Joanne Dru and John Ireland, wound up a one-week frame at the Empress Sunday (13) with $11,000 for eight performances at a $2 top.

Ruth Chatterton in "O Mistress Mine" tees off a single frame at the Empress tonight (Tues.). The American, dark for four weeks, relighted Saturday (12) with Blackstone and his magic for an eight-day, 11-performance stand. House is scaled to $2.44 for the piece.

'Cocktail' $17,400, D.C.

Washington, April 15.

Second and last week of "The Cocktail Party" at the Gayety grossed $17,400. House is dark this week.

It reopens next Monday (21) with a week of "The Male Animal" which the N. Y. City Center is reviving. Katharine Cornell in "The Constant Wife" follows.

'ROBERTS' SAILING HIGH WITH $21,600 IN SPLIT

Des Moines, April 15.

Despite disastrous floods in much of the territory it was playing last week, the touring "Mister Roberts" mopped up a gross of over $21,600 for eight performances in five stands. Leland Hayward production is not yet on dry land, however, as it remains in high-water area this week with dates in Waterloo, Cedar Rapids, Davenport and Burlington.

Thomas Heggen-Joshua Logan hit, with Tod Andrews as star, started last week with $2,000 for a one-nighter Sunday (6) at the Music Hall, Kansas City. It had drawn $7,700 in three performances at the same house the previous week. Next, the show got $6,600 in two times Monday-Tuesday (7-8) at the Stuart, Lincoln, Neb.; added $3,800 for a one-nighter Wednesday (9) at the Coliseum, Sioux Falls, S. D.; $2,700 for another one-nighter Thursday (10) at the Orpheum, Sioux City, and finaled with $6,500 for a repeat two evenings and a matinee Saturday (12) at the KRNT Theatre, Des Moines.

Current Road Shows

(April 13-26)

"Affairs of State" (June Havoc)—Plymouth, Boston (14-19); Majesty's, Montreal (21-26).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (14-26).

"Candida" (Olivia de Havilland) (tryout) Majesty's, Montreal (14-19).

"Cocktail Party" (Dennis King, Estelle Winwood, Neva Patterson)—Colonial, Boston (14-26).

"Constant Wife" Katharine Cornell)—Forrest, Phila. (14-26).

"Darkness at Noon" (Edward G. Robinson)—Davidson, Milwaukee (15-19); Cox, Cincinnati (21-26).

"For Crying Out Loud"—Wilbur, Boston (21-26).

"Gentlemen Prefer Blondes" (Carol Channing) — Erlanger, Phila. (14-19); Shubert, Boston (21-26).

"Guys and Dolls"—Shubert, Chicago (14-26).

"Happy Time" — Geary, San Francisco (14-19).

"Hook 'n' Ladder" (tryout)—Locust, Phila (14-26). (Reviewed in VARIETY this week).

"Member of the Wedding" (Ethel Waters)—Rajah, Reading (14); Lyric, Allentown, Pa. (15-16); Community, Hershey (17-19); Court Square, Springfield, Mass. (21-23); Horace Bushnell Aud., Hartford (24-26).

"Mister Roberts" (Tod Andrews)—Paramount, Waterloo, Ia. (14); Iowa, Cedar Rapids (15-16); Orpheum, Davenport (17-18); Memorial Aud., Burlington, Ia. (19); American, St. Louis (20-26).

"Moon is Blue" (2d Co.)—Harris, Chicago (14-26).

"Moon is Blue" (3d Co.)—Robinson Aud., Little Rock (14); Aud., Memphis (15-16); City Aud., Jackson, Miss. (17); Aud., New Orleans (18-25); Paramount, Baton Rouge (25-26).

"Of Thee I Sing" (tryout) (Jack Carson, Paul Hartman)—Shubert, Phila. (14-26) (Reviewed in VARIETY, April 9, '52).

"Remains to Be Seen"—Erlanger, Chicago (14-26).

"Shuffle Along" (tryout)—Shubert, N. H. (23-26).

"South Pacific" (Janet Blair, Webb Tilton)—Taft Aud., Cincinnati (14-19); Nixon, Pittsburgh (21-26).

"To Be Continued" (tryout)—Wilbur, Boston (14-19). (Reviewed in VARIETY this week).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Shubert, Boston (14-19); Cass, Detroit (21-26).

Equity Show

(April 14-27)

"The Rehearsal"—Lenox Hill Playhouse, N. Y. (23-27).

'Darkness' Dim $10,400 In Twin Cities Stand

Minneapolis, April 15.

Combination of Holy Week, Passover and opposition of Shipstad-Johnson "Ice Follies," Sportsman's Show and Minneapolis Lakers basketball championship playoff finals, was too much for "Darkness at Noon," starring E. G. Robinson. Traveling from Seattle, and idle Sunday and Monday, show had only a five-day and seven-performance stanza in Twin Cities and grossed a light $10,400.

A St. Paul one-night stand in the 3,500-seat Auditorium at $3.60 top accounted for only $1,250. Four nights, including Good Friday, and two matinees in the 1,900-seat Lyceum here at the same scale, added $9,150. Bad weather also was a handicap. Show remained over for an additional night, Sunday (13) here.

'Blondes' $40,700, 'Chase' 7G, Philly

Philadelphia, April 15.

Defying the traditional Holy Week slough, "Gentlemen Prefer Blondes" broke fast at the Erlanger and kited into sell-out business for remainder of the week. Town is hungry for musical fare and revival is certain to go clean all of its second week. Critical reception was strong, all praising remarkable fine shape in which musical has been maintained after two years in New York and one season on road. "The Chase," town's only other footlight attraction, slowed down to a walk in second session at Locust.

Stage season here got a fresh spurt with three openings last night (14). "Of Thee I Sing" relighted the Shubert; Katherine Cornell revival of "The Constant Wife" opened at the Forrest, and the Locust got a new comedy, "Hook 'N Ladder."

Estimates for Last Week

"Gentlemen Prefer Blondes," Erlanger (1st wk) (1,880; $5.20)—Carol Channing starrer clocked right from getaway. Heavy advance, plus reviews and strong word-of-mouth, added up to smash $40,700.

"The Chase," Locust (2d wk) (1,580; $3.90)—Holidays boffed straight dramatic offering, along with fact that show was being rewritten and recast. Slow $7,000.

3d 'Moon' Co. Fair $11,900 For Six in Three Stands

Oklahoma City, April 15.

Third company of "Moon Is Blue" put together a fair gross of $11,900 for six performances in three stands last week. String started with a gate of $4,000 for two performances Monday-Tuesday (7-8) at the Forum, Wichita; added $3,600 in two showings Wednesday-Thursday (9-10) at the Convention Hall, Tulsa, and wound up with $4,300 in two more Friday-Saturday (11-12) at the Home Theatre here.

Troupe is splitting this week between Little Rock, Memphis, Jackson, Miss., and New Orleans.

'Wedding' Poor $10,000 In Richmond-Norfolk Split

Norfolk, April 15.

Ethel Waters in "Member of the Wedding" got the Holy Week box-office blues in an eight-performance split between Richmond and here last week. The Carson McCullers drama grossed only $10,000 for the stanza.

For the first five showings Monday-through-Thursday (7-10) at the WRVA Theatre, Richmond, the show got $6,000, and the final three performances Friday-Saturday (11-12) at the Center here. Robert Whitehead production is splitting the current week between Reading, Allentown and Hershey, Pa.

'Candida' 16½G, Toronto

Toronto, April 15.

Despite Holy Week, Olivia de Havilland in "Candida" did a big $16,500 at $3.50, with tax, at the Royal Alexandra here.

With Herman Shumlin up from New York and calling daily noon rehearsals (replacing Norris Houghton), on order of producer Thomas Hammond, troupe goes into His Majesty's, Montreal (current week) and then into the National, New York, next Tuesday (22).

Holy Week Trade Spotty on B'way; Big Weekend Offsets Early Slump; 'S.P.' $41,300, 'Jamie' $33,300, 'Egypt' 9G

Business was very spotty on Broadway last week, with the overall volume almost exactly the same as the week before. Holy Week and Passover appeared to have little effect on the pattern of attendance. Receipts were up Monday and Tuesday nights (7-8) over the previous stanza, but trade sagged badly Wednesday and Thursday (9-10), and then made a strong recovery Friday night and at both performances Saturday (11-12).

The total gross for all 26 shows last week was $631,000, or 70% of capacity. Week before last the total for all 26 shows was $663,000, or 70% of capacity, a drop of 9% from the preceding week.

A year ago last week the total for all 23 shows was $598,700, or 78% of capacity, a drop of 2% from the week before.

Of the recent entries, "Brass Ring" was generally panned and flopped out Saturday (12) after four performances. "Grass Harp" just about held its own, but "Flight Into Egypt" and "Three Wishes for Jamie" sagged without the help of theatre parties. "Don Juan in Hell" got approximate capacity again. "One Bright Day" called it quits last week and the Olivier-Leigh "Cleopatra" revivals wound up a 16-week engagement.

This week brings the openings of "The Chase" and the fortnight engagement of the "Four Saints in Three Acts" revival. No closings have been announced, but several are possible. Business is due for a sharp boost this week, but will probably relapse next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera),

*Other parenthetic designations refer, respectively, to "top price; (*indicates using two-for-ones) number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.*

"Brass Ring," Lyceum (1st wk) (D-$4.80; 995; $22,845). Opened Thursday night (10) to two favorable notices (Hawkins, World-Telegram & Sun; Kerr, Herald Tribune) and six pans (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Pollock, Compass; Watts, Post); closed Saturday night (12) after four performances, grossing around $3,000; production lost an estimated $45,000.

"Call Me Madam," Imperial (78th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Nearly $42,600 (previous week, $41,000); closes May 3 to tour.

"Cleopatras," Ziegfeld (17th wk) (D-$7.20; 1,628; $59,536) (Lawrence Olivier, Vivien Leigh). Shaw-Shakespeare repertory finaled at over $56,100 (previous week, $53,400); closed Saturday night (12) after 133 performances; engagement lost an estimated $25,000, including operation and amortizing transportation of production and company from London and back.

"Don Juan in Hell," Plymouth (2d wk) (CD-$4.80; 1,063; $31,000) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Almost $30,700 (previous week, $30,800); limited engagement due to end May 24.

"Flight Into Egypt," Music Box (4th wk) (D-$4.80; 1,012; $27,000). Under $9,000 (previous week, $16,100).

"Fourposter," Barrymore (25th wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Bettered $20,400 (previous week, $20,600); Betty Field and Burgess Meredith take over June 9 as stars.

"Gigi," Fulton (21st wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Topped $14,400 (previous week, $14,100); slated to close May 31, but will probably reopen in September.

"Golden Boy," ANTA Playhouse (5th wk) (D-$4.80; 925; $23,000) (John Garfield, Lee J. Cobb). Nearly $8,500 (previous week, $12,000).

"Grass Harp," Beck (2d wk) (D-$4.80; 1,214; $28,000). Almost $11,500 (previous week, $11,700).

"Guys and Dolls," (46th St. (73d wk) (MC-$6.60; 1,319; $43,904). Inevitable $44,400 again.

"I Am a Camera," Empire (20th wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Approached $17,900 (previous week, $15,000).

"Jane," Coronet (11th wk) (C-$4.80-$5.40*; 1,027; $31,000) (Edna Best, Basil Rathbone). About $7,700 (previous week, $7,800); using twofers.

"King and I," St. James (55th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Had a clean statement again; over $51,700.

"Moon Is Blue," Miller (58th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Exactly $15,000 (previous week, $15,300).

"Mrs. McThing," Morosco (8th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). With two performances cancelled because of the star's illness, the gross was $16,900 got six performances (previous week, $22,000 for regular eight times).

"One Bright Day," Royale (4th wk) (D-$4.80; 1,035; $27,000). Under $5,000 (previous week, $11,400); closed Saturday night (12) after 29 performances, at a loss of about $65,000.

"Paint Your Wagon," Shubert (22d wk) (MC-$7.20; 1,361; $46,000) (James Barton). Nearly $30,300 (previous week, $28,500).

"Pal Joey," Broadhurst (15th wk) (MC-$6.60; 1,160; $39,602). Over $40,000 again.

"Paris '90," Booth (6th wk) (MC-$4.80; 900; $20,235) (Cornelia Otis Skinner). Almost $8,600 (previous week, $8,400); moves next week to the Golden.

"Point of No Return," Alvin (18th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $35,100 (previous week, $35,100).

"Shrike," Cort (13th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). Almost $20,400 (previous week, $20,000).

"South Pacific," Majestic (156th wk) (MD-$6; 1,659; $50,186) (Martha Wright, George Britton). Almost $41,300 (previous week, $40,000).

"Stalag 17," 48th St. (49th wk) (C-$4.80; 912; $21,547). Down to $11,200 (previous week, $12,400).

"Top Banana," Winter Garden (24th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Topped $38,400 (previous week, $34,400).

"Three Wishes for Jamie," Hellinger (4th wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Over $33,300 (previous week, $41,100).

"Venus Observed," Century (9th wk) (CD-$4.80-$6; 1,645; $45,000) (Rex Harrison, Lilli Palmer). Nearly $17,900 (previous week, $21,600); advertising "last weeks."

OPENING THIS WEEK

"Chase," Playhouse (D-$4.80; 999; $19,000) (John Hodiak, Kim Hunter). Jose Ferrer, in association with Milton Baron, production of play by Horton Foote, staged by Ferrer; capitalized at $62,500, production cost about $40,000 (excluding $15,000 tryout loss and $14,000 in bonds and deposits) and can break even at around $16,000 gross; tryout reviewed in VARIETY, April 2, '52; opened last night (Tues.).

"Four Saints in Three Acts," Broadway (O-$3.60; 1,900; $33,000). ANTA Play Series revival of the opera, with music by Virgil Thomson, libretto by Gertrude Stein; production cost about $32,000 (including two weeks' operation); engagement limited to two weeks; opens tonight (Wed.).

'SING' TUNEFUL $30,700 IN FULL NEW HAVEN WK.

New Haven, April 5.

"Of Thee I Sing" revival at the Shubert last week successfully battled a Holy Week letdown, coming through with an encouraging gross. Eight performances at $5.40 top (7-12) pulled an estimated $30,700.

Numerous minor changes took place in the production during its tryout week here, and show left town with major script changes and dance restaging for its Philly stand this week. Also, a cast change is under consideration.

This week has the premiere of "For Crying Out Loud" (17-19), and next week gets the baptism of "Shuffle Along" for four days (23-26).

'Pacific' Capacity $59,113 In Week at Cincinnati

Cincinnati, April 15.

A capacity $59,113 was racked up by "South Pacific," with Janet Blair and Webb Tilton, in the 2,500-seat Taft Theatre on eight performances at $4.92 last week.

Advance sellout for this week's windup of the fortnight engagement was announced Saturday (12).

LELAND HAYWARD *Presents*

MISTER ROBERTS

Greatest Dramatic grosser in legit History

in 5th YEAR and STILL BREAKING RECORDS

'ROBERTS' $275,134 FOR 8 RECORD BREAKING WEEKS
San Francisco

'ROBERTS' BEATS BLIZZARDS SENSATIONAL $52,430 IN DES MOINES-OMAHA SPLIT

'ROBERTS' SMASH $202,267 6 WEEK L.A. RECORD
Los Angeles

'ROBERTS' SOCKO $5,270.50 RECORD FOR 1 PERF.
Shrevesport

'ROBERTS' SMASH $38,391 FOR K. C. REPEAT
Kansas City

'ROBERTS' TERRIF $38,479 RECORD BREAKING REPEAT
Minneapolis

'ROBERTS' SOCKEROO $7,162 FOR 1 PERF.
Berkeley

'ROBERTS' 3RD REPEAT LUSTY $22,887
Detroit

'ROBERTS' SRO $10,555 TOPS OWN 2 PERFS. RECORD SET LAST YEAR
Houston

NOW BOOKING TOUR

ROBERTS

$4,504,080 on B'way—$9,671,049 in the U.S.

by THOMAS HEGGEN and JOSHUA LOGAN. Directed by MR. LOGAN. Settings by JO MIELZINER.

'ROBERTS' BEATS OWN RECORD; TERRIF $10,225 FOR 2 PERF. REPEAT
Dallas

'ROBERTS' RETURNS FOR 6 HOT WKS. AFTER RECORD-BREAKING 54 WEEK RUN
Chicago

'ROBERTS' COLOSSAL $40,515 REPEAT RECORD WEEK
Pittsburgh

'ROBERTS' SMASH $46,729 IN DENVER-SALT LAKE SPLIT

the WONDER PLAY of all time!

3 years on Broadway!! 54 weeks plus a 6-week return engagement in Chicago! 26 weeks in Boston! Return engagements almost everywhere coast-to-coast breaking house records set on previous engagements.

Leland Hayward will send the Thomas Heggen-Joshua Logan comedy on another tour in September, 1952, playing theatres, halls, schools—wherever there is a large enough stage.

For information and bookings write to
LELAND HAYWARD, 655 Madison Avenue, New York 21, N. Y.

for 1952-1953 SEASON

Plays Out of Town

Hook 'N Ladder

Wilmington, Del., April 10.

Al Moritz production of farce-comedy in three acts by Charles Horner and Henry Miles. Features Vicki Cummings. Directed by Moritz. Setting and lighting, Eldon Elder; costumes, Jerry Boxhorn. At Playhouse, Wilmington, April 10, '52; $3.60 top.

Sam Ross	Judson Pratt
Christine Rapp	Vicki Cummings
Ulysses	Guy Raymond
Caspar Armbruster	Harry Sothern
Steve Barton	Allen Nourse
Mr. Deaton	Humphrey Davis
Mayor Tiddle	Leland Stanford Harris
Doc Cornwall	Charles G. Martin
Gail Carter	Loretta Price
Mr. Gilkens	Charles Bang
George Casey	Walter Klavun
J. B. Carpentor	Maurice Fitzgerald

Charles Horner and Henry Miles, two of Arthur Godfrey's gag writers, are responsible for this concoction, which bears only a slight resemblance to a play. It's gagged up to the hilt, and while there are some really funny lines and situations, the net result is far from happy. A brief career seems in prospect for this one.

A slow first act doesn't help matters. Things pick up in the second stanza, and there is a whirlwind finish in the best radio and TV tradition. At times the script resembles a series of vaudeville skits held together by a thread of plot.

The action centers around the efforts of a trio of salesmen—two men and a girl—to peddle a fire engine to a town. It seems the usual procedure is to grease the palms of the town leaders to accelerate a sale. Egged on by a reform-type girl newpaper reporter, they decide to break tradition and eliminate the graft angle. A rival fire engine salesman appears on the scene and things get confused until a fire breaks out, enabling the trio of heroes to demonstrate the superiority of their engine—and the deal is closed.

Town is inhabited by the oddest set of characters this side of the booby hatch.

Vicki Cummings is featured as the femme helping to push the sale and turns in a good job. Her attempt to make a veterinarian, whose first love is animals, provides one of the show's comedy moments.

Also in there pitching are Allen Nourse and Judson Pratt, as her companion city slickers. Nourse in particular does everything but turn handsprings to keep the show rolling.

The only other feminine role is the newspaper gal, played by pert Loretta Price. Walter Klavun, as the rival salesman, and Maurice Fitzgerald, as a sales manager, play it straight, but the other roles are built strictly for laughs.

Guy Raymond, a jack-of-all-trades; Leland Stanford Harris, an alcoholic mayor; Harry Sothern, a Milquetoast town clerk; Humphrey Davis, a comedy big-shot, and Charles G. Martin, the horse doctor, dress up their characters with broad hokum to get laughs.

Eldon Elder's single hotel room setting is in the Gay '90's mood, although the dialog is strictly topical, with references to Truman, the Kefauver committee and the like. Al Moritz, the producer and also on the Godfrey staff, directed with emphasis on speed, but he can't overcome the amateurish aspects of the show. *Klep.*

ANTA - Monterey Drama FESTIVAL
Sponsored by ANTA & Northern California Theatre Council
APRIL 20-27

APRIL 20—Special performances by Monterey Peninsula Little Theatres
APRIL 21—8:00—Hillbarn Theatre, San Mateo, OEDIPUS REX
APRIL 22 — 2:00 — Discussion, SHAKESPEARE, panel of experts
3:00—The World Theatre—Discussion of Japanese, Middle Eastern, Indian stages
8:30—San Jose State College, NIGHTS OF WRATH
(American premiere of Salacrou's play)
APRIL 23—2:00—Costume demonstration, San Jose State College and Stanford University
4:00—Barn Theatre of Porterville, WIZARD OF OZ
8:30—Barn Theatre of Porterville, YEARS AGO
APRIL 24—1:00—Scenic design, discussion by panel of experts
2:30—Playwrights and modern drama, discussion led by Martin Flavin, Dr. Hubert Heffner, others.
4:00—San Francisco Children's Theatre, FLIPPERTY GIBBET
8:30—Interplayers of San Francisco, YES IS FOR A VERY YOUNG MAN
APRIL 25—2:00—Address by representatives of ANTA from New York, Clarence Derwent, Christian Westphalen
3:00—Art of Acting and Staging, demonstration led by Rolta, Peters
8:00—Wharf Theatre of Monterey, THE RESPECTFUL PROSTITUTE
APRIL 26—2:00—The educational theatre, discussion led by Norman Philbrick and officers of the American Educational Theatre Association
3:00—Critics Meet the Public, discussion by 5 drama editors of the top San Francisco Bay area newspapers.
8:30—Reno (Nevada) Little Theatre, MACBETH
APRIL 27—2:00—Address by representative of the Academy of Motion Picture Arts and Sciences, Hollywood.
3:00—San Francisco Center for the Blind, FUMED OAK
4:30—Theatre Council program
8:30—Special performances, Monterey Peninsula Little Theatres
For Info: Wharf Players, Fisherman's Wharf
MONTEREY, CALIF.

To Be Continued

Boston, April 8.

Guthrie McClintic production of drama in three acts (four scenes) by William Marchant. Directed by McClintic. Sets by Donald Oenslager; costumes by Motley. At Wilbur, Boston, April 8, '52.

Claude Franklin	Neil Hamilton
Annie	Mary Gildea
Dolly	Dorothy Stickney
Silvie Martineau	Luella Gear
Ted Pocock	John Drew Devereaux
Young Woman	Grace Kelly
Older Woman	Jean Dixon

It seems clear that "To Be Continued" won't be continued very long once it hits Broadway, but it is to be regretted just the same. The play has a good deal to recommend it, including some pretty bright dialog, some amusing situations and some good theatre.

As the title suggests, the play offers a triangular domestic situation that has no solution in the story of a middle-aged man torn between his wife and his mistress. The play opens with the revelation that a well-to-do New York jeweler has been spending four days a week with his mistress in the city, the weekends with his wife in the country, for no less than 26 years.

The mistress, fearing that late middle age will alienate her lover, and prodded on by her friend, who has infact only just been deserted by her own, sets up a stratagem to force his wife to divorce him. This stratagem works all right, but it brings the two contending women together. In the final climactic scene the status returns to its opening quo, with nothing settled but an open working arrangement.

Where the author goes wrong in this is that he never quite makes it all credible enough. Curiously enough, though his play is not sufficiently truthful to stand on its own, he is here presented with a cast that is at least 50% miscast, which contributes even more to the lack of authority.

This is not to say the cast isn't up to it; on the contrary, save for the usual opening-night mishaps here and there, the cast is exceptionally competent. Dorothy Stickney looks, speaks and moves well, but she is actually not the type at all. Neil Hamilton, too, never looked better or acted with more skill, but seems far too young for the role. Luella Gear, who has the brightest lines and makes the most of them, is more in the vein, while Jean Dixon, a splendid actress, is almost entirely right for the role of the wife. Grace Kelly, niece of the playwright, scores in a brief role with a lot of real style and emotional force to make her a young actress to watch, and Mary Gildea does well as the maid. John Drew Devereaux's walk-on is so brief, meanwhile, he has no chance to make much of an impression save a pleasant one.

The major fault remains, however, the play's basically unfulfilled quality. As it stands, it is a little talky, a little uneven in pace and a little slow in getting started, all things than can be fixed on the road. It remains to be seen if the playwright can strengthen his third act by coming to a more acceptable and more convincing conclusion. If he can, it is possible this might hit for a moderate run, but whether it does or not it reveals in William Marchant, whose first Broadway play this is, a very decided flair for the theatre. Donald Oenslarger's set seems a little too pastell for the characters, and Guthrie McClintic's direction, though inventive, might be a little more forceful, as indeed might the whole show. *Elie.*

Legit Followup

Remains to Be Seen
(ERLANGER, CHI)

Chicago hasn't had a real gusty farce in several years, and this comedy fills the slot in good fashion. Although there's a gap here and there, especially in the first act, scenes begin to move at a faster pace and finally take on aspects of an Olsen & Johnson revue in the third act.

Within all the hubbub, however, there's a thread of a mystery that manages to sustain the viewers' curiosity throughout.

Janis Paige has certainly emerged from the film starlet and nitery singer stage which threatened to swamp her into mediocrity, and gives a hilarious, warming performance as the band singer who doesn't want to become an heiress.

Jackie Cooper, who co-stars as the building manager, is a budding musician who impresses as the protector of the chanteuse. Former pic star conveys the enthusiasm and naivete for the role in excellent shape.

James Rennie, as the conservative attorney who gets hep, gets some laughs. Warner Anderson is adequate as the doctor. Karl Lucas, as the patrolman who has a high interest in reading books of the wrong sort, provides a series of ridiculous situations. Paul Lipson, as the detective, is an amusing example of the Gotham literary official. *Zabe.*

Play on B'way

The Brass Ring

Donald Wolin (in association with Donald Flamm) production of drama in two acts by Irving Elman. Features Sidney Blackmer, Carol Goodner, Douglas Watson, Bethel Leslie, Conrad Janis, Patricia Benoit. Directed by Stanley Gould; scenery, costumes, lighting, Elfi von Kantzow; incidental music, John Barrows. At Lyceum, N. Y., April 10, '52; $4.80 top ($6 opening).

George Westman	Sidney Blackmer
Margaret Westman	Carol Goodner
Herbert Westman	Douglas Watson
George's Father	Paul Ford
George's Mother	Margaretta Warwick
Joan Westman	Bethel Leslie
Conductor	Joseph Leberman
Rosemary Adams	Patricia Benoit
Charlie Butlor	Conrad Janis
Spence	Fred Irving Lewis
Cora Potter	Helene Dumas

One amusing character and several agreeable actors are about all there is to "The Brass Ring." This earnest but inept elaboration of the obvious, written by Irving Elman and produced by Donald Wolin, in association with Donald Flamm, offers no free merry-go-round ride for Broadway and would take considerable invigoration for the screen. It's doubtful stock or little theatre material, partly because of its multiple-scene aspect.

The play itself is a sophomoric melange of sentimentality and satire, taking a hodgepodge of ill-assorted characters and actors through a succession of disjointed scenes to a bromidic conclusion. The basic situation involves a muddle-headed man who once wanted to go off to Paris for a "career." Now he wonders if he didn't pass up the brass ring by staying at home and settling for marriage, children and a humdrum salary job (which somehow keeps him affluent enough to have $400 extra in a checking account to give his son, plus the price of a plane ticket to Paris for his daughter).

The morose hero still daydreams of "getting away" somewhere to make something of himself and is, of course, sympathetic to the similar yearning of his daughter, who feels that she might achieve her ambition to be a writer if she could escape to a life on her own in New York or, if possible, Paris. The son, inherently a conservative, aims only for security under his father's wing in "the company." The wife, satisfied with home and family, is not so much level-headed as unimaginative.

This modest little yarn wavers between realism and impressionism, using a series of dream or memory flashbacks (the author and director apparently aren't aware that the two forms are distinct) to explain the father's obvious thought processes. Somehow, it all boils down to the sort of cliche philosophy that has been said less, pretentiously in primary school exercise books.

The single amusing character, a casual youth in love with the daughter and displaying a healthy skepticism toward the sanctity of "the company," provides two entertaining scenes that, unfortunately, have only indirect relation to the central plot. The show's only other positive assets are the presence of such ingratiating players as Carol Goodner, who brings welcome animation to the inert role of the wife; Douglas Watson, who has conviction and sympathy as the son (his rapt attention to his father in their key scene together is impressive, although he's given practically nothing to play to); Patricia Benoit, who is admirably direct and appealing in the trite part of the girl he seduces, and Conrad Janis, engagingly offhand as the daughter's scoffing suitor.

In the top-featured part of the father who talks about going off to tilt windmills, Sidney Blackmer gives a painfully limp performance, emphasizing the mawkish quality of the character and, in effect, tending to retard the whole play. As the daughter, Bethel Leslie is visually attractive, but seems self-conscious and lacking in the touch of humor that might redeem the saccharine role.

Stanley Gould's staging is awkward, Elfi von Kantzow's revolving set, representing a bedroom, dining room, entrance hall, offices and a section of a commuter train, clutters the stage, and John Barrows has provided the pretentious and frequently incongruous musical background and bridges.

(Closed Saturday (12) after four performances). *Hobe.*

Legit Bits

Since it now contains mostly **Jennifer Jones** is reportedly "interested" in playing Desdemona in the **Orson Welles** revival of "Othello" next fall, but there's a little matter of terms to be negotiated . . . **Eugene Lerner**, of the New Dramatists Committee, is a patient in N. Y. Hospital . . . **Ken Harvey**, understudy, is subbing for **Jack Albertson**, who's out of the cast of "Top Banana" because of a chipped bone in his ankle . . . **Lemuel Ayers** has optioned "See the Jaguar," by **N. Richard Nash**, for fall production . . . "Brass Ring," the **Irving Elman** drama which opened and closed last week at the Lyceum, N. Y., was described as a comedy in the advance handouts, but the program referred to it merely as a play.

Truman Capote's dramatization of "Grass Harp" will be published by Random House, which also issued the original novel of the same name . . . Irked by the adverse critical reaction in New York to adaptations of his "Cry of the Peacock," "Ring Round the Moon" and "Legend of Lovers," French dramatist **Jean Anouilh** won't allow any others of his scripts to be done here for the next few seasons . . . **Maureen Stapleton**, femme lead in "Rose Tattoo" during its recent tour, returned to New York last week with her husband, **Max Allentuck**, who was company manager with the production.

Helen Hayes plans to continue with "Mrs. McThing" through June 28, then take a vacation in Canada with her adopted son. The star intends to return to the **Mary Chase** comic-fantasy in the fall . . . **George Oshrin** has taken over as company manager of "Venus Observed," succeeding **James Miller**, who shifed to a similar stint with "Paint Your Wagon," from which **John Yorke** has moved over to "You'll Never Get Rich" . . . **Bert McCord**, drama columnist of the N. Y. Herald Tribune, predicted last week that only three shows, "King and I," "Guys and Dolls" and "Pal Joey" would run through the summer on Broadway. Wanna bet?

John Tyers to be guest star in "Rio Rita" with the Tulsa Opera Club in Tulsa April 24-26. **Ralph Sassano** is managing director.

Elihu Glass has dropped plans for a stock season this spring at the Court Square Theatre, Springfield, Mass., but hopes to have a resident company there next year . . . If **Veronica Lake** can't find a suitable new play for strawhat guest appearances, she'll probably tour in "Gramercy Ghost" . . . **Eve Arden** may be prevented by TV commitments from playing a barn tour this summer . . . **Mickey Rooney** and **Walter Pidgeon** are possibilities to play strawhats for the first time this summer . . . After a Lewisohn Stadium, N. Y., concert date, **Carol Bruce** will probably play the silos in "Touch of Venus" . . . **Jeanette Macdonald** and **Gene Raymond** are mulling a citronela circuit tour in "The Guardsman," in which they played a regular road tour under Aldrich & Myers management during 1950-51 . . . "Shaggy Dog," a new musical comedy, may be booked for a barn tour by the William Morris agency.

Playwright **Donald Bevan** (co-author of "Stalag 17") is drawing a caricature of actress **Kim Hunter** for inclusion in the Sardi's, N. Y., collection of show biz personalities . . . Pending the closing of the third company of "Moon Is Blue," for which **Joe Shea** is pressagent, a local stand-in is being hired to take over for **Gertrude Bromberg** as p.a. of the Chicago edition of the show. But when the third company folds at the end of the season, **Shea** wil switch to the Chicago troupe. Meanwhile, **Miss Bromberg** is transferring to "Guys and Dolls" in Chi, succeeding **Sam Weller**, who withdrew because of ill health . . . **Shirland Quin's** new comedy, "Here's to Us," is playing a British tryout tour prior to its London preem. **Carl Cowl** represents the author on the deal.

Rodney Millington, publisher of Spotlight, British casting directory, sailed back to London this week after his annual show-catching visit to Broadway. He'll return in mid-March next year for another five-week stay . . . **June Havoc**, who withdraws from the touring "Affairs of State" Saturday (19) in Boston to take a long rest in Jamaica, B.W.I., is being sought by producers **Jule Styne** and **Anthony B. Farrel** for the lead in either "Hazel Flagg," the musical version of "Nothing Sacred," or "Only Human," a comedy about a Hollywood star in Italy. She's being replaced by **Haila Stoddard** in "Affairs."

Milton Lyon and **Gus Schirmer** are packaging productions of "Kiss Me, Kate" for strawhat tours this summer . . . "Top Banana" issued another $43,750 dividend last week, bringing the total return to $117,500 thus far on the $210,000 investment.

National company of "Country Girl," starring **Robert Young**, will go into rehearsal on the Coast Aug. 1 and breakin Aug. 23-24 at Russ Auditorium, San Diego. **Paula Stone-Mike** Sloane production will play the Biltmore, L. A., Aug. 25 for two weeks to start its tour, with most dates under the auspices of the Theatre Guild-American Theatre Society . . . **J. Myles Putnam** has joined the cast of "Three Wishes for Jamie."

Authoress **Vera Marshall**, with husband **K. H. Gilbert**, is in Dallas for rehearsals of her play, "So In Love," due for a Theatre '52 staging April 28 . . . **O. Talbert Hewett**, former member of the Albany Playhouse company, returned there for the tryout of "The Happy Medium," which opened last night (Tues.). **Joseph Hardy**, Sally **Moffett** and **John Martin** are also guesting in the farce-comedy about television, written by **Eugene O'Sullivan**, Playhouse director, and **Allan Sherman**, TV scripter. **Carl Shain**, staff director for ABC-TV in New York, directed the new opus.

John Tyers and his wife, **Helena Bliss**, will co-star as Grieg and the Countess in the **Edwin Lester** Coast production of "Song of Norway" opening May 26 at the Los Angeles Philharmonic Auditorium for a four-week run, as part of the Civic Light Opera season there. Production will play a minimum of 10 weeks on the Coast, with four already set for San Francisco. If present plans to bring it back to New York for a fall revival work out, Miss Bliss and Tyers will costar in the leads in N. Y.

Strawhats

Continued from page 63

son by converting the Cinema, in Shoppers' World, Framingham, into a strawhatter. The Cinema, one of the area's newest pic houses, is operated by Phil Smith Co., who'll scuttle the pic policy for the season, with theatre being altered to accommodate stage shows.

Theatre will be renamed the County Playhouse and will be operated in conjunction with the Boston strawhatter, with same productions playing both houses during the season. Skedded for a late June teeoff, it will adhere to a name policy in both musicals and legits.

Mich. Barn Cast Set

Jack P. Ragotzy, producer and director of the Village Barn Players, Augusta, Mich., has returned from Hollywood, where he lined up actors for this season's resident company. Ragotzy casts about half the troupe in New York and half on the Coast.

Village Barn Players are the only Equity strawhat in Michigan, the only other union stock operation being the Ann Arbor Drama Festival, which isn't actually a barn. Augusta is about half-way between Kalamazoo and Battle Creek.

Buffalo Loft Readies

Buffalo, April 15.

Amherst Summer Theatre, newest local-area strawhat, will open at the Glen Casino, Williamsville, June 24 for a 12-week season under production aegis of Richard Wesp.

Casino, owned and formerly operated by Harry Altman as a summer nitery, will have a new stage and 750-seat capacity. Permanent summer stock of 10 members will be employed, with Fred L. Lounsberry, radio executive, as manager and Robert Measer on publicity.

A shop devoted to the care of
POODLES
Bathing — Clipping
experienced, gentle handling
COUNTRY BOARDING—ALL BREEDS
Individual runs, dogs go in and out at will, Veterinarian on call. No charge for pick up and delivery from shop.
By Appointment
CHI-CHI CHIEN
Joan Saunders Kruger, Owner
303 E. 71st St., N.Y.C. LEhigh 5-0458

the league of
PRESENT DAY ARTISTS
paintings and sculpture on
"SHOW BUSINESS"

march 31 - april 25, 1952
monday thru friday, 1-6 p.m.
ANTA PLAYHOUSE, 245 W. 52 St., NYC

Plays Abroad

Edouard's Children

Zurich, April 1.

Albert Pulmann production of comedy in three acts by M. G. Sauvajon, F. Jackson and R. Bottomley. Set, Robert Borer; German adaptation, Robert Blum. Directed by Erhard Siedel. At Theatre am Central, Zurich.

Denis Darvet-Stuart	Margarete Fries
Walter	Robert Campiche
Martine	Anita Baur
Bruno	Walo Luond
Mollinot	Erhard Siedel
Jane	Alice Lach
Sir Michael Norman	Frank Dehler
Giovanni Mattarini	Ettore Cella
Dominique Revel	Lukas Ammann
Madame Douchemin	Hertha Gara
Helene	Elisabeth Arnold
Jean-Pierre	Arthur Staerkle

There is some sort of mystery about the authorship of this charming French comedy. Billed as having been written by three authors, only one of them, M. G. Sauvajon, is known in the legit world as a successful playwright of lighter comedies. The two others, F. Jackson and R. Bottomley, have never been heard of. There is every reason to believe that the former is the only one responsible for this opus, and that the two other names are merely fictitious. Supposedly, the billing of three authors is just an ironic parallel to the play's plot.

The latter concerns an internationally famous, beautiful and sophisticated woman who has gained rep as a lecturer. Although never married, she has three grownup children each resulting from a different love affair. She has kept this a secret from her children, however, making them believe that their father, a fictitious character named "Edouard," has been dead a long time. When two of the kids are about to get married, she is forced to admit the truth. But now she decides that the children must have a father. She invites her three lovers to make up her mind which one to marry.

Although the plot might be a bit too light in morality, it never becomes vulgar. It has wit and charm, and continuous action. Play looks like a fairly good bet for the U. S. stage.

Albert Pulmann's production at his own swanky, small-sized Theatre am Central, under Erhard Siedel's skillful direction, is pleasant and thoroughly entertaining. He has chosen a talented cast down to the last supporting player, skillfully blending established yet players with fresh, young talent. However, top honors are easily carried away by the play's star, Margarete Fries, beautiful Viennese actress, in the role of the mother. Among the supporting actors, special credit is due to Ettore Cella, as one of her three lovers, a temperamental Italian composer; director Erhard Siedel as the "friend of the family"; and Alice Lach as an elderly housekeeper. Robert Borer's one set is adequate.

Mezo.

Pauvre Mons. Dupont

(Poor Mr. Dupont)

Paris, April 8.

Maria Favella production of three-act (one set) comedy by Raymond Vinci. Directed by Alice Cocea. Stars Champi. Set by George. At the Ambigu, Paris.

Suzanne Dupont	Francoise Hornez
Albertine	Germaine Reuver
Maurice Dupont	Francois Patrice
Mike	Jean Gaven
Madame Dupont	Renee d'Yd
Monsieur Dupont	Champi
Aimable Trufier	Rene Genin
Avignon	Leonce Corne
Helene	Janine Clarville
Charles Morel	George

Dupont is such a common name in France that it typifies the man in the street. Hence, this play is intended to be a skit about the average Frenchman, basically honest although trying little tricks to get by and raise his family.

It would take a lot of rewriting and adapting to make this into either Broadway or Hollywood fare. Even locally, it drags in places. Production depends mostly on the antics of Champi, excellent in the title role, and those of Germaine Reuver, a housemaid who does broad comedy.

Direction by Alice Cocea is commendable although only her second directorial stint. The production calls for no lavish expenditure either in set or costumes.

Plot shows bookkeeper Dupont fired from his job but hoping to make money for a little country house from his invention, a combined floorcleaner and rollerskate. A swindler, impersonating a tax man, is hit by Dupont and things loom black when he also thinks his wife has cheated on him and fears arrest when a check bounces. However, it all ends well enough when a rich American lends money to Dupont, the young Yank marries his daughter, Dupont finds his wife did not cheat and that they will be able to buy their country house. The whole thing is very simpleminded, and only gets by because of a few laughs.

This might have been intended as a humorous counterpart of "Death of a Salesman." If that was the goal, it missed the mark.

Maxi.

Off-B'way Show

The Restless Flame

(BLACKFRIARS, N. Y.)

"The Restless Flame," produced by the Blackfriars Guild, at the Blackfriars Theatre, N. Y., an adaptation by Louis de Wohl from his novel on the life of St. Augustine, is still more of a novel than a play. Its appeal is limited to experimental and parochial school production.

In this overlong chronicle of a man "who started out as a restless flame and became the illumination of all human thinking," the most dramatic moments are the mystical experiences of the young Augustine. Aside from these soliloquies, taken from the "Confessions," the plot, covering 44 years and involving unrelated, undeveloped characters, is made up mostly of exposition of ecclesiastical, philosophical, political and Augustinian history, including what is almost a one-scene lecture on Augustine's life and works.

James Ganon does as well as can be expected with the leading role, his sensuous young Augustine being better than his senile old priest. Jan Tyrol's Monica is quietly effective, while Titus Ringer is unsuccessfully casual as Augustine's literal-minded friend.

Direction by Dennis Gurney offers little visible assistance. Costumes by Irene Griffin are pleasant, and Floyd Allan's settings make the most of the confines of a small stage.

Equity Show

Chicago

(LENOX HILL, N. Y.)

Conventionally comic, as offered by Equity Library Theatre at the Lenox Hill Playhouse, N. Y., Maurine Watkins' 1926 comedy, "Chicago," about the arrest, anxieties and acquittal of a beautiful murderess, Roxie Hart, is a likely candidate for musical comedy treatment.

Directed by Richard Foorman, the current revival veers from broad farce (its tone when originally staged by George Abbott) to stylized satire, with some sentimentality in the suburbs. With its comic-strip construction, this oldie seems most successful when burlesqued for satire.

As Roxie, the cutie who shoots her lover and rockets to front-page fame and fortune, Alicia Krug is a looker who lacks the dramatic punch to carry this central role. Three minor characters offer a real assist to journalist Watkins' humorous expose of the miscarriage of justice in Chicago's flask and flapper era: Brett Somers' sardonic sophisticate, Velma, Roxie's cell-mate; Barbara Stanton's Bible-quoting, plain-looking husband killer, and Patrick Campbell's awkward Amos, Roxie's husband.

As Billy Flynn, Roxie's grasping and histrionic lawyer, Leon Stevens is only acceptable. Bill Alexander is credible as the prosecuting attorney. Frank Brady's costumes add color and amusement.

Vene.

Pillow to Be Shakedown For Fall Concert Tour

Lee, Mass., April 15.

Ted Shawn's Jacob's Pillow Dance Festival will open its new season here June 27, with an unusual twist. For the first time in the Festival's history, its chief members are being toured in the fall as a concert attraction by Columbia Artists Mgt., under Andre Mertens management, and the group that will tour will use part of the summer Pillow sked as a shakedown.

Company will be seen on the opening weekend of the regular 10-week season, June 27-28, and on the closing weekend, Aug. 29-30. The Dance Festival, which always gives extra midweek performances at the height of the adjoining Berkshire Festival season, will offer the touring company again July 17-18-19, July 29-30-31 and Aug. 1. New programs are contemplated for each week of the four.

Al Fresco Daniel Boone Saga Set Near Asheville

Greensboro, N. C., April 15.

Complete details have been announced for the production of the drama, "Thunderland," North Carolina's newest outdoor summer production. The $100,000 drama will be staged from June 24 through Labor Day in a new amphitheatre in Chunn's Cove, on the outskirts of Asheville.

Like North Carolina's other well-known outdoor summer productions, "Thunderland" will draw deeply from the state's early history. It will depict the drive and violence behind Daniel Boone's historic opening of the mountain lands of Western North Carolina and Kentucky. Authentic costumes, music and dances of that period will be used.

Hubert Hayes, of Asheville, a direct descendant of Boone, is the author of the story of the frontiersman. Lamar Stringfield of Charlotte, Pulitzer prize-winning composer, is now completing the musical compositions for the drama. The cast, numbering more than 100, will be directed by Bob Porterfield, founder of Virginia's Barter Theatre.

The Asheville-Biltmore College, which is providing the amphitheatre site and is sponsoring the production, will receive net profits from the drama.

Morris Revue Package Mulled for Barn Tryout

A revue, "Once Over Lightly," with songs by Gerry Boch and Larry Holifcenter and sketches by Herbert Reich and Les Colodny, may be packaged by the William Morris office for a strawhat tour as a shakedown for Broadway production next fall.

Hillard Elkins is handling it for Morris.

Muriel Rahn's L.A. Date

Muriel Rahn, soprano, last seen on Broadway in "Come of Age," will give a concert at Philharmonic Auditorium, Los Angeles, Friday (18).

Then she returns east to appear in recital at the annual festival of music of Johnson C. Smith U., Charlotte, N. C., May 9.

Groups

Continued from page 64

State Orchestra, Leslie Bell Singers, Boyd Neel Orchestra of London, Longines Symphonette, Little Orchestra Society (26 persons), Trapp Family Singers, Jaroff Male Chorus and Dancers (27 people), Virtuosi di Roma, Tucson Boys Chorus, and almost a dozen sextets, quintets and quartets. In addition, Columbia has such dance groups as Ballet Russe de Monte Carlo Concert Co., Jacob's Pillow Dance Festival Group, Mata & Hari Co. (7), and three smaller terp units. All this in addition to about 150 single artists.

NCAC, for '52-'53, is offering (in addition to 100 single artists) the Fred Waring production of 30, called "Festival of Song"; Bakaleinikoff Sinfonietta; Concerto Highlights (13 people), First Operatic Symphonette, and smaller units like National Operatic Sextet, Salzedo Ensemble, Reginald Kell Players and Griller String Quartet. In addition, the Sol Hurok office, which books its attractions through NCAC, offers the Ana Maria Spanish Ballet and Vienna Choir Boys. For '53-'54, Hurok is also offering the return of Sadler's Wells Theatre Ballet.

Among smaller managements, James A. Davidson Mgt. is again offering Rodgers & Hammerstein Nights, Robert Shaw Chorale and the Rodgers & Hammerstein Quartet. Consolidated Artists has several dance ensembles; the N. Y. Carnegie Hall management is prepping a Carnegie Pops Orchestra, and a couple of groups, like the Jose Limon dance troupe, are booking on their own.

Interesting sidelight on the ensembles angle is fact that the upsurge in ballet the past few seasons—with Ballet Theatre, Ballet Russe de Monte Carlo, Sadler's Wells Ballet and Sadler's Wells Theatre Ballet making national tours—has created a demand for smaller ballet troupes to play lesser towns which the big troupes can't profitably visit.

Stage-Struck Minister Offering Dickens Readings in Canada; Fee $12

Caledonia, Ont., April 15.

Report of return to the U. S. next fall of Emlyn Williams in more Dickens readings, following his recent N. Y.-Boston visit, has spotlighted interest here on the Rev. A. Norman McMillan, local Presbyterian minister who, "in a humble way," he says, has been doing the same thing in Canada for the past 18 years.

Under title of "Character Sketches from Dickens," and for a fee of $12, Rev. McMillan gives a brief lecture on Dickens, followed by impersonations from several of his novels, using props for dramatic effect. Press notices everywhere have been uniformly favorable. Rev. McMillan explains how it came about, this way:

"As a young lad in Toronto I had two ambitions—the first was to achieve to the heights as an actor; the second, to enter the ministry.

"I became a minister. I am at present a Presbyterian minister in this small Ontario town, but I have never lost my love for the theatre nor my interest in histrionics.

"I early became a devotee of Charles Dickens and after my ordination in Kimberley, B. C., in 1934, I sought to interest my congregation in the novels of the Victorian writer. In order to raise funds for the Ladies' Aid I instituted 'A Night with Dickens,' which consisted of readings from the works of the novelist and three scenes from 'A Tale of Two Cities.' The evening proved successful and shortly afterwards I was invited to speak on Dickens in the neighboring town of Cranbrook.

"The next spring I returned to my Ontario home. Clement May, the Dickensian interpreter, was appearing in Toronto. I went and was entranced. Inspired by what I had seen, I purchased some wigs and proceeded to develop my readings into character sketches which I gave, using only wigs, a scarf and a hat.

"Almost overnight I found myself deluged with invitations to present my 'Character Sketches from Dickens' before audiences both large and small. To date I have given them over 500 times to literary clubs, Rotary clubs, church groups, high and public schools, teachers' federations and normal schools. I have performed at church concerts and in large city auditoriums. I have impersonated the immortal characters in Western Canada, in Ontario, in the Maritimes and even on board The Empress of Britain en route to England. The impersonations are of Uriah Heep, Daniel Peggoty, Mrs. Gummidge, Ebenezer Scrooge, Daniel Quilp, Micawber, Rev. Mr. Chadband, and Sydney Carton. I change from one character to another before the eyes of my audience with simply a few remarks and a change of wig or hat. Even audiences who do not know Dickens seem to enjoy and appreciate his characters.

"I never realized my ambition to go on the stage. I became a minister of the Gospel instead. I do not regret having chosen the ministry but this 'hobby' gives me a chance to retain my love for the 'boards' and my God-given histrionic abilities.

"Perhaps some might call it a bad case of exhibitionism. Perhaps it is, but the people seem to enjoy it, judging by the many invitations that come my way."

Gueden to Vamp Metop Tour for Europe Dates

After appearing with the touring Metropolitan Opera in Dallas, May 10, Viennese soprano Hilde Gueden will fly to Europe to sing, May 13 with the Vienna State Opera at the International Music Festival in Welshaden.

From there she will travel home with the Vienna company to participate in the Richard Strauss Festival in June. In July she will report to the Salzburg Festival for opera appearances.

Frankfurt Revival Of Show Biz Spearheaded By Rebuilt Great House

Frankfurt, April 8.

Frankfurt's cultural life is on the upswing with the reopening of its streamlined Schauspielhaus Theatre, with several of Europe's top-notch performers signed for the coming season. The Schauspielhaus, now called Das Grosses Haus (Great House), opened last Christmas Day with a lavish production of Goethe's "Egmont." Since then it has presented a steady stream of plays, opera and ballet, with every night a sellout.

Theatre building, like the great opera house, was bombed during the last war. The opera remains an empty, grandiose shell, its foundations too badly damaged ever to be repaired. But in 1949 architect Adolph Linnebach of Munich began working on plans for an enlarged Schauspielhaus, which could take care of opera, concerts and ballet, as well as legit shows.

About $2,000,000 was spent and 18 months later the modern theatre was ready to seat 1,450 people. As many more, if the need arose, could be put on the tremendous stage, one of the largest in Europe. It has the distinction of having two revolving stages, a smaller one inside the great one, each capable of supporting over 400 tons.

Richard Weichert, one-time head of the Volksbuehne (People's Stage) in Berlin, was invited by American Military Government officials a few years back to leave his theatre work in Munich and take on the Frankfurt job. He did along with Harry Buckwitz, named general stage manager. Franz Schultes, who used to work with Max Reinhardt in Berlin, became chief scenic designer.

The year's schedule calls for 12 concerts, both classical and modern; 15 to 20 plays; some ballets and not more than 10 operas. Besides the standard operatic offerings, several new works will be introduced. These include Hindemith's opera "Cardillall," ultra-modern dance-play "Juan of Zarissa"; and a new ballet, "Jago 1952." Earlier this year the Old Vic of London presented "King Lear" at the theatre. In May, the Boston Symphony will give two concerts.

New opera voices signed up are Collette Lorrand and Willi Wolff of Zurich; Hedda Hauser of Basel; Bruni Falcon and Bernd Aldenhoff of Munich and Edward de Decker of Antwerp. Ballet dancers Irene Mann and Marcel Louipart of Munich have been added to the roster. Admission prices are comparatively low, 60c to $2.20, mainly because of city support. A total of $1,400,000 has been voted by Frankfurt's city council for Schauspielhaus overhead.

It's Louis SHEAFFER

Brooklyn, N. Y.

Editor, VARIETY:

I'm sort of resigned to the fact that very few press-agents have ever worked on newspapers—where the first rule is to spell the name right—and that my name turns up as Shafer or Schafer or Schaeffer or any one of half a dozen other variations on my mail, but when someone from VARIETY phones me to ask how I spell my name, in connection with the Critics Circle story, I sort of figured it would be spelt correctly this time. Guess I sort of figured incorrectly.

Louis Sheaffer.

Ballet

Continued from page 63

modern works. "It's the nearest approach to tradition in the theatre," she points out. "It's very important for young dancers to have traditional ballets, like young actors with the classics, with Shakespeare. Dancers get a comparison of standards from the classics that they couldn't get in modern new works."

Comparing American with British dancers, Mme. de Valois says that "your American dancers lean to personal virtuosity and easy athletic approach. Ours have developed an impersonal lyric style."

There is a lot of talent in the U. S. and Canada, she observed. But in countries like Canada and other British commonwealths like South Africa, she says, lack of properly equipped theatres is holding up development of ballet.

Broadway

Elsa Maxwell back to Europe the end of May.

RCA prexy Frank M. Folsom to Bimini for some fishing.

Gus Eyssell, prez of Rockefeller Center, back from European vacation.

Gene (VARIETY) Arneel and Doris Kuthy, Music Corp. of America sec, engaged.

Henry and Phoebe Ephron, 20th-Fox writers, arrive today (Wed.) for a few weeks.

Leo McCarey chosen for the 1952 award of the Catholic Institute of the Press.

Joe Schenck back from Miami Beach where he visited, per usual, with the Nick Schencks.

"Uncle" Henry Berlinghoff, of the William Morris Agency, back at his desk following minor surgery.

Andrew Marton due in Sunday (20) from Munich, where he directed "Devil Makes Three" for Metro.

Maxine Goldberg, exec secretary of the Variety Club of New York, engaged to Willard Canter of M-G-M Records.

Leopold Friedman, Loew's veep and general counsel, back from a London quickie on Metro (British) studio business.

Nanette Fabray due in from Hollywood. She's now completing her role in Metro's "I Love Louisa," her first film musical.

Groucho Marx back to the Coast directly after the second of two "Big Show" guestars he came east to do last and next Sunday.

Pier Angeli back to Culver City after a p.a. at Loew's State with "Tomorrow is Too Late," Italy-made in which she's starred.

Groucho Marx feels that no show is worth the $220 he lost Monday (14) while viewing "Pal Joey" at the Broadhurst, N. Y.

Ex-light-heavyweight champ Bob Olin opens his new restaurant in the Mayflower Hotel tomorrow (Thursday). Nat Harvey's band to play for dancing.

Richard A. Harper, Metro circuit sales exec, and his wife, the former Schatzi Royal, daughter of NBC's John F. Royal, parented a boy Easter Sunday.

Mrs. Marjorie Thirer Geiss, publicity director for Lux Films, sailing for Europe, April 23, on the Queen Elizabeth for a two-month business-vacation trip.

Esther Mrus, who recently left the William Morris Agency as assistant to the head of the literary department, has joined Bert Nevins public relations office.

Moira Shearer comes in from the Coast Friday (18), stays a week and then back to England. She just completed a role in Metro's "Story of Three Loves."

Hedy Lamarr, Yvonne deCarlo, Marlene Dietrich, Elia Kazan among Hollywood personalities flying over for the Cannes Film Festival April 23-May 10.

Scott R. Dunlap, Monogram-Allied Artists producer, due back from a two-month European business-vacation junket next Monday (21) on the Queen Elizabeth.

Alfred Junge, art supervisor at Metro's British studios, hopped in from the Coast yesterday (Tues.) following a studio o.o. He'll be off to London later this week.

Lulu McConnell ("It Pays To Be Ignorant") surprise-birthdayed by the Paul Gerard Smiths. Many of the "Shuffle Along" (revival) cast (of which Paul G. Smith is a co-author) attended.

Charlton Heston and his wife, Lydia Clarke, due tomorrow (Thurs.) from appearances in the British Isles in behalf of "Greatest Show on Earth" (Par) and a vacation on the Continent.

Claude C. Philippe, Waldorf exec, shuttled between N. Y. and the exec powwow at Conrad N. Hilton's home in Bel Air, Calif., within 48 hours, returning in time for the "April in Paris" ball.

Larry Weingarten, Metro studio exec and producer, due in from Culver City tomorrow (Thurs.) for a week at the homeoffice. Benny Thau, also of the M-G studio brass, arrives Tuesday (22) for a week's visit.

Robert L. Lippert, prez of Lippert Pictures, returned to the Coast over the weekend after several days in town to attend the Rivoli Theatre preem of "Valley of the Eagles," which his film is distributing.

Bill Silvers, brother of comedian Sid Silvers and composer-conductor Louis Silvers, who is w.k. in Paris as a necktie manufacturer and retailer, has been doing a big biz abroad with "I Like Ike" cravats. General Eisenhower has been inundated with giftees who buy them in multiples, most of them seemingly with the same idea of "surprising" the NATO chieftain who, however, never tips off.

Paris

By Maxime de Beix

(33 Bd. *Montparnasse; Littre* 7564)

Ella Logan back in Paris from Spain.

Mitty Goldin recovering from heart ailment.

Americo Aboaf holding Universal press conference.

Ballets de Barcelone opening postponed for a few days.

Ann McGarry back in town from U. S. biz and vacation trip.

Touring company life is depicted in the comedy, "Blouff," by Roger Treville, which opened auspiciously in Brussels.

Peter Ustinov's "Four Colonels" to be adapted for the French stage by Henri Jeanson from the Claude Marcy translation.

Long time off the screen, Marie Glory to appear again in Christian-Jacque's "Lovely Creatures," penned by Charles Spaak.

Robert Lange, formerly head of the North American department of French National Broadcasting, now prepping a weekly publication.

Producer Paul Gordon from Paris to Stockholm on the first leg of extended European search for locations for "Ten Commandments."

French actress Suzy Prim staging a comeback in a French adaptation of Fanny Hurst's "Back Street," current at the Theatre Fontaine.

Berlin

The number of West Berliners owning radios is on upswing. Sets reported owned by West Sector residents last month totalled 629,629, a jump of more than 6,000 over February.

Oscar Martay, film section chief in the Berlin Element of Office of U. S. High Commissioner for the last 29 months, leaving for the new assignment with the film branch at HICOG, Frankfurt.

Two American films, "Decision Before Dawn" (20th) and "The Well" (UA), have been tentatively nominated for exhibition at International Film Festival scheduled for Berlin June 12-25.

Socialist Unity (Communist) Party in East Germany has forbidden its members to listen to West radio stations, especially British-aided Northwest German Radio and RIAS, U. S. State Department-sponsored station.

West German producers have their troubles. Company shooting scenes at Helmstedt ran into Red resistance when it wanted to cross to the Soviet side to get some closeups. It solved this problem by getting a fire truck, shooting down on the target from the extension ladder.

Portland, Ore.

By Ray Feves

The Royal Guards in at the Castle Club for one week.

Spike Jones and his revue play the Civic Auditorium April 21.

Jimmy Nolan, ex-Earl Carroll singer, held over at Club Portland.

Louis Armstrong orch opened the 1952 dancing season at Jantzen Beach Ballroom Saturday (12).

Hannon & Ryan, DeMar & Denise, and Rowena Rollins in at Amato's Supper Club for two weeks.

Gigi Steffani, manager of the Clover Club, back at work after a vacation. Andrini Bros. held over there for a second week.

Sen. Estes Kefauver took time out from his Presidential campaigning in Oregon to cut the ribbon of the new 20th Century News Theatre.

Kansas City

By John Quinn

George Jessel in town last week speaking for United Jewish Appeal in its annual fund drive.

Rockhurst College Dramasquers to do "Our Town" as their spring show April 20-21 under Ken Lyman.

American Royal has set its spring show dates for May 4-10 with rodeo and dairy cattle show as program.

Earl Kerr down out of his mountain home in Colorado for bookings on film row and other contacts with show biz here.

Resident Theatre casting "Two Blind Mice" as its season finale to open a two-week run April 28 under direction of Gene Frankel.

London

Mila Raymon skedded for Ciro's Club May 26 for four weeks.

Paul Adam returns to the Astor next Monday (21) with his band.

Euan Lloyd appointed publicity chief of Associated British-Pathe; succeeds Jock Griggs.

Dick Smart inked for a cabaret date at the Colony and Astor to follow Josephine Premice.

Lenore Korman booked for Quaglino and Allegro niteries opening April 21 for two weeks.

Twentieth-Fox staging a fashion show tomorrow (Thursday) prior to opening of "Song in My Heart."

Fred Harris, formerly of dance team Harris, Claire and Shannon, now agenting and here on talent hunt.

Max Bygraves planing to New York with his agent Norman Payne to appear with Judy Garland in vaude.

Elton Hayes, who plays in Disney's "Robin Hood," going to America next month for an eight-week tour of personls.

Anne Shelton waxed a new American song, "Lovelight," by Redd Evans, which is being released in the U. S. on the London label.

Clement R. Attlee, former Premier, honor guest at last Thursday's (10) Variety Club luncheon at which Tom O'Brien, M.P., and Sydney K. Lewis were kings for the day.

Billy Daniels postponed gala show at the Lido, Paris, to appear at special Sunday charity show, April 6 in aid of Cricklewood Combined Jewish Charities at the Adelphi Theatre. It realized a record of $26,000.

Tyrone Guthrie will be succeeded as director of the Old Vic by Hugh Hunt in June, the termination of his year in office. He will continue to act as guest producer, and will direct Joseph Mitchell's ballad opera, "The Highland Fair," as the Glasgow Citizens' Theatre's contribution to the Edinburgh Festival.

Las Vegas, Nev.

By Bill Willard

Joe Pasternak breezing about the Desert Inn.

Johnny White Quartet now noodling at Jungle Club.

Al Steele heads into town early for Variety Club convention.

Irving Fields opens at Thunderbird April 24 for long-termer.

Xavier Cugat picks up his divorce from Lorraine Cugat on Friday (18).

Hotel Sahara to take place as number six of lush resort hotels on Strip with opening planned around Sept. 1.

Samia Gamal exciting more interest than any entry at El Rancho Vegas since Lili St. Cyr, and racking up a record of turnaway biz every show.

Mack Kufferman's gambling license denied by tax commish, but he'll go ahead with building of new hotel on site of shuttered La Rue restaurant.

Resort hotels' entertainment for Variety Clubs 16th anni International Convention, April 28-May 1, lines up Tony Martin for Flamingo; Josephine Baker, Last Frontier, Latin Quarter Revue, exiting April 30 for Copa City Revue at Desert Inn; Robert Q. Lewis, Thunderbird, and Joe E. Lewis, El Rancho Vegas.

Las Vegas Sun sues Sen. Pat McCarran and resort hotels, downtown casinos for $1,000,000 charging restraint of trade, after an alleged phone call from McCarran in Washington, D. C., to Marion Hicks of the Thunderbird ordered cancellation of all hotel and casino advertising because of publisher Greenspun's editorial blast at the senator.

Palm Springs

By Marjorie G. Pohl

Donald O'Connors in and outing.

Bill Perlbergs in their desert home.

Buddy Roome stays at Howard Manor.

Ray Whitaker orch continues at Tennis Club.

Edwin Silverman (Essaness Theatres) to Chicago.

Racquet Cup tennis tournament scheduled for April 19-20.

Randy Scotts returned Hollywood following stay with David Roses.

Moss Harts and Samuel Goldwyns vacationed Racquet Club and returned Hollywood.

Mrs. Spencer Tracy with children, John and Susie, staying Racquet Club. Ditto Nat Goldstones, Billy Daniels, Milton Bren, Albert (Discovery Records) Marxes and children.

Carl Ravazza hit at Irwin Schuman's Chi Chi Starlite Room. Noonan & Marshall joined show opening Friday (11). Schuman has been billing top acts all season, average show running around $4,000 per week. Gets $2.50 over weekends, slightly less weekdays.

Miami Beach

By Lary Solloway

Day, Dawn & Dusk into Mother Kelly's.

Golden Slipper quietly folded last Thursday (10).

Alan Gale shuttering his Celebrity Club this week.

Five o'Clock Club, with Martha Raye, packing them in.

Park Avenue Club's Charlie Farrell set for date in N. Y.'s La Vie En Rose in late May.

The Gordon Jenkins joined show biz colony at the Lord Tarleton which shutters May 1.

Johnny Conrad Dancers added to Vagabonds Club show, with Maria Neglia held over.

Sam Gyson, after one-week hiatus, moved his midnight disk jockey show to Fisherman's Wharf restaurant in mid-Beach, via WMIE.

Indie outfit, with Rex (Mr. Universe) Carlton producing and Joe Lerner directing, started shooting racket-angled story with Miami area settings here Monday (14). Leads are John Loder and Lili St. Cyr.

Frankfurt

By Celia Dreyfuss

Americo Aboaf, vice-president in charge of foreign sales for Universal-International, here before leaving for Brussels.

Three unnamed buyers offering sums for Geiselgasteig, film lot in Munich, ordered for sale under decartelization proceedings.

German radio taking on kids quiz shows in international way, recent show having American children whose parents are stationed here.

German film industry's desire to raise money for local pix production may bring higher admission prices. These are the same today as 20 years ago.

Yugoslav film toppers in Hamburg, after visits to Berlin and Munich, are investigating possibilities of doing business with German pix firms, exchanging pictures and talent.

This city of 500,000 has a helpful service to theatre patrons. Any person can dial a certain number, and a recording gives complete week's program of plays, operas, etc., at the main theatres plus the curtain time.

Copenhagen

By Victor Skaarup

"David and Bathsheba" ran only two weeks at World Cinema.

Old Nelson Eddy-Jeanette MacDonald films still taking in big money all over Denmark.

Anton Chekhov's "Cherry Orchard" at Frederiksberg Theatre is biggest legit hit here for years.

This year there will only be three summer revues here. Of the six revues last summer, four ended in the red.

"Den Gamle Koebmandsgard" shown to 500,000 Copenhageners at the Saga since Xmas. Film will be shown at the Saga each year around Christmas.

Philadelphia

By Jerry Gaghan

Paul's Carnival Club, with Broadcaster Ramon Bruce as host, staged its official opening (14).

John Paris, nitery pianist, has bought a partnership in Giovanni's, midtown restaurant, and will play there.

La Veda Moret line has upped the number of chorines to 10, the largest ever sported by the Latin Casino.

Stu Wayne, recently with WPEN, has formed Stu Wayne Enterprises, Inc., radio-TV and promotional packaging firm.

The Trocadero, burlesque house which customarily shutters for the hot weather, is putting in an air-conditioner this summer.

Leonard M. Propper, former assistant district attorney and counsel for the Philadelphia Cafe Owners Assn., has been named a judge of the Municipal Court.

The comedy team of Marty Collins & Harry Peterson, out of action for two years due to Peterson's illness, rejoined (14) at Chubby's, West Collingswood, N. J.

Variety Artists Friendship Club (femme nitery performers) will fete Babe LaTour tomorrow (Thurs.) in honor of her 50 years in show biz, at the Coronet.

Josh White, current at Rendezvous, raised the show to concert proportions Saturday (12) by bringing in his son and daughter to augment act at both matinee and evening sessions.

Hollywood

Nancy Gates to Dallas for a legit show.

Pier Angeli planed in from Germany.

Polly Bergen in from N. Y. for a nitery date.

E. Henry Lewis recuperating from surgery.

Paul Douglas in town after TV chores in N.Y.

Eddie Prinz hospitalized for major surgery.

Claude Binyons celebrated their silver wedding.

Bob Newmans celebrated their 21st wedding anni.

John Wayne returned from his Honolulu vacation.

Judy Garland picked up her final divorce papers.

Eva Gabor in from N. Y. to visit her sister, Zsa Zsa.

Barney Briskin leaves for eight-week tour of Europe.

John Agar shifted from MCA to Nat Goldstone agency.

Frank DeVol broke his right arm playing roller hockey.

Arthur Lubin made May 7 plane reservations for London.

Hack Heasley opened a talent agency on Sunset Strip.

Tommy Farrell to Reno to start a seven-week nitery tour.

Michele Thomas in from South Africa to seek a film career.

Frank Ross and Joan Caulfield vacationing in Palm Springs.

Eddie Bracken to New Orleans to open the Pelican Stadium.

Mark Dana in from Switzerland to start a contract at Warners.

So Hurok planed to Toronto as the first step of a European junket.

Mickey Rooney to Baltimore to start an eastern tour on personals.

Johnny Mack Brown to Washington, D. C., to headline a rodeo.

Millard Mitchell, film actor, is doing personals for "My Six Convicts."

Frank DeKova back to work at 20th-Fox after a siege of pneumonia.

Louis D. Lighton recovering from surgery to correct a spinal injury.

Danny Thomas to Chicago for one week stand at the Chicago Theatre.

Ramon Navarro back in town after three months of TV work in the east.

William Holden accepted an invitation to the Cannes Film Festival in May.

Tamara Toumanova in from London to play Pavlova in "Tonight We Sing."

Gigi Perreau took anti-tetanus shots after being nipped by Bonzo, the chimp, at UI.

George Jessel in to headline "Bonds for Israel" show at the Chicago Stadium.

Robert Alton in from N. Y. for a choreography chore on "I Love Melvin" at Metro.

Bill Levine in ahead of "Bagels and Yox" which opens at the Blackstone May 11.

Sen. Estes Kefauver luncheon guest of Harry and Jack Warner on the Burbank lot.

Felix Ferry and Paul Small dissolved their partnership and resumed as separate agents.

Irene Hervey in for the summer to be with husband, Allan Jones, with "Guys and Dolls."

Ethel Barrymore cited by the Cuban Motion Picture Critics for her thesping in "Kind Lady."

James A. FitzPatrick returned from a three-month tour of the Mediterranean and South America.

Stuart Heisler to Mexico to confer with Gen. Abelardo Rodriguez about filming "The Devil's Outpost."

Tom Ewell and Harvey Lembeck planed to Tokyo to start work in UI's "Willie and Joe Back at the Front."

George Jessel postponed the start of "Tonight We Sing" to give David Wayne time to grow more hair for his Sol Hurok role.

Gregory Peck laid up with a wrenched knee, sustained while rescuing Ava Gardner during a scene in "The Snows of Kilimanjaro."

Birmingham

Margo Jones to lecture for Town & Gown Civic Theatre on May 3.

Met to give "Lucia" at Auditorium May 5 and "Madame Butterfly" May 6.

Eugene List and Carroll Glenn to appear with Birmingham Symph at Auditorium today (Wed.).

Morton Downey and Russell Swann here last week (8-9) for Coca-Cola 50th anni shows at Auditorium.

Mrs. Eloise Smith Hanna, prexy of WBRC and WBRC-TV, back from press-radio tour of Europe and Middle East.

Town Players Civic Theatre, which had to repeat arena production of "Salesman" two extra nights, now casting "Pygmalion."

OBITUARIES

LEE LEVY

Lee Levy, manager of the Arcadia Theatre, Wilmington, Del., for the past 11 years, died in that city recently. He was the father of Larry Levy, Loew's manager in Reading, Pa.

Levy was appointed manager of the Arcadia in 1940 after coming from New York where he had been associated with the Skouras circuit. He had been with the Wilmer & Vincent chain for 10 years, serving as manager of the Capitol Theatre, Reading, and of several theatres in Harrisburg, Pa. Later he was city manager in Richmond, Va., where he supervised the five W.&V. theatres.

In addition to his son, his mother, a brother and a daughter survive.

BERNARD MALTIN

Bernard Maltin, 44, pianist-composer, died in New York April 10. He was a member of the late Ben Bernie's band and served as accompanist to Connee Boswell and Mitzi Green. Recently he was in the orch of the Jackie Gleason TV stanza, for which he also wrote incidental music.

Maltin composed the score for the musical revue, "Bamboola," in 1929. His songs include "Afraid," "I'm Good For Nothing But Love," "You Alone," "I Want To Love You So," "Because of Once Upon A Time," "Don't Count Your Kisses" and "What Is Love?"

A brother survives.

ANNE CAREW

Anne Carew, 56, stage and radio actress, died in Toronto April 11. In London legit during World War I, she married Gordon Doolittle, Canadian newspaperman, then serving with the Royal Flying Corps.

Miss Carew appeared in U. S. and Canadian stock companies, notably for seven years with George Keppie's troupe at the Uptown and Empire Theatres, Toronto. With general folding of stock, she had been subsequently prominent in Canadian Broadcasting Corp. daily drama series.

Survived by husband.

LOUIS G. PACENT

Louis Gerard Pacent, 58, pioneer radio engineer, died in New York April 7. Pacent designed the first all power-operated talking motion picture sound equipment while a consultant for Warner Bros. in the 1920s.

At the time of his death, he headed a corporation which did engineering development work and research on portable sound reproducers, interoffice communicating equipment, high fidelity radio and public address systems, and other new electronic apparatus. His wife and two sons survive.

JACK KLENDON

Courtland S. Townsend, 65, retired actor and stage director known professionally as Jack Klendon, died in Beacon, N. Y., April 11. Klendon began his stage career in 1905 and retired in 1940. He was associated with George M. Cohan for 14 years, trouping in "The Governor's Son" and "Forty-five Minutes from Broadway." He later played in "On Trial," "Irene" and "Going Up," and appeared with the late W. C. Fields in "Poppy."

His daughter, two brothers and a sister survive.

SAMUEL SILBERG

Samuel Silberg, 75, who for many years was a drummer at Harmanus Bleecker Hall in Albany, died April 11 in that city. A native of Poland, Silberg came to this country as a youth and had lived in Albany for more than 50 years. Sarah Bernhardt and Bert Lytell was among the performers for whom he played at Bleecker Hall. He was affiliated with the Albany Symphony and Cappellano's Band.

Survivors are a daughter, a son and a sister.

HAROLD J. BALDWIN

Harold J. Baldwin, 62, who at one time served as treasurer of Harmanus Bleecker Hall and of the old Empire Theatre, both in Albany, and who moved to Kinderhook Lake about 40 years ago to manage the Electric Park Theatre in the amusement resort of that name, died April 12 in Hudson, N. Y. He had conducted a bathing beach and boat renting service at Kinderhook Lake for the last 35 years.

His wife survives.

PHIL MAHER

Phil Maher, 88, actor and founder of the Phil Maher Stock Co., died April 10 in New York. Maher played annually at the old Hippodrome Theatre, N. Y., which was then managed by Charles P. Gilmore, and penned many of the melodramas in which he appeared. He also wrote the "Hank Simmons Show Boat" radio series for New York's WABC (now WCBS) in the 1930s.

His wife survives.

CHARLIE KEMBLE

Charlie Kemble, 71, Scotch comic, died in Glasgow April 3. He was formerly associated with the Rothesay Entertainers and trained many comedians in Scotland. He was noted for his impromptu rhyming, bringing names and peculiarities of members of his audience into his verses.

His last stage appearance was at the Empire Theatre, Glasgow, in "Do You Remember?," a Bernard Delfont show.

WALTER F. KELLY

Walter F. Kelly, 78, a retired vaude performer who toured on the Loew, Orpheum and Pantages circuits, died April 8. He played for many years in an act with Eddie Carr. He also appeared with Neil Burgess in "The County Fair," with Denman Thompson in "The Old Homestead."

Kelly was a member of the old White Rats and was an early member of the National Variety Artists.

FRED MALATESTA

Fred Malatesta, 64, screen actor, died April 8 in Burbank, Cal., after a surgical operation. He had been in films since 1915, serving for a time as a director but later resuming his acting career, specializing in heavy roles.

In recent years, Malatesta had taken up miniature work and was associated with George Pal in the production of "Puppetoons" and "When Worlds Collide."

MARTIN BARRETT

Martin Barrett, 43, Coast rep of Cunningham & Walsh ad agency and its predecessor, Newell-Emmett, died in Santa Monica, Cal., April 7 after a lingering illness. He appeared on the verge of recovery recently but suffered a relapse.

Surviving are his mother, a daughter by previous marriage to singer Jeri Sullivan, five sisters and three brothers.

DR. EMILE MALESPINE

Dr. Emile Malespine, legit theatre owner, died in Vitry, near Paris, recently. In Lyons he established a theatre which paved the way for new playwrights to be produced. He also published a magazine which contributed to surrealism in art.

He was the founder in France of the Cine Clubs, associations permitting members to view pictures on a non-commercial basis and without censorship.

JULIE M. LIPPMANN

Julie M. Lippmann, 86, playwright-novelist, died in Cincinnati April 10. One of her novels, "Martha By The Day," was adapted into a play and had a nine-month run on tour. Her novel, "Burke's Amy," was made into a film with Mary Pickford titled "The Hoodlum."

Her plays included "Rubber Stamp," "First Person Singular" and "Fool's Hill."

WILLIAM F. NIETHAMER

William Frederick Niethamer, 50, announcer and newscaster, died in San Antonio April 10. A retired Army man, he had first been with KTSA, San Antonio, as a newscaster handling military analysis.

For the past two years he had been with WOAI and WOAI-TV as commentator and narrator on local news programs.

BENJAMIN W. GOTTLIEB

Benjamin W. Gottlieb, 66, producer of Yiddish programs on New York and Philadelphia stations, died April 8 in Philadelphia. Gottlieb also operated a foreign-language publicity and advertising agency in Philly.

Surviving are his wife, a son and three daughters.

E. C. (BUD) TALFER

E. C. (Bud) Talfer, RKO manager in Trinidad for the past 11 years, died April 7 in Port-of-Spain. Talfer joined RKO as manager in 1941 after working several years with Paramount's Trinidad office.

His wife and four children survive.

MAX KLETTER

Max Kletter, 51, playwright-actor-composer for the Yiddish theatre, died in Lakewood, N. J., April 7. Among the tunes he wrote are "If I Should Ever Lose You" and "Yaass."

His wife, Sylvia, of the Feder Sisters, singing duo, survives.

JOHN J. PLEASANT

John J. Pleasant, 34, member of the Bennett & Pleasant publicity firm in N.Y., died in Sarasota, Fla., April 10. He was on the staff of the Ballet Theatre before entering the Air Force in World War II.

Surviving is his brother, Richard, partner in Bennett & Pleasant.

MUDGE MORTON

Mudge Morton, 79, former legit and vaude actress, died April 8 in her Hollywood home. In her long stage career she appeared with Lillian Russell, Henry Irving, Houdini and other names.

Surviving is her son, Charles Morton, screen actor.

HYMAN H. SCHALLMANN

Hyman H. Schallmann, 57, talent agent, died in Chicago, April 10. He started his career as an agent in 1917 and for the past year had been associated with Consolidated Radio Artists.

Survived by son and daughter.

MILDRED LAURIE JACOBS

Mildred Laurie Jacobs, 55, of the wardrobe department of the Broadway musical, "The King and I," died in New York April 8. She was formerly of the Laurie Sisters, vaude team.

A brother survives.

Wayne T. Boothe, 38, chief engineer at KLO, Salt Lake City, since 1945, died April 10 in Ogden, Utah.

Survived by wife, two sons and a daughter.

Sumner Spaulding, 60, architect who designed homes for many of Hollywood's film stars, died April 10 in Los Angeles. Among his works was the Avalon Casino on Catalina Island.

Carlo Depietri, 67, chef in various New York hotels and niteries, including Texas Guinan's spot in the 1920s, died April 12 in New York.

Domenick Caserio, 66, owner of Guffanti's Restaurant, N. Y., hangout for opera stars, politicians, actors and musicians for the past 60 years, died April 9 in New York.

Frederic Austin, 80, British operatic singer and composer, died in London April 10. He was a former artistic director of the British National Opera Co.

Mrs. Cheerful W. Kappes, 61, former organist in the Brooklyn Paramount Theatre, died in Orangeburg, N. Y., April 5. Daughter survives.

Robert L. Gehle, 74, painting contractor and former bass violinist in the orch at the Proctor Theatre, Yonkers, N.Y., died in that city April 8.

Prof. Ilya M. Schumann, composer of religious music and father of the late Henrietta Schumann, concert pianist, died in Syracuse, N.Y., April 9.

Father of Spero Kerides, owner of the Ivanhoe and Roxy Theatres, St. Louis, died in St. Louis April 3.

Samuel Berman, 68, pioneer film exhibitor, died April 8 in Los Angeles. His two sons, Jack and Izzy, survive.

Lt. John Stevens, 35, former Chicago motion picture theatre owner, died in Tokyo March 31. Survived by wife and son.

Mother of Larry Israel, sales manager for WDTV in Pittsburgh, died at her home in McKeesport, Pa., April 5.

Mother, 70, of Victor Selsman, general professional manager of Signet Music and Halsey Music, died in New York April 4.

Samuel Hyman, owner-operator of the Cameo Theatre, North Philadelphia nabe, died April 8 in Philly. His wife survives.

Hubert de Rouvre, head of Sirius Productions, died in Paris recently. Survived by his brother Antoine, his partner.

Mrs. Caroline Coen Van Lier, 72, operatic coach, died in Miami Springs, Fla., April 13.

Father of Tom Bello, Nanty Glo, Pa., theatre owner, died at his home in Pittsburgh March 23.

Jack (Swede) Lindell, 53, film horse trainer, died March 28 in Hollywood. He trained Rex and other equine thesps in "Smokey," "Flicka," "Thunderhead," "Green Grass of Wyoming" and "The Lion and the Horse."

Father, 87, of John McClain, N. Y. Journal - American drama critic, died in Marion, O., April 14.

Peter A. Cavalle, Sr., 77, musical conductor, died in Chicago April 14.

Israel Slavin, 70, former owner of the Blackstone Theatre, Chicago, died in Los Angeles April 7.

Wife of Jacob J. Sampson, retired Balaban & Katz theatre executive, died in Houston April 8.

Father of Yvette Chauvire, ballerina, died in Paris recently.

MARRIAGES

Nolie Miller to Bill Walsh, in Las Vegas, April 12. Bride is dancer-actress; he's Walt Disney aide.

Norma Kendall to David M. Crandell, New York, April 8. Bride is a TV actress; he's a TV director at NBC.

Patricia Beedle to Norman V. Hays, Pittsburgh, March 25. Bride is the daughter of Fred Beedle, Canonsburg, Pa., exhib and president of the AMPTO of Western Pennsylvania.

Elinor B. Trobbe to Norman Carol, San Francisco, April 6. He's a concert violinist; now in service.

Elois Wilhelmina Jenssen to Thomas J. Andre, Los Angeles, April 5. She's a costume designer; he's a screen director.

Pilar Gonzales to Roman Jacowlew, Paris, recently. He is a bandleader.

Liliane Kalman to Allan Paunis, Paris, recently. She is scripter and lyricist, and daughter of composer Emmerich Kalman.

BIRTHS

Mr. and Mrs. Jack Goldsmith, son, April 4, N. Y. Mother is the former Betti Schinasi, sister of Mrs. Arthur Hornblow, Jr., the Metro producer; father is in Warner Bros. homeoffice press dept.

Mr. and Mrs. Ben Frommer, son, Hollywood, April 10. Father is a flack.

Mr. and Mrs. Jean Armand, son, San Gabriel, Cal., March 28. Mother is the former Elissa Ittu, dancer; father is managing editor of the San Gabriel Sun.

Mr. and Mrs. Budd Mayer, son, Miami Beach, April 11. Mother is the daughter of Si Steinhauser, radio-TV editor of the Pittsburgh Press.

Mr. and Mrs. John McBride, daughter, Pittsburgh, April 10. Father is the son of Pat McBride, Pitt cafe owner.

Mr. and Mrs. Bill Leonard, son, April 11, New York. Father is star of "This Is New York," aired on WCBS, flagship station of the CBS Radio web in N. Y.

Mr. and Mrs. Russ Grant, daughter, N. Y., April 13. Father is a member of Loew's Theatres ad-pub department.

Mr. and Mrs. Robert Lantz, son, in N.Y., April 6. Father is theatrical agent; mother is Shirlee Weingarten, ex-Theatre Guild casting director.

Mr. and Mrs. Halsey Barrett, daughter, April 12, New York. Father is eastern sales chief for Consolidated TV Sales.

Femme Fashions

Continued from page 2

competed for first publication of the stills. This time, they'll get 'em simultaneously—and all will carry the "Exclusive Model" credit line.

Inside details of the film have been guarded until now because Norman Krasna was in Europe sewing up the story. His return to the Coast in a few days will start preparations for the film which, because of its precedent-making theme, is virtually guaranteed a world-wide penetration seldom before achieved by a picture.

Idea was conceived as part of the W-K plans to have a definite merchandise angle for their pix wherever possible. It was pitched to the leading fashion designers of Europe on the basis that they would be getting wider coverage than ever before. Krasna met enthusiastic reaction to the scheme and was promised complete cooperation.

Definite starting date probably will be set on Krasna's return to the Coast. Regardless of its start, however, "Exclusive Model" will be the only film ever made that didn't have to worry about its fashions being outdated before it hit the screen.

Mankiewicz-Dietz

Continued from page 1

off. This season's "Aida," staged by Miss Webster in a newly-designed production, was a big box-office hit, being given a record number of times—15. Guthrie's staging of "Carmen," also in a newly-devised presentation, was a big hit, too, with Rise Stevens' performance in the title role, under his direction, bringing her critical raves as perhaps the best Carmen of all time. Lunt's staging of "Cosi fan Tutte" also brought out unanimous critical huzzahs as a gifted directorial stint, with the production rated artistically one of the season's highspots. Kanin's staging of "Die Fledermaus," the season before, made that operetta the year's b.o. sensation, with an all-time record of 19 performances that season. And Miss Webster's "Don Carlo," which teed off the '50-'51 season (as her "Aida" preemed the '51-'52 year), was the tipoff that the new Bing regime had gotten away to a healthy, dramatic start.)

Also of unusual interest next season is the U. S. premiere of Igor Stravinsky's "The Rake's Progress," which had its world preem in Venice last fall. Ballet choreographer and Broadway musical dance director George Balanchine will stage the work, for his first opera direction at the Met.

Other unusual events on next season's Met schedule, which opens Nov. 10, will be a presentation of Moussorgsky's "Boris Godunov" in English, in a new translation by John Gutman, and in Moussorgsky's original orchestration rather than the more familiar Rimsky-Korsakov arrangement. Verdi's "La Forza del Destino" will return to the Met repetoire for the first time since 1944, and be the opening night bill, first time that "La Forza" has opened a Met season in the house's 68-year history. "La Boheme," "Boris" and "Rake's Progress" will comprise the three newly-staged and designed productions of the Met '52-'53 season. In addition, there will be nine revivals and 10 repeats from this past season.

Met season closed in N. Y. Saturday (12) with "La Traviata." Company left Sunday (13) on a seven-week tour of 17 cities, opening in Cleveland Monday (14). Tour ends in Montreal May 31.

Pathe's Co-op Plan

Continued from page 1

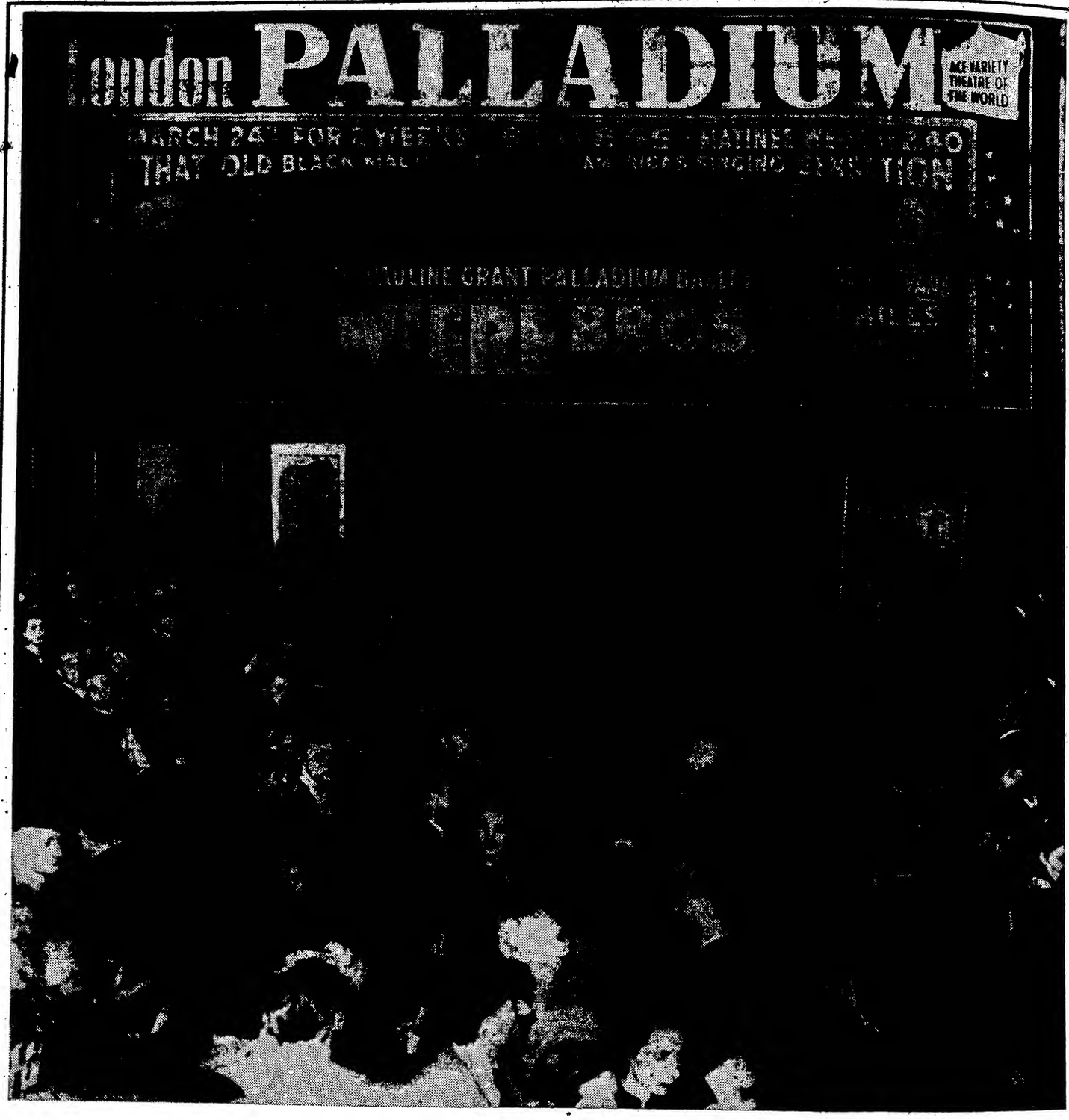
tions alone should be far greater than what they originally paid for the films. Eells pointed out that such residual income will be in addition to revenues derived by subscriber stations from selling film to local sponsors in their own markets.

Under the co-op plan, Pathe TV will supply all film financing, having set up an initial budget over $3,000,000; will distribute the product of established vidfilm producers, and will share the residual income with the subscribers. Stations will get their share of residual profits from Pathe's proportion of the rights, separate from the income to be derived by the producers.

Pathe has already started negotiations for a new half-hour comedy-adventure-music series starring Spike Jones and his orch, and has also optioned three other properties for fall release. "Passport to Danger," property of the Swedish producing firm, A. B. Kinocentralen, will be produced in Europe, with George Nader starred as a former OSS agent now involved in peacetime intrigue.

Robert B. Spafford, prez of Skyline Productions, who wrote and produced "Passport," has also optioned to Pathe a series of dramatic comedies. These are to be produced in Sweden under the title of "Pathe Playhouse" and in association with Frank Danzig and Paul Lenihan. Also under consideration is a western series, "Rainbow Riley," to be produced by Cy Roth, of Coyt Productions, Hollywood.

Pathe plans to work closely with national station rep outfits on its plans and has called a preview-reception meeting tomorrow (Thurs.) in N. Y. to detail the system to them.



See Page 57

Personal Management:
CHAUNCEY S. OLMAN

Direction:
WILLIAM MORRIS AGENCY

Publicity:
RASPUTIN

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1870.
COPYRIGHT, 1952, BY VARIETY, INC. ALL RIGHTS RESERVED
VOL. 186 No. 7 NEW YORK, WEDNESDAY, APRIL 23, 1952 PRICE 25 CENTS

DEEJAYS ON DANCE BANDWAGON

English Songsmith Jimmy Kennedy Fears for the Future; PD a Misnomer

Editor, VARIETY:

As a member of the Performing Rights Society (English affiliate of ASCAP) residing and working in U. S., the state of music business here is a matter of constant concern and as an observer I offer a few thoughts which I hope may be of interest and help.

The two main factors tending towards alarm and despondency in U. S. are also a cause of similar uneasiness to copyright owners throughout the world whose works are in use in this country. They are:

1. *The rise of BMI, with consequent lessening in value of copyrights.*

2. *The short term of U. S. copyright protection.*

The first and immediate problem is that of maintaining the means of exploitation; "the plug" as we knew it is fast disappearing, as BMI ties in with the networks; and for those who look farther ahead there is the more frightening prospect that in a matter of years the present copyrights will fall into Public Domain and the means of creating and standardizing new copyrights may well be denied to publishers unless it is found possible to reestablish freedom of exploitation as before under the control of the copyright owner. It is to be hoped that action in the courts may bring this about.

It is an arresting thought for

(Continued on page 47)

Negro Talent Now Rating Better Reception, More Play in Dixie—Eckstine

Steadily improving race relations in the south have opened a new area for Negro performers, according to Billy Eckstine, who recently returned from an extensive tour below the Mason-Dixon line. Negro singer is now headlining at the Broadway Paramount.

"It's not the old south any more," Eckstine said, reporting that 60% of the customers were white at the 35 concerts given by himself and the Count Basie orch.

Seven years have wrought the marked change in southern attitude towards Negro troupers. In 1945, before he became a name, Eckstine junketed through the south with his own orch and played virtually exclusively to Negro audiences. In that period, only a handful of whites attended his dates, and the racial prejudice was acutely felt in all southern cities.

While most of his recent bookings were played to segregated audiences, Eckstine said the barriers were gradually being removed. In three cities, New Orleans, Miami and Columbia, S. C., the segregation policy was not observed and audiences were seated on a first-come, first-served basis. In no instance, moreover, was there diffi-

(Continued on page 14)

Bid for Jessel Biog

Hollywood, April 22.

Both 20th-Fox and Warners are interested in buying George Jessel's biography for production under tag "Tales of Jessel." Both are angling for Danny Thomas to star.

William Morris Agency is handling for Jessel but no decision will be reached pending the Lastfogel's return from N. Y. next month. Thomas recently portrayed Gus Kahn in "I'll See You In My Dreams," WB biog.

NPA Color Ban On Theatre TV May Be Lifted

Washington, April 22.

NPA order M-30, banning color TV equipment, may be lifted before the week is over to permit manufacture of color receivers, where it can be shown there is no interference with defense production, VARIETY learned today (22).

Horace B. McCoy, assistant NPA administrator, said he hopes to get a revised order out this week which will definitely remove restrictions on color theatre TV equipment, but which probably will put home color TV output on a case-to-case basis. He said he is waiting only for comments from

(Continued on page 55)

Blonde Siren Role Comes High: Lorelei Gets Wig

Philadelphia, April 22.

Lorelei Lee is now wearing a wig. After two-and-a-half years in the part of the blonde siren of "Gentlemen Prefer Blondes," Carol Channing discovered that the repeated bleaching has affected her scalp, causing her to start losing her hair. So she got a blonde wig during the musical's engagement here last week, began scalp treatments and is letting her hair grow back to its natural color.

After playing a few performances in the artificial piece, the comedienne told the management she likes it much better that way, and wishes she'd never used the bleaching method. The show left here over the weekend for Boston, where it will end the season. However, Miss Channing is due to resume the Lorelei role in Jack Hylton's London production of the show this summer, with a replacement taking over for another season tour of the U. S. by the original edition.

DISK JOCKS SPUR ORCHS' COMEBACK

As part of a projected multifaceted promotion of the band business, disk jockeys around the country are being enlisted in a campaign to make the public more "orch conscious." With band biz showing signs of coming to life this summer, agency men believe now is the time to sell bands and dance music on an all-out scale to establish the business on a firmer basis than has been the case during the last five or six years.

Already the disk jockeys are beginning to lay on band platters as well as plug the orch name backing a star vocalist's etching. Several disk spinners, for example, introduce a Johnnie Ray etching by giving billing to the Jimmy Carroll orch, which backs the singer on his Columbia Records platters. It's the reverse on the featured vocalists who were first made by the name bands with which they sang.

Move was initiated by the deejays in an attempt to veer public tastes away from the vocalist and "new sound" stress which has dominated record company releases during the post-war era. Disclicks

(Continued on page 14)

Dicker Cohan's Works for Video

Fowler-Towne Enterprises is negotiating for the television rights to the works of the late George M. Cohan, in what may be one of the largest bulk deals for video properties if the deal jells. Gene Fowler and Gene Towne have secured an agreement from John O'Connor, who represents the Cohan estate, and attorney Paul D. O'Brien, of the law firm of O'Brien, Driscoll & Rafferty, that they will negotiate only with Fowler-Towne for the next 60 days.

The portfolio includes all of Cohan's works, including his produced plays and grand rights for his

(Continued on page 16)

That's Crazy Music, Man

Detroit, April 22.

Musical therapy received a jolt recently in Detroit in a melee between a disk jockey and a psychiatrist. Fracas arose when Ed McKenzie, WXYZ deejay, was given a private broadcasting studio in the Mutual Building next to a practicing psychiatrist's office.

After the first day of spinning the new pop releases, McKenzie was told by the head doctor that the music was interfering with his work and disturbing his patients. In six weeks the doc moved out to save his practice and McKenzie moved into the vacant suite.

U. S. Supreme Court to Become Pic Theatre as Jurists See 'Miracle'

Washington, April 22.

Conference chamber of the U. S. Supreme Court will be converted into a film theatre as the High Court justices gather tomorrow (Wed.) to witness a private showing of "The Miracle," Italian film involved in a censorship dispute. Court is scheduled to hear arguments on the case Thursday (24).

Film, distributed by Joseph Burstyn, was banned by the N. Y. State Board of Regents as "sacrilegious" and the ruling was upheld by the state's Court of Appeals. In the memory of the oldest court attendants, this is the first time that the Supreme Court has ever witnessed a theatrical film in connection with a case coming before the court. The High Court saw a commercial film on one occasion involving a patent suit. Attorneys for both sides and some court officials will attend the private screening.

Meanwhile, two amicus curiae

(Continued on page 18)

'Brig.' Water Ban

Sioux Falls, Ia., April 22.

Because of the midwest floods, local officials made an unusual stipulation in allowing the RKO Orpheum Theatre here to open April 15 for the one-night stand of a touring company of "Brigadoon."

Authorities ruled that theatre could operate that night, if all lavatories and water facilities were not used.

Yank Newsreels Avert Shutout By Reds on Olympics

Russian newsreel outfit, by getting its pitch into the Helsinki Olympics committee first, almost squeezed the American reels out, it's been revealed. Probability that the Reds are still calling the turn on newsreel coverage of the summer Olympics, which is the first in which they have participated in years, is still seen in the stringent regulations set up by the Finnish Committee for reel coverage by all other countries.

Russians got to the committee two weeks ago and reportedly demanded that they get virtually all rights. They wanted all film lensed on the games to be developed in Helsinki, with the committee to permit only footage okayed by the Reds to be

(Continued on page 6)

A-Bomb in TV Fluff Fizzles Fission Vision

The atom bomb, preeming on coast-to-coast television yesterday (Tues.), went through its paces with nary a hitch, but the video coverage of the blast didn't match the nuclear performance. For the first half of the dramatic event, there was no picture and for a short spell the audio was lost. However, after the detonation, when cameras only 11 miles from the target were used, the orthicons caught some good shots of the lazy cloud and the ground activity—planes taking off and trucks moving into the area.

Reason for the technical snafu on the first segment was the fact that between Yucca Flats, Nev., where the A-bomb was dropped, and Los Angeles, 300 miles away, temporary microwave relay stations had to be set up. The impromptu apparatus was installed on snowcapped mountain peaks by helicopter. Relays apparently couldn't pick up the signal from Mt. Charleston, 40 miles from the

(Continued on page 55)

L.A. Pressure Groups Pull Weight; Sponsors Cancel on Indie TVer

Hollywood, April 22.

Two sponsors cancelled contracts with KLAC-TV after pressure groups threw their weight against such groups by Dr. Harold H. Story, head of adult education, Los Angeles Board of Education, on Eddie Albert's "Hollywood on Television." He singled out James Fifield's Freedom Clubs, and the group promptly began getting in touch with KLAC-TV advertisers.

Station general manager Don Fedderson appeased other sponsors with personal letters to clients disclaiming the station's part. He expects no further withdrawals.

Sponsors who bowed out were Laura Sudder Products and O'Keefe & Merritt. Latter, however, will continue on time slots other than Albert's.

Dr. Story, on the program, is alleged to have labeled Freedom Clubs as "Ku Kluxers in dinner jackets." Albert made an effort to interrupt him, but Dr. Story wouldn't be stopped. He had been a weekly guest on various KLAC-TV strips for the past year, but after the current incident was informed he was no longer welcome.

Freedom Clubs and its affiliate, Liberty Bells, contacted sponsors immediately, stressing strength of membership, and expressing indignation at the attack. It's understood every time buyer was contacted, but only two yielded. Fedderson apologized to the sponsors for the tirade, saying the remarks were unauthorized and not approved by anyone at the station. He said Dr. Story was told and agreed, not to engage in any controversial issues, but to confine his remarks to civic or educational problems.

U.S. Share Big in Huge Paris Expo; Most of $450,000 Outlay From Here

By ARTHUR BRONSON

Biggest international show of the year takes place next month in Paris—with credit for its consummation being due chiefly to U. S. enterprise. Event is the month-long Exposition of the Arts, sponsored by the Congress of Cultural Freedom.

Show is world's largest in names and scope, embracing legit, opera, choral and symphonic groups from all over Europe and America. The U. S. is sending the Boston Symphony Orchestra, N. Y. City Ballet and Broadway's "Four Saints in Three Acts" production, plus six prominent authors to lecture.

Cost of the venture will run from $400,000 to $450,000, with 85% of the entire financing raised in the U. S. Festival isn't American, but international. And although the aim of the Exposition is to counteract totalitarian propaganda by showing the effect of liberty on artistic creation, it's entirely private; there is no state control or participation. Neither the U. S. Government nor any of its agencies are in it.

Financial success of the undertaking has been largely due to one man, Julius Fleischman. Co-producer of "Moon Is Blue," chief angel of the Ballet Russe de Monte Carlo, and large legit investor, Fleischmann is chairman of the Expo's finance committee in the U. S. He raised 85% of the budget from private individuals, foundations and trusts here.

First U. S. En Masse

Expo, which starts next Wednesday (30) with a dedicatory concert at St. Roch Church, has some very unusual angles. It marks the first time for U. S. participation en masse in a European festival. Festival won't be just for the rich, or tourists, but all-embracive, with 250 seats set aside for every event for students and labor groups at nominal prices or for free. Events will also be broadcast behind the Iron Curtain by Radio Free Europe.

Probably the Expo's most important event is the Boston Symphony Orchestra in its first European appearance. Orch is making a five-week trip, with three weeks for concerts. Tab for the BSO, including roundtrip fares, will run from $150,000 to $175,000, although

(Continued on page 40)

Gypsy Rose Lee Joins IBEW Revue as Bally For AFL Membership

Minneapolis, April 22.

Gypsy Rose Lee has been inked to head the second of a series of revues that the AFL International Brotherhood of Electrical Workers is producing and sending on tour to Minneapolis and the other cities served by the Northwestern Bell Telephone Co.

Telephone company workers are invited to attend the shows free. Purpose of the stunt is to try to woo them away from the CIO union and into the AFL. Besides the shows, those who attend get a talk on alleged advantages of AFL membership.

First of the shows just played the Lyceum here. It had Beatrice Kay, Rowena Rollins, Jack Durant, Estelle Sloan and other acts. Line of eight gals comprised telephone switchboard operators on vacation.

Theatres Get NPA OK In Flood-Damaged Areas

Washington, April 22.

The National Production Authority will give theatres in the western flood-damaged areas special consideration in receiving scarce materials where needed to rebuild and repair, it was disclosed last week. This is expected to be in advance of an order which will ease construction bans on all types of entertainment construction for the third quarter of this year.

Theatres have been in category which got them virtually no scarce metals for construction, with few exceptions. The new "break" for those in the flood areas gives entertainment structures the same rights as other commercial buildings.

So far as easing restrictions on entertainment construction for the July, August, September quarter, this is based on the fact that many of the so-called "scarce" materials are in substantial supply for non-military uses.

1952 Cannes Film Fest Under Way

Paris, April 22.

The 5th Cannes International Film Festival will start tomorrow (23) and run its course of projections and receptions until May 10 when the prizes for best film, best director, best male and female actor, best screenplay, best lensing, best decors, special jury prizes, best selection by a country and the best short are awarded. Recipients of the kudos will receive paintings or rare literary editions. Some 36 nations are participating in this year's fest, with Russia and satellites abstaining. They were in last year but took only one big prize for decors and praise for a Hungarian short.

There will be no projection the first day (23) but a reception for all the invitees and journalists. First pic will be shown the second evening (24), Metro's "An American in Paris," preceded by two shorts. On April 25 the Japanese pic, "Waves," will comprise the afternoon show, and Germany's "Last Command" at night. April 26 will be Swedish, "She Danced a Summer," already being prepped as a sleeper, and England's "Cry the Beloved Country" (Korda), starring Canada Lee.

On April 27, Orson Welles' pic

(Continued on page 53)

STYMIE EFFORT TO NIX CITY CENSOR IN K.C.

Kansas City, April 22.

Efforts of the industry here to eliminate the office of the City censor were stymied in council meeting Friday night (18) by intervention of parent-teacher and Catholic organizations.

Ordinance which would have bypassed the censor appointment was expected to be passed in routine fashion, but was taken under advisement by the council when the opposition developed.

4/23

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone..... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

CHARLES SANFORD
MUSICAL DIRECTOR
"YOUR SHOW OF SHOWS"
WNBT

Cantor's Blood Bank Tour May Prompt Others

Eddie Cantor, who is east seeing Milton Blow, head of his ad agency contact on the Philip Morris radio program, before taking off on his Red Cross blood bank concert pitch, states that the Warner Bros. biopic on his life starts shooting June 1. Sidney Skolsky, who conceived "The Jolson Story" for Columbia, is author-producer of "The Eddie Cantor Story" (which title will probably be changed).

Cantor kicks off his American Red Cross one-man shows at Naval Recreation Auditorium, Boston, April 29. Admission at this and other free shows is a pint of blood. The rest of the itinerary comprises the Lyric, Baltimore, April 30; Syria Mosque, Pitt, May 1; Cincinnati, 2; Veterans Hall, Cleveland, 3; Kleinhans Music Hall, Buffalo, 4; Board of Trade auditorium, Chicago, May 5.

Cantor's approach to this tour is in the form of trailblazing similar tours by stars like Jack Benny, Danny Kaye, et al., to stimulate blood bank buildups. His pitch is that stars always do their stuff for disaster causes—this might be a fresh approach: a show to build up life-giving blood that may forestall disaster.

Besides "Ida," "Margie," "Susie" and "Making Whoopee," Cantor will do 14 songs in the Warner pic. There will be one new song—a folk song of a lullaby nature which Cantor's (screen) grandmother utilizes as a thematic.

Keefe Brasselle, newcomer, is the "Larry Parks" (Jolson) to Cantor, with the star, of course, singing his own songs, just as Jolson did to Parks' mouthing of the lyrics.

Dicker Betty Hutton For Palladium; Palace 59G, 14 Shows 2-Way Record

Deal is in the works for Betty Hutton to play the Palladium, London, this summer. The William Morris Agency, which manages Miss Hutton, has cabled its British correspondent agency, the Harry Foster office, to inquire what time periods will be available for the filmster. If the period fits in with her schedule, she'll repeat at the London house. Her Palladium salary two years ago was $17,500.

Miss Hutton will remain at the Palace, N. Y., for four weeks only. She feels that it's a strenuous engagement and doesn't want to prolong it. She worked while ill on Sunday (20) and only a day off on Monday prevented complete exhaustion.

The terrific number of shows during her opening week enabled Miss Hutton to break the Palace record for week ending Friday (18). She pulled a tremendous $59,000 for 14 shows, a house mark for both the amount taken in and the number of shows performed since the theatre went on two-a-day with Judy Garland last October. Miss Garland's high mark was $51,000 for 12 shows. Henceforth, Miss Hutton will do 10 shows weekly with matinees on Tuesday, Wednesday, Saturday and Sunday.

New French Pic Cycle to Expose Diabolical Dames in Battle of Sexes

Paris, April 15.

Latest film cycle here will undertake an expose of the diabolical practices of women in the battle of sexes. The pix will show up the femmes as necessary but predatory creatures. Last season saw a spate of films both of distaff interest and also studies of the female in action with plenty of appeal to male ducat buyers.

Femme director Jacqueline Audry made a trio of films showing the female at the turn of the century era before she gained her much-vaunted freedom. "Gigi" and "Minne" featured the triumph of innocence in a gilded decadence. Her latest, "Olivia," was an all-woman production about the coming of age in a girl's school. Its touch of lesbianism may make this censurable for the U. S. Jean-Paul Chanois made a soap-opera type film with Michele Morgan called "Behold the Beauty." Melodramatic in theme, it concerns a ballet dancer who succumbs to the advances of lecherous impresarios to get enough money to free her lover from prison. Edwige Feuillere made "Julie de Carneilhan" notable only for her brilliant performance as a woman torn between love and security. Michele Morgan starred in the Rene Clement film, "The Glass Chateau" about the love affair of a married woman and a young ladies' man that ends in tragedy.

Mysterious Femmes in 5 Pix

In preparation are a surfeit of pix dealing with the eternal mysterious femme. Christian-Jaque will do "Adorable Creatures" with Daniel Gelin taken over the hurdles by Martine Carol, Edwige Feuillere and Marilyn Buferd.

Michel Audiard will do "He and She" with Dany Robin and Francois Perier. It concerns a nice guy married to an ambitious girl who is not above lying to keep up with the Joneses. Jacques Becker will have his say about the femmes in "Women," while ironic Sacha Guitry will roast them with his new pic, "I Was Married Three Times." This will star Bernard Blier as the poor guy duped by three successive conniving females. With the women skewered and accused, there is also a possibility that Christain-Jaque may give the male element a hot foot in a sequel to "Adorable Creatures" called "Those Charming Boys."

Soph Tuckers Self Out In L'd'n Palladium Sock

London, April 22.

Sophie Tucker had the biggest opening of the Palladium season yesterday (Monday), coming on to a roof-raising reception and bowing out after an overtime 40-minute session to a tumultuous ovation. She filled her turn with sock numbers in which she created humorous as well as nostalgic moods and wound up on a powerful emotional note with "Mother's Sabbath Lights" as a tear-jerking alternative for "Yiddishe Momma."

Miss Tucker was visibly affected by the warmth of her reception and was unable to complete a curtain speech.

Other clicks on the layout included Hoctor & Byrd who did some excellent terping; Irwin Corey produced yocks and Pat Henning was strong in his hold-over session. The Castro Quartet, however, disappointed.

This is Miss Tucker's 10th visit to Britain. She'll follow this two-week stand with a stint at the Bagatelle, London. As always, Ted Shapiro accomped her.

Bill also includes Ladd Lyon, Nino (a dog act), Dickie Henderson, Jr.; Eddie Gordon & Nancy, Marie, Louise & Charles, and the Palladium Tiller Girls.

Wall St. High For March Amus.

Amusement stocks hit the high of the year to date last month when their total market value reached $1,288,054,175. Shares increased in value during the 31-day period by $54,273,035, it was disclosed in figures released this week by the N. Y. Stock Exchange. Their average price per share climbed 90c., from $20.28 the end of February to $21.18 as of the last day of March.

Upsurge in amusement issues tended to follow the trend of the entire market. Average market price of all stocks listed on the Exchange was $42.78 at the month end. Tally was the highest registered since Aug. 31, 1946, when the average price was $42.79. A factor in boosting the radio and TV section of the amusements was an anticipation of the Federal Communications Commission's lift of its freeze on TV stations.

Big Board also revealed that short interest in United Paramount Theatres as of April 15 was only 850 shares compared to 4,900 recorded on March 14. Conversely, short interest in Warners leaped tremendously during the 30-day stretch. Bears held 1,685 shares March 14 and picked up 5,000 more by April 15.

British Film Theatres Already Hurt by TV, BBC Survey Stresses

London, April 22.

The changing habits of the nation as a result of the spread of TV through the country are analyzed in a report prepared by Robert Silvey, head of Audience Research in the British Broadcasting Corp. The results of a survey, conducted 16 months ago when 3,000 families and 1,454 other viewers were quizzed, emphasize the manner in which video has been encroaching on other entertainment.

Analysis shows that 63% of those questioned had cut down on film theatre attendance and 35% went to the legit theatre less frequently. Reading, indoor games and hobbies had also been affected. In a breakdown of viewers, Silvey's analysis shows that approximately 45% are in income groups with an annual average of $630 to $1,100. Only 9% of license holders were in the $3,000 or over class.

It also extended into educational

(Continued on page 14)

LENI RIEFENSTAHL NO NAZI—IT SAYS HERE

Berlin, April 22.

Leni Riefenstahl, a friend of Hitler and known as the Fuehrer's favorite actress during the Nazi regime, was merely a Nazi "follower," not a party member, it has been decided by a West Berlin court. After a four-hour trial, judges ruled that alleged new evidence was insufficient to reverse the 1948 verdict of a Baden court, and the 45-year-old actress was cleared of any penalties. Miss Riefenstahl's career of two decades was artistic rather than political, she claimed.

After appearing in a number of German pictures, including "Blue Light," she produced the "Reichsparteitag" films of the Nazi party in 1933-34-35 and represented Hitler in supervision of the filming of the Olympic Games in Berlin in 1936.

Par Doesn't Want Ferrer to Get Rusty

Jose Ferrer, who's been enjoying the luxury of having Sundays to himself, but is quite busy the six days of the week, is now about to embark on a full seven-day work schedule. He's producer-director of four current Broadway legiters, "The Shrike," "Stalag 17," "The Chase" and "Fourposter." Also, he is costarred in "Shrike."

Paramount has come up with the idea of putting Ferrer to work on Sundays, and he's agreeable. Film company is setting up a series of theatre appearances and press interviews for him in Philadelphia, Washington, Cleveland, Cincinnati and other spots. He'll hop out of N. Y. early Sundays and return Monday a.m. The new weekend effort will be to drumbeat for Par's "Anything Can Happen." He's the star of the film, of course.

ARBITRATION—EVERYONE'S PAL

Reveal Properties Worth $50,000,000 In UPT's 3-Year Buy-Sell Turnover

United Paramount Theatres in the past three years has bought and sold exhibition properties involving assets in excess of $50,000,000. This was disclosed in year-end (1951) figures released by the corporation this week.

It was the most extensive theatre ownership reshuffling job in the history of the business. As of last Dec. 29, the chain comprised 683 wholly-owned houses, the ownership of 169 being shared with other exhibs in the field, and 15 jointly owned with investors. Upon the completion of the divestiture program under its antitrust consent decree, UPT will hold a maximum of 651 theatres, a relatively few of which will be jointly owned with investors.

On March 3, 1949, date on which the decree was entered, UPT had partial ownership of 975 houses. The number of these operations subsequently increased to 1,024. Of that total, the company disposed of all interests in 525, acquired the full ownership of 315, of which 56 must now be disposed of, and still has joint interests in 169, of which 29 may be retained as wholly owned.

Also on March 3, 1949, UPT had 449 wholly-owned theatres and subsequently added two others for a total of 451. Of these, the outfit parted with all its interests in 83, has still to divest itself of all interests in 17, and is permitted to retain 351.

Teen-Agers Best Film Audience

Teen-agers rate films as their favorite entertainment, and video has less influence on them than with children and adults. These facts are indicated in studies made by various research organizations.

Generally agreed as one reason for teens favoring pictures is that they're in the "dating" years and want to go out more often than parents and young marrieds. In a round table conducted by Seventeen, mag for teen-age girls, teens from 10 states agreed unanimously in saying that they would not give up a picture date, for example, for TV. Poll of TV homes made by the ad agency Cunningham & Walsh disclosed that the 10-18 age group averaged less time in televiewing than older family members.

International study made by A. J. Wood & Co., girls were asked what they did with the total amount of coin received or earned "last week." Results showed that more girls named films than any other single item. Study made by Dr. George Gallup indicated: "The average American movie audience is predominantly a young audience. . . .Regular movie attendance seems to begin around the age of 12. After 19 it falls off sharply. Relatively few persons attend the movies with any regularity after the age of 35."

Daff to Tour U Offices In Continental Europe

Alfred E. Daff, Universal v. p. and global sales topper, takes off tomorrow (Thurs.) for a tour of U offices in continental Europe.

He is expected to return to the U. S. on May 7. Following a week in New York, he leaves for Chicago for confabs there.

Daff, accompanied by Charles J. Feldman, domestic sales chief, and F. J. A. McCarthy, southern and Canadian sales manager, visited Toronto and Montreal for confabs with A. W. Perry, president and general manager of Empire-Universal Films, and other Empire-Universal execs last week. While in Canada, they also met with exhib groups to discuss forthcoming U product.

Depinet Due East

Ned E. Depinet, RKO prexy, is scheduled to return to New York from the Coast this week following several weeks' confabs with Howard Hughes and other studio execs. Prior to proceeding to Hollywood, Depinet vacationed briefly in Arizona.

Upon Depinet's return, it's anticipated that there will be some announcement regarding the resumption of production at the RKO lot.

Industry's Co-op Ad Pitch Killed; Each Co. on Own

Film industry's institutional promotional campaign via newspaper advertising, backed by a $50,000 budget from each of the participating companies, has blown up. It evolved yesterday (Tues.) into a face-saving plan, with each company agreeing to incorporate into its regular advertising some institutional copy plugging the film theatre "as the source of best entertainment." This approach was decided upon at a meeting of the pub-ad toppers committee of the Motion Picture Assn. of America.

Method and manner for best presenting industry's story has been the subject of considerable haggling for some time, and the decision reached yesterday is generally regarded as a highly diluted version of an advertising campaign for the industry to put its best foot forward.

Originally, pub-ad chiefs had been authorized to go ahead with a plan for an industry promotional campaign similar to last fall's "Movietime, U.S.A." drive. Toppers were backed to the extent that each participating company agreed to kick in $50,000. Initial fall campaign consisted of full page ads, calling attention to 18 pix, with each company sharing the costs

(Continued on page 14)

Columbus Exhibs Seek Out on 'Salesman'

Group of exhibitors in Columbus, O., are seeking out from contractual commitments to play Columbia's "Death of a Salesman" because of threatened picketing by members of a local American Legion post. Whether or not Col will hold them to the booking pacts has yet to be ascertained.

Film outfit's position has been stated only to the extent that the Arthur Miller play was purchased in consideration of its "entertainment" values and Stanley Kramer produced it because of its potential b.o. In other words, said Col reps, there never had been any thought of the film being objectionable on un-American grounds.

The Legion unit's protests are based solely on Miller's alleged links with Commies. Oddly enough, "Salesman" already has played in Cincinnati and Dayton theatres and drew no squawks from any sources. One of the Columbus exhibs seeking to be released from an exhibition deal with Col is a member of the Legion post.

Nate Blumberg East

Nate J. Blumberg, Universal prexy, is slated to arrive from the Coast on Friday (25) for a series of confabs with homeoffice execs.

U topper will also confer with Milton R. Rackmil, Decca Records president, on matters pertaining to the proposed merger of the two companies.

NOW FINALLY LOOKS LIKELY

Success in setting up an arbitration system appeared a distinct possibility this week if only for the reason that each of the various trade groups involved clearly wants to avoid being identified as the "heavy" in blocking its development. The industry conclave looking to establishment of conciliation machinery for exhib-distrib disputes got underway in N. Y. yesterday (Tues.), with all sides professing agreement to the principles of arbitration. It's unanimously stated that arbitration could contribute to the welfare of the entire business.

Based on declarations of policy made so far by some spokesmen, major subject of likely discord within the whole setup concerns film rentals as being within or beyond the scope of arbitration. With the lines separating some groups from others on this item clearly drawn, it's a certainty that there must be some give and take by all sides to accomplish anything.

Distribution reps in a number of cases have stated privately that

(Continued on page 14)

Regular Mkt. Analysis Will Determine Policy On Production at Par

Paramount is aiming for a more closely coordinated production and distribution operation to the extent that market trends will be analyzed about every three months by studio and homeoffice toppers, and these analyses largely will determine lensing policy.

Y. Frank Freeman, studio chief, was in N. Y. over the past weekend for huddles with the homeoffice brass on market conditions and upcoming product. Participants at the meetings included prexy Barney Balaban, distribution head A. W. Schwalberg, E. K. O'Shea, assistant sales topper, and ad-pub v.p. Jerry Pickman.

Similar conclaves are to be held, on a quarterly basis, for constant re-appraisals of b.o. trends, story and cast name values, etc. Balaban favors a flexible policy, with the lineup of pix on the lensing sked subject to change as a means of keeping the new product attuned to the market.

Schenck Sez 'Deadwood' Must Go In Revealing 20th-Fox Economy Moves

Twentieth Century-Fox is embarking on a program of weeding out personnel whose talents are "inadequate," Joseph M. Schenck, exec head of production, declared in N. Y. this week. "The deadwood must go," he told VARIETY.

He thereupon broadened the statement to include all outfits: "We must practice real economy. If producers or others at any company don't make good, they should go." Schenck was alluding to studio personnel.

The veteran film topper didn't identify anyone as being in line for the axing, but warned: "If producers have a bad record they would be smart to resign."

Reports on a reshuffling of highly-placed persons at the 20th lot accompanied prexy Spyros P. Skouras' trek to the Coast from the N. Y. homeoffice three weeks ago. Skouras made another quickie trip to the Coast last week.

Schenck disclosed that Skouras' westward hops were for the purpose of discussing cutting down on expenses. "He's always preaching economy wherever he goes," commented Schenck. He added that the prez has been instilling employees with the idea of economi-

(Continued on page 16)

McCarey, Par Making Eyes

Producer-director Leo McCarey very likely will continue on the Paramount lot, he said in N. Y. this week upon arrival from the Coast. Although there are a number of technicalities involved, his employment pact ran out with his recently-completed "My Son John," he stated. He's confident a new deal will materialize.

Film-maker disclosed he has tentative plans for a trip to Europe and, if he makes it, he'll scout possibilities on lensing a film abroad.

McCarey Crix Rap Spots Wide Split On 'John' Vs. Reds

Whether Leo McCarey's production of "My Son John" deserves plaudits or raps for its treatment of the Americanism vs. Communism theme is shaping into a controversy, with McCarey himself providing additional heat. The director-producer in N. Y. Monday (21) blasted certain N. Y. newspaper critics, not specifically identified, for attributing "unjust, erroneous and false" motives to him in lensing of the film.

Two schools of thought on the merits of "John" are somewhat reflected in the May edition of the American Legion Magazine and a capsule review by the American Jewish Committee. Legion mag printed a rave, crediting the pic with being capable of injuring the Reds, and adding: "Let it be understood that 'My Son John' is not just an anti-Communist propaganda movie but excellent enter-

(Continued on page 18)

Wyler to N.Y. Next Wk. En Route to Italy on Pic

William Wyler hops into N. Y. from the Coast next Wednesday (30) en route to Italy.

Producer-director will lens "Roman Holiday," Gregory Peck-Audrey Hepburn costarrer, in Rome for Paramount this summer.

Rathvon Eyes European Prod.

N. Peter Rathvon, film financier and onetime RKO exec, returned from Europe last week and disclosed that he has been looking into the possibility of backing pictures to be made on the Continent for both TV and theatrical distribution.

Since forming N. Peter Rathvon & Co., a California investment company, Rathvon financed either in whole or in part several pictures for Eagle Lion Classics release as well as the Vera-Ellen starrer, "Happy Go Lovely," which RKO distributed last year.

National Boxoffice Survey

Film Trade Off Sharply; 'Song' and 'Rain' Divide Top Honors; 'Marrying Kind' 3d, 'Queen' 4th

It is the usual letdown after Easter in most key cities this stanza, with numerous theatres holding over pix opened to take advantage of the holiday trade. The flood situation at Minneapolis, Omaha and K. C., of course, is not helping biz any though only Omaha appears to be suffering much at the boxoffice. Arrival of warm weather additionally is cutting down trade.

"Song In Heart" (20th) and "Singin' In Rain" (M-G) are running virtually even this round, with little to choose between the two musicals for top honors. Each pic is playing in 21 key cities covered by VARIETY. Both films in respect to actual money and showings in individual keys are equally strong.

Third money is going again to "Marrying Kind" (Col) although it is just getting started. It is doing good to big trade in some seven key cities. "African Queen" (UA) is roaring back with some fresh bookings which stack up mainly big to smash.

"Bend of River" (U), which is in like category, is capturing fifth position while "Ma, Pa Kettle at Fair" (U) is winding up sixth. "Snow White" (RKO) (reissue) will be seventh and "Six Convicts" (Col), eight. "5 Fingers" (20th) and "Pride of St. Louis" (20th) round out the Big 10 list in that order.

"Sailor Beware" (Par) and Scandal Sheet" (Col) are the runner-up films.

"Man in White Suit" (U) and "Encore" (Par), both now playing in art theatres, loom strongest new entries. Both are from Britain and are sock thus far. "Wild North" (M-G), doing better than last week, is solid in Washington and big in Denver. "Lion and Horse" (WB), also new, is okay in Louisville but drab in two other spots. "My Son, John," (Par) is disappointing, ranging from oke to slow.

"Greatest Show" (Par), winding up its current batch of playdates this time around, is still grabbing hefty coin. It is smash in Minneapolis, big in Cleveland and good in Detroit, Philly and L. A. "Quo Vadis" (M-G) is in similar category, with solid showings in Chi and Detroit.

"Viva Zapata!" (20th) looks hefty in Chi. "Steel Town" (U) is lively in Montreal. "Rashomon" (RKO) shapes big in Boston and fine in L. A.

"Bugles in Afternoon" (WB) is mild in three spots. "Flesh and Fury" (U) is rated fancy in L. A. as top newcomer there. "Rancho Notorious" (RKO) looks okay in Providence.

(Complete Boxoffice Reports on Pages 8-9).

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.
SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents
ABEL GREEN, Editor
Vol. 186 No. 7

INDEX

Bills	46
Chatter	54
Film Reviews	6
House Reviews	47
Inside Legit	48
Inside Music	38
Inside Pictures	14
Inside Radio	30
Inside Television	33
International	11
Legitimate	48
Literati	53
Music	34
New Acts	47
Night Club Reviews	42
Obituaries	55
Pictures	3
Radio-Television	20
Radio Reviews	30
Record Reviews	34
Frank Scully	53
Television Reviews	25
TV-Films	19
Vaudeville	41

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year $20 Foreign

'Big Brushoff' Is Latest RKO Prod., But It's an Unbilled De Sica Opus

Some facts concerning the confused dickering between RKO and Vittorio De Sica, Italian director-actor, came to light this week.

On his arrival in New York from Rome several weeks ago De Sica and his personal rep, Marcello Girosi, told newsmen that the Italo film-maker had a deal "in principle" to make a pic for RKO. The "deal" was an option, with De Sica set to get a stipulated sum to direct a film if RKO topper Howard Hughes okayed the script.

Arrangements for De Sica's transportation and expenses were made via cable by RKO. However, upon his arrival in New York the RKO homeoffice reportedly was specifically instructed from the Coast "to lay off." New York execs were told not to meet De Sica, not to acknowledge him and to avoid all possible connection between RKO and the Italian director. Originally, De Sica was to have been accompanied by Cesare Zavattini, in association with whom he turned out such Italian film hits as "The Bicycle Thief" and "Miracle in Milan." Latter picture won the N. Y. Film Critics award as the best foreign film of the year. Zavattini, however, was delayed in Rome, pending approval of his visa by the U. S. State Dept.

Despite the New York brushoff by RKO, of which Girosi said he was not aware, De Sica and Girosi proceeded to the Coast, ar-

(Continued on page 16)

De Sica-Wilder-Jennings Study Chi Backgrounds For Next Feldman Film

Thornton Wilder and screenwriter Orin Jennings will accompany Italo director Vittorio De Sica to Chicago tomorrow (Thurs.) to obtain material for the screenplay which will mark De Sica's initial directorial effort in the U. S. Pic, to be produced by Charles K. Feldman, will be based on Ben Hecht's "Miracle in the Rain," but will be released under a new title. Background of pic is Chicago.

Trio is expected to remain in Chi for several weeks. Feldman, now in New York, will proceed on the project on his own and won't be associated with any studio in the production. Feldman, who had a co-op deal with Warner Bros. for "A Streetcar Named Desire," his last film, said he would seek a releasing deal after the picture is completed. He has made no casting plans, attending to this after Wilder and Jennings finish the screenplay.

Another project, on which Feldman will begin work next year, is the filmization of John Steinbeck's "The Wayward Bus," which the agent-producer has owned for some time.

Foreign Films Big In Mpls. Nabe 1st-Run

Minneapolis, April 22.

Latest development here has most foreign films now getting their first Twin Cities runs in independent neighborhood and suburban houses, instead of in the loop artles World and Pix, as formerly. Strangely enough, the foreign pictures are doing better in these nabe theatres in question than they did for the downtowners.

Three Twin Cities indie nabe houses are successfully operating under a "fine arts" policy, featuring foreign and unusual pictures. In the past few weeks pictures that have had their first-runs in such houses include "Rocking Chair Winner," "Heart and Soul," "The Medium," "Eroica" and "Women Without Names," to mention a few. The houses frequently get publicity breaks that are not garnered by other subsequent-run neighborhood and suburban theatres. Their offerings are reviewed at length in the newspapers.

The downtown sureseater World has practically forsaken the foreign pictures, except for something occasionally like "The Lavender Hill Mob." Instead, it's going in for the top Hollywood product, for which it's bidding competitively and with considerable success. For example, it now has "Singin' in the Rain" on the heels of "Death of a Salesman" and "An American in Paris."

Col N.Y. Execs Back From Coast Gabfest

Top homeoffice brass of Columbia are back at their New York desks this week following a series of Coast confabs with prexy Harry Cohn.

Nate Spingold, v.p., and Paul Lazarus, Jr., N. Y. studio rep, returned over the weekend while Jack Cohn, executive v.p.; Abe Montague, sales chief, and Joseph McConville, international topper, arrived earlier in the week. Leo Jaffe, assistant treasurer, stopped over in Palm Springs and trains back this week. Ralph Cohn, head of Screen Gems, Col's vidpix subsid, remained on the Coast another week.

$1,322,000 Net On RKO Theatres For Last Year

RKO Theatres rolled up a net profit of $1,322,000 in 1951, consisting of $1,122,500 derived from operations and $199,500 from the sale of capital assets, prexy Sol A. Schwartz disclosed in the corporation's annual report issued to stockholders yesterday (Tues.). This equalled 34c per share.

Since the chain commenced operations independent of RKO production-distribution last year, exact comparison figures could not be given. However, it was estimated that the 1950 net, had the theatre company been on its own, would have amounted to $1,195,000, after income taxes of $1,008,000 and "extraordinary reserves" of $600,000. Income taxes in 1951 were listed at $1,225,000.

Boxoffice receipts for the new year totaled $29,550,000, against $32,300,000 for 1950. Decline was largely attributable to the impact of home television, the high cost of living, the inerease in "personal income and other burdensome taxes," Schwartz declared. The b.o. slide continued during the first 1952 quarter, he added. On the other hand, income from theatre concessions has been on the upbeat.

Current assets as of the Dec. 31, 1951, close of the fiscal year, were carried at $12,192,000, consisting almost entirely of cash and U. S. Government securities. Current liabilities were $3,720,000, leaving a net working capital of $8,472,000. When the outfit started independent operation a year earlier the net working capital was $7,658,000.

Funded and long-term debt as of last Dec. 31 was $22,339,000, representing a reduction of $1,099,000 during the year. Issue of common stock amounts to 3,914,913 shares.

RKO now operates 92 theatres, about 40% of which are located in the metropolitan N. Y. district.

Loew's 28-Week Net Off

Although its gross business was on the upbeat, Loew's net earnings for the 28 weeks ended last March 13 were off. Profit amourted to $3,737,316 for the period on gross sales and operating revenues of $95,693,000. This compared with a net of $4,225,865 in the corresponding 1951 period on gross business of $93,950,000. Per share earnings were 73c for the new stanza, compared with 82c in '51.

Profit for the 16 weeks ended March 13 amounted to $1,647,977, equal to 32c per share, compared with $4,225,865, or 43c per share, in the 1951 period.

HOPE MILLER'S OBOLER PIC

New York TV and stage actress Hope Miller shifts to the Coast next month for four weeks of shooting as femme lead opposite Howard Duff in "The Lions of Gulu," being produced by Arch Oboler.

African-backgrounded pic, being done in the new Anscolor, will be the first feature in tri-dimension.

'Nation' Still a Draw

Film industry's original epic, the 37-year-old "Birth of a Nation," is still a reliable grosser in small towns, report by Allied States Assn. of Iowa, Nebraska & Mid-Central discloses this week. The D. W. Griffith pic has been playing one-day stands in the territory, with exhibs reporting enthusiastically on results, particularly when tieups are made with schools for matinees.

Distribution in the area is by H. E. Aitken of Waukesha, Wis. According to Allied, the sound (added later, of course) is "adequate, print good."

Mono Expands Overseas Prod.

Overseas production of Monogram Pictures is being expanded, it was revealed in New York by Monogram International prez Norton V. Ritchey prior to his departure for the Coast Monday (21). He was accompanied by veepee Edward Morey. Both are attending a board meet being held at the studio today.

A joint film-making program with Associated British Pictures, Ritchey said, is being implemented to the point where more features may be turned out than were planned under the original agreement. That pact called for two pix annually over a four-year period. "24 Hours in the Life of a Woman," first project under the deal, has already been completed.

Three story properties are now being studied to determine the second joint Mono-ABPC venture. Also in line with the possible increase in Monogram's European production, board chairman W. Ray Johnston is now surveying studios both in England and on the Continent.

Monogram's production steps abroad may also extend to Japan. Ritchey declared that he was "enthusiastic" about the possibility of one or more pictures to be made in association with the Shochiku Co., which has two modern studios there. Its facilities at Ofuna reportedly are the biggest in the Orient. Negotiations in regard to such a joint program, Ritchey noted, will wait upon the arrival of Monogram's Far East rep, William Osborne, in Tokyo. Now in Singapore, he's not expected to arrive in Japan for at least another month for conferences with Shochiku execs, Shochiku, incidentally, distributes Mono product in that territory.

U Weighing Italo Prod

Universal is weighing the use of blocked funds in Italy to finance local producers. Pix would be Italo-languagers for U distribution in Italy and other foreign countries.

Company has no intention of distributing these pix in the U.S.

Hughes to Pull 'Outlaw' Domestically on Sept. 1 For Later Distrib Push

Howard Hughes' indie, "The Outlaw," one of the most controversial films in censorship annals, finally will be withdrawn from domestic distribution around Sept. 1. Film, which Hughes made independently, has been in release via RKO the past five years and so far has brought the distrib a gross of about $2,600,000. United Artists had it at the start and drew close to $1,500,000 in rentals before relinquishing the rights to RKO.

"Outlaw" has been consistently played over the past couple of years with bookings at the rate of 12 to 15 per week in the U. S. and five to six in Canada. Drive-ins especially have been giving it a heavy play.

RKO's aim now is to keep the pic in circulation through the summer, namely, in the ozoners. Following this the prints will be withdrawn entirely as a means of building reissue value. "Outlaw" will go out again on a fullscale re-release basis sometime in the future.

Film will continue in circulation in the foreign market.

Sees Big-Screen TV in All Theatres, Halpern Tells Chi Engineers Parley

Chicago, April 22.

Theatre television eventually will be spotlighted in every film theatre in the country, Nathan L. Halpern, Theatre Network TV prexy, predicted here yesterday (Mon.). Outlining the progress of the medium to date and the "fabulous" future which lies before it, Halpern reasserted that big-screen video is currently going through its "investment period," with operating losses anticipated.

Speaking before the Society of Motion Picture-TV Engineers at its 71st semi-annual convention here, Halpern revealed for the first time the boxoffice results of the six fights promoted for the medium last summer by TNT. Pointing out that the public at that time was unacquainted with theatre TV, he said, nonetheless, that the average attendance for all theatres on all six fights was 87% of capacity.

Losses incurred by big-screen events to date, he said, were not due to a lack of appeal in the medium or the programs but to three other factors: the few theatres sustaining the costs, the pricing policies followed by exhibitors, and the absence of a regular, year-round flow of programs and promotion. It was "remarkable," he said, how close theatres came to the break-even point on most shows, while a few of them showed profits on individual fights.

Citing the fact that some exhibs charged as little as 54c for the first several fights televised, he said they adjusted their scales upward when they realized the "public demand and satisfaction." Halpern added: "By the time of the Robinson-Turpin bout, theatres had adjusted their admission prices to an average well over $2. Every theatre carrying the fight sold out, evidencing the public's enthusiastic acceptance of this new entertainment medium.

"The average TV gross was $5,000 per theatre, with seating capacities ranging from 1,100 to 4,000 seats. It became apparent that higher prices for earlier theatre TV events might have resulted in profits then, too. Moreover, concession sales in theatres boomed, in-

(Continued on page 14)

Wage Bd. OK's SWG Application for Hikes

San Francisco, April 22.

Wage Stabilization Board approved a Screen Writers Guild application for increases in minimum weekly salaries and flat deals for scribes working for the majors. Increases are retroactive to Feb. 26, 1951, effective date of the Guild's eight-year pact with the producers.

New minimum is $250 per week. On flat deals, minimum is $2,000 for pix budgeted under $100,000; $3,000 for pix over that.

FCC May Question Balaban on Par's DuMont Interest

Washington, April 22.

Occupied the greater part of last week with efforts to determine whether Paramount's former interest in Scophony Corp. was acquired to hold back television, Federal Communications Commission hearings on Par antitrust issues are now in their 13th week, with still a long way to go.

In view of the examination into Scophony, which is not yet finished, it will not be surprising if the Commission pursues a similar inquiry into Par's interest in DuMont when Barney Balaban, Par prexy, returns to the stand this week. Leonard Goldenson, prexy of United Paramount Theatres, was expected to conclude his testimony today (Tues.)

It's now evident that the inquiry will run well into May, and possibly into June. Following Goldenson's testimony, R. B. Wilby, head of the Wilby-Kincey circuit (UPT), who was formerly associated with Par, will testify. Balaban is scheduled to appear tomorrow (Wed.) for two or three days of cross examination on his direct

(Continued on page 16)

N. Y. to L. A.

Lex Barker
Elise Bretton
William Campbell
Arlene Dahl
Richard Egan
Y. Frank Freeman
Ava Gardner
Leslie Harris
Alan Hood
Jack Kalcheim
Jack Lawrence
Ralph Peer
Jack Pierce
Joseph M. Schenck
George Sidney
Frank Sinatra

Europe to N. Y.

Jack Amidor
Mario Berini
John Boulting
Roy Boulting
Billy Daniels
Yolande Donlan
Victor Duntiere
Paulette Goddard
Leland Hayward
Andrew Marton
Edward Noll
Danton Walker

N. Y. to Europe

Walter Alford
George Banyai
Jan Carew
Alfred E. Daff
Delmar Daves
Dolores Del Rio
Marlene Dietrich
Faith Domergue
Jimmy Durante
Faye Emerson
Julius Fleischmann
Marjorie Thirer Geiss
Morris Helprin
Zoltan Korda
Hedy Lamarr
Anita Loos
Robert Montgomery
Pat Nye
Edmund Purdom
Billy Rivers
Ben Selvin
Moira Shearer
Robert E. Sherwood

L. A. to N. Y.

Bert Allenberg
Josef Auerbach
E. A. Bateman
Joan Bennett
Edgar Bergen
Nate J. Blumberg
Barney Briskin
Geraldine Brooks
James Cagney
Sammy Cahn
Jack Cohn
Bonar Colleano
Ned E. Depinet
Faith Domergue
Bill Dozier
Jimmy Durante
Marvin Faris
Anthony B. Farrell
Sylvia Fine
Reginald Gardiner
Farley Granger
Peter Lind Hayes
Mary Healy
William J. Heineman
Marilyn Hoffman
Leo Jaffe
Eric Johnston
Zoltan Korda
Angela Lansbury
Paul Lazarus, Jr.
Al Lichtman
Paul Marsh
Leo McCarey
Joseph McConville
Thomas Mitchell
Abe Montague
Hildegarde Neff
Roy Rowland
Abe Schneider
George Skouras
Spyros P. Skouras
Mike Sloane
Nate Spingold
Robert Stack
Mark Stevens
David Stillman
Igor Stravinsky
Gloria Stroock
Ben Thau
Ivan Tors
Audrey Totter
John van Druten
Lawrence Weingarten
Dave Wolper
Max E. Youngstein
Fred Zinnemann

ONLY SLIGHT EASING OF PROD.

'Coercion' by Goldenson Charged In Former Dealings With Indies

Washington, April 22.

"Strong-arm" tactics in former dealings with independent theatres and acquisitions, to foreclose competition, were charged against Paramount Pictures during testimony of Leonard Goldenson, prexy of United Paramount Theatres, yesterday (Mon.) before the Federal Communications Commission. Prior to formation of UPT under consent decree, Goldenson was in charge of theatres for Par.

Commission counsel Frederic Ford introduced into testimony various correspondence taken from Paramount files relating to Par tactics in acquiring theatres. Among the documents was a 1946 letter from M. A. Lightman, head of Malco Theatres, Memphis, to Goldenson regarding purchase of a building for $32,000 in Owensburg, Ky. Lightman advised that the deal would "at least temporarily stem the tide of a new theatre by some outsider."

Another document revealed that in 1934 a verbal agreement was apparently made with E. J. Sparks not to go into any towns in Florida in which Sparks was interested if latter did not go into towns in which Gulf Theatres, in which Par held 50%, was interested. Ford also tried to show that Par bought vacant lots to prevent competition from coming into certain areas.

An allegation that Goldenson, on a trip to Salt Lake City and the Coast, used strong language in attempting to get back a Par theatre from Lawrence Theatres, to establish a closed situation, was denied by Goldenson.

Reference was also made to the acquisition of the Ball Theatre in Pennsylvania, and examiner Leo Resnick was requested by Ford to take notice of the court decision in the case. Court, in this decision, found that Goldenson had used strong tactics toward the Ball, an indie.

In compliance with a motion made by DuMont counsel Morton Galane for information on the film-buying power of ABC-UPT if their merger is approved, Goldenson put into the record consolidated film rentals of all wholly-owned UPT theatres in 1951. Total rentals for feature product were shown to be $30,687,000.

97½G Common Stock Buy Acquired 50% Of Microwave by UPT

United Paramount Theatres' acquisition of a 50% interest in Microwave Associates, Boston, last January was via common stock purchases for $97,500. In addition, UPT agreed to lend Microwave $62,500 for operating capital, it was disclosed in UPT prez Leonard Goldenson's annual report to stockholders this week.

Investment was made, said Goldenson, because it's figured that Microwave has big possibilities and as a means of keeping UPT abreast of developments in the electronics and allied fields. The Boston outfit mainly produces magnetron tubes for use in radar. Dana W. Atchley, Jr., UPT's technical coordinator, has been elected president of Microwave.

Bergman in Pix Talks To Ohio Legionnaires

Maurice Bergman, Universal's director of trade and public relations, will address Ohio American Legionnaires at their annual meeting in Cincinnati next week as part of his lecture tour in behalf of the Council of Motion Picture Organizations.

Bergman has about 14 other speaking engagements in Ohio next month, all with Kiwanis, Rotary and similar groups. Robert W. Coyne, COMPO's special counsel, has a similar lecture tour on his schedule.

Helprin to London For Korda Huddles

Morris Helprin, U. S. rep for Sir Alexander Korda, planed to London yesterday (Tues.) to huddle with the producer and join him in a European tour. They'll visit Zurich, where Korda is involved in a deal not concerned with films; the film festival at Cannes, and possibly stop in Paris and Rome.

Helprin is due back in New York May 12.

181G to Goldenson In '51, Same As '50; Other Wages

Leonard H. Goldenson, president and board member of United Paramount Theatres, collected $156,000 as salary plus an expense allowance of $25,000 in 1951, it was disclosed this week in advance of UPT's annual stockholders meeting set for May 20 in N. Y. He received the same amounts in '50.

In his employment deal, under which he shares in the profits, A. H. Blank collected $95,744. Blank is president of Tri-States Theatres, a UPT subsid. In a similar deal which provides for no fixed salary, Robert B. Wilby, head of North Carolina Theatres and Alabama Theatres, both subsids, received $52,182 as his share of the profits. John Balaban, prez of Balaban & Katz, UPT's Chicago subsid, collected $104,000 in salary and $15,989 expenses, making him second highest paid director.

Balaban, Blank and Wilby all were named to the UPT directorate last May. Corporation paid a total of $706,247 to all directors and officers during 1951, up from a total of $398,725 in the previous year. Big difference stems from the fact that various of the directors on the payroll this year had been paid directly by the subsid operations in '50.

Walter W. Gross, director, v.p. and general counsel; Robert M. Weitman and Edward L. Hyman, v.p.'s, and Robert H. O'Brien, director, secretary and treasurer, each raked in $46,850 as salary and $5,000 as a bonus in 1951. That represented a salary boost of $2,500 for each over their 1950 remuneration.

Only item on the agenda for the annual meeting is election of the 13-man board. Goldenson and all

(Continued on page 6)

UA BOOSTS VELDE TO WESTERN CHIEF

In a realignment of key sales personnel at United Artists, James R. Velde has been upped from L. A. district manager to western division chief. He succeeds Milton E. Cohen, who shifts to N. Y. as eastern-southern sales manager. Cohen replaces Nat Nathanson, who resigned.

Reshuffling was disclosed by distribution v.p. William J. Heineman following a series of field meetings with branch personnel over which he and v.p. Max E. Youngstein presided. The two hopped into N. Y. from the Coast, where the final exchange session took place, on Monday (21).

Velde two years ago was a branch manager for the late Eagle Lion Classics in Des Moines. He joined UA in L. A. in the spring of 1951. Cohen had been ELC's sales manager. He went to UA when that company absorbed ELC in April, 1951. Cohen started his career with UA, as a salesman in Chicago in 1929.

33 CURRENTLY IN H'WOOD WORK

Hollywood, April 22.

Hollywood's production pace has eased off only slightly, a check of pictures before the cameras last week reveals. Total of 33 films were rolling compared to 36 shooting during the same period last year. Withdrawal of RKO and Lippert from the film-making scene accounts for the dip.

Healthy number of features now lensing, trade observers feel, is an indication of the industry's confidence in the future despite the rising television "menace." Current crop includes such big-budgeters as Metro's "Plymouth Adventure" and "Prisoner of Zenda," 20th's "Stars and Stripes Forever," Warners' "Story of Will Rogers" and Samuel Goldwyn's "Hans Christian Andersen," among others.

Near the end of April, '51, RKO had Wald-Krasna's "Behave Yourself" and "The Blue Veil" in production plus "The Las Vegas Story" and Edmund Grainger's "The Racket." Studio, of course, is now recessing until Howard Hughes, the company's controlling stockholder, decides what further action to pursue in his own Red probe of the studio. Lippert had only one film rolling last year and due to his dispute with the Screen Actors Guild is concentrating upon distribution for the time being.

While RKO and Lippert temporarily are removed from the production scene the independents have stepped in to partially close the gap. Only two indie ventures were before the cameras last April compared to five currently rolling. Two of the latter, incidentally, are committed for Lippert release.

Week Stands With Top Pix Best for Mpls. Instead of Split Wks

Minneapolis, April 22.

Neighborhood and suburban houses here, which for years have had a policy of two to four changes a week, now are starting to find that it's more profitable to hold many of their pictures a full week. Such houses as the Terrace, newest of the outlying theatres, which started with a policy of two to three changes weekly, have gone to week stands. The Terrace is in the 28-day availability slot.

Under present conditions, the proper policy seems to be to play fewer pictures and only the outstanding ones, according to Sidney Volk, Terrace co-owner. Recent experience has shown that the very top pictures will do more business over a seven-day period than the theatre could gross by splitting up the time with one or more other films of less boxoffice value, he says. In these television days of reduced entertainment purchasing power the just ordinary pictures, as good as they may be from an entertainment standpoint, have lost much of their subsequent-run boxoffice worth, according to the present experience of most neighborhood houses.

Key British Post Goes To Metro's Goldsmith

Charles Goldsmith, Loew's International exec, who has been coordinating the outfit's U. S. and British Comomnwealth operations, will switch from the N. Y. homeoffice to London shortly to become assistant managing director of M-G-M Pictures, Ltd., Loew's British subsid. He'll also join the board of directors of the subsid. Goldsmith resided in London in 1949 but has since been headquartering in N. Y.

Goldsmith will work under Sam Eckman, Jr., chairman and managing director of the British operation. Eckman, incidentally, was in N. Y. last month, when his contract was renewed.

Near Settlement of $100,000,000 Suit By Skouras Theatres Vs. Major Cos.

The $100,000,000 antitrust action which had been threatened by Skouras Theatres, N. Y., against the Loew's and RKO circuits, and all distribs except 20th-Fox, is near final settlement out of court. Joseph M. Schenck, 20th-Fox production exec has been taking a key role in the behind-the-scenes maneuvering looking to the compromise.

The original complaint, which listed alleged damages of $100,000,000, but with this figure reportedly cut subsequently, was sent by Skouras to a limited number of film company attorneys. Because of the spectacular amount of money involved—the greatest sum in any intra-trade hassle—and the downbeat public relations which might have resulted, the suit never was represented to any court. There apparently had been hope at the outset that concessions on both sides could lead to the settlement.

It's understood that Skouras' main complaint was based on allegedly inferior runs given the chain's houses in comparison with Loew's preferential availabilities.

Schenck brought Skouras chain toppers and the film company reps together in discussions of a settlement. The distribs nixed the proposal that Schenck serve as actual arbitrator of the issues because of his close association with George Skouras, head of the complainant circuit. But he still was successful in getting the contestants in a conciliatory mood, and has participated in some nogtiating sessions. The exec was in N. Y. this week solely for the purpose of

(Continued on page 18)

'22 Nations Among MPAA Aid Beneficiaries

Film producers of 22 different countries have received aid or information for lining up American distributors during the past year from the Advisory Unit for Foreign Films of the Motion Picture Assn. of America.

Report issued by B. Bernard Kreisler, unit's executive director, discloses that most requests for information on the American market came from producers in Italy and France.

New D.of J. Move To Force Hughes Unloading at RKO

Washington, April 22.

The Justice Department, reportedly, will shortly start a new action to force Howard Hughes to unload his stock in either RKO studios or the RKO Theatres. Action would take the form of asking the New York Federal Court to open full hearings on whether Hughes' ownership of the stock in effect violates the purpose of the RKO antitrust decree.

Hughes recently won in the Supreme Court on an appeal from a trial court order for him to divest one or the other. Lower court acted at the request of Justice Dept.'s antitrust division. Supreme Court reversed because the order was issued without full hearings. Supreme Court said that if the Justice Dept. wants to alter the RKO decree, it must provide full and complete action.

SUPREME CT. REFUSES TO HEAR MILGRAM PLEA

Washington, April 22.

The Supreme Court put a new crusher on the major companies yesterday (Mon.) by refusing to hear their appeal in the Milgram case. Action means, in effect, that film distributors may not legally sell to in-town conventional theatres in discrimination against suburban drive-ins, even though the in-town theatre is independently owned and operated.

Case involves a verdict won by the Boulevard Drive-In Theatre, located between Allentown and Bethlehem, Pa., and owned by David E. Samuel, Nathan Milgram, Francis Kret and Bessie Hoberman. Their victory was upheld by the 3rd Circuit Court of Appeals.

The defendants — Paramount, RKO, 20th, UA, Loew's Universal, Columbia and Warners—said they preferred to sell first-run to the independently - owned downtown theatres of Allentown, because these houses provided the showcases needed to promote the success of the films in subsequent-run situations.

The Milgram-Boulevard Theatre case was based on the "proclivity to unlawful conduct" which the Supreme Court found against the majors in the big antitrust case in 1948. Majors said in their petition for an appeal hearing that independents were using this proclivity as a "substitute for proof." They asked how long they must continue to live under that shadow and fail to receive "fair consideration in new matters not involved in the cases in which the statement was made."

ASC Re-elects Clarke

Hollywood, April 22.

For the third time Charles G. Clarke, 20th-Fox lenser, was elected president of the American Society of Cinematographers.

He was first chosen in 1948 and again in 1949.

Chicago Court Rules For 6 Ozoners In Nixing Govt. Suit

Chicago, April 22.

In what may be a far-reaching decision, Judge John P. Barnes in Chi Federal Court yesterday (Mon.) dismissed Government antitrust charges against six Chicago drive-ins. In dismissing the six counts, including one of price-fixing, jurist said the operators, while using films made out of the state, were essentially intra-state and therefore not liable for violations of the antitrust act.

Exhibs involved are Starlite, ABC Theatrical, Ltd., Morton, Grove, Oaklawn and Essaness.

In the past various Federal courts have held price-fixing was a violation of antitrust laws and theatres showing films from other states were engaged in inter-state commerce. If an appeal should be upheld, many distribs and theatre chains would be dropped as defendants in legal actions.

Boulting Bros. Due In For Metro Huddles

Roy and John Boulting, British producer-director brother team, arrive in New York Saturday (26) on their way to the Coast to confer with Metro's Dore Schary on production plans for their first Anglo-American film. Pic, "Crest of the Wave," will be made in England with a British and American cast.

Roy Boulting will return to New York next month for the preem at the 52d St. Trans-Lux, N. Y., of his "High Treason." Spy film has been acquired by Pacemaker Pictures (Max Goldberg, William Goldberg and Erwin Lesser) and will play at the same house where Boulting's "Seven Days to Noon" had a long run last year. (Arthur) Mayer & (Edwin) Kingsley outfit is associated with Pacemaker in release of the film.

20th Names Mrs. Bruck

Mrs. Victoria Bruck has been named director of censorship for 20th-Fox, succeeding Hettie Gray Baker, who retired last week.

Mrs. Bruck had been Miss Baker's assistant.

The Black Lash

Lash LaRue oater passable for secondary bookings.

Realart release of Ron Ormond production. Stars Lash LaRue, Fuzzy St. John; features Peggy Stewart, Byron Keith, Kermit Maynard, Bud Osborne. Directed by Ormond. Screenplay, Kathy McKeel; camera, Ernest Miller; music, Walter Greene. At New York, April 16, '52. Running time, 57 MINS.

U. S. Marshal Lash LaRue	Lash LaRue
Fuzzy Q. Jones	Fuzzy St. John
Joan	Peggy Stewart
Woodruff	Kermit Maynard
Rago	Ray Bennett
Leonard	Byron Keith
Pete	Jimmy Martin
Cord	John Cason
Johnson	Clarke Stevens
Operator	Bud Osborne
Mayor	Roy Butler
Judge	Larry Barton

There's little to recommend in Lash LaRue's latest sagebush saga except a generous helping of hoss-riding and a fair amount of lead and fist-slinging. Pic is held together by a slim plot line but LaRue's lash and muscle are given enough play to appease the oater fans.

Film opens with some okay rodeo footage and some routine montage clips of the wild west to set the mood for the cactus contrivance that follows. Story has LaRue posing as an outlaw to get the goods on a band of stagecoach and silver convoy robbers. Although he's known as a former U. S. marshal by the gangleader, LaRue convinces him that he's given up life as a peace officer for easy loot. He's taken into the mob and remains there just long enough to gather the evidence necessary to bring all to justice. He's assisted in this exploit by his bearded sidekick, Fuzzy St. John, who manages to save LaRue's life twice. Par for the course.

LaRue rides again with slick horsemanship and creditably acquits himself in the fisticuff sequences. Sound department goes overboard here, however, making every chin-blow sound like a kettle-drum barrage. St. John is mildly comic while the other roles, mostly heavies, are essayed with proper venom. Peggy Stewart supplies pic's eye-appeal and delivers an innocuous song number.

Ron Ormond has the cast go through its dialog paces in typical hoss-opera style, which keeps thesping requirements at a minimum. Ernest Miller's camerawork is especially effective in the chase footage. *Gros.*

Kid Monk Baroni

Program melodrama mixing street gangs, prizefighting with reforming religious influence.

Hollywood, April 17.

Realart release of Jack Broder (Herman Cohen) production. Stars Richard Rober, Bruce Cabot, Allene Roberts, Mona Knox, Leonard Nimoy; features Jack Larson, Budd Jaxon, Archer MacDonald, Kathleen Freeman, Joseph Mell, Paul Maxey, Stuart Randall, Chad Mallory. Directed by Harold Schuster. Screenplay, Aben Kandel; camera, Charles Van Enger; editor, Jason Bernie; music, Herschel Burke Gilbert. Previewed April 15, '52. Running time, 79 MINS.

Father Callahan	Richard Rober
Mr. Hellman	Bruce Cabot
Emily Brooks	Allene Roberts
June Travers	Mona Knox
Paul "Monk" Baroni	Leonard Nimoy
Angelo	Jack Larson
Knuckles	Budd Jaxon
Pete	Archer MacDonald
Maria Baroni	Kathleen Freeman
Gino Baroni	Joseph Mell
Mr. Petry	Paul Maxey
Mr. Moore	Stuart Randall
Joey	Chad Mallory
Pawn Broker	Maurice Cass
Seattle Wildcat	Bill Cabanne

Only mild melodrama interest is stirred up in this programmer; it's a routine lowercaser. Scripting is involved and unimaginative, as are the presentation, direction and playing.

Plot deals with a group of Bowery Boy types of street bums led by Leonard Nimoy, whose disfigured face has given him the nickname of Monk. Richard Rober, parish priest, takes Nimoy under his wing, coaches him in boxing and gets him interested in the church's social programs. The reform is working well until, during a fight with his old gang, Nimoy accidentally fells the priest, leaves the neighborhood and becomes a pro fighter under the management of Bruce Cabot.

Plastic surgery gives Nimoy a new look and an ego. He runs out on his church girlfriend, Allene Roberts, and takes up with Mona Knox, golddigger, who bleeds him of his ring earnings and then casts him off. He's not doing well in the ring, either, having turned defensive fighter to protect his new face. Windup finds Nimoy defeated and returning to the church to head up its athletic program with Miss Roberts as his bride.

Harold Schuster's direction and the Aben Kandel script stress a hearts-and-flowers tearjerking that's old-fashioned. Players are saddled with dialog and situations that fail to ring true. Only a few of the cast are able to give the characters anything. Nimoy, despite what he has to work with, is good, as are Rober and Cabot. The stereotyped heroine doesn't give Miss Roberts any opportunities, and Miss Knox is a stock siren.

The Jack Broder presentation, on which Herman Cohen acted as associate producer, carries the regular lineup of budget values. Ring sequences are poorly staged. Lensing and other technical credits are routine. *Brog.*

Tall Headlines
(BRITISH)

Good cast wasted on this implausible British meller; mild U. S. entry.

London, April 15.

Grand National release of a Raymond Stross production. Stars Mai Zetterling, Michael Denison, Flora Robson, Dennis Price, Andre Morell. Directed by Terence Young. Screenplay, Audrey Erskine Lindop and Dudley Leslie; camera, Pennington Richards; editor, Vera Campbell; music, Hans May. At Gaumont, London. Running time, 93 MINS.

George Rackham	Andre Morell
Mary Rackham	Flora Robson
Philip Rackham	Michael Denison
Frankie Rackham	Jane Hylton
Uncle Ted	Mervyn Johns
Maurice Fletcher	Dennis Price
Police Inspector	Hugh Dempster
Dentist	Michael Ward
Doris Rickardson	Mai Zetterling
Mrs. Baker	Olive Sloane
Graham Moore	Peter Burton
Nancy Rickardson	Barbara Blair
Sandra	Celia Lipton
Lonie	Don Phillips
Waitress	Joan Hickson
Police Inspector	Naunton Wayne
Mr. Spencer	Sydney James

A distinguished cast of British actors is not able to give much credence to this new British meller. The story has little plausibility, unspools at a leisurely pace and some useful talent is wasted in minor parts. For home consumption its main asset is its quota ticket, but its commercial prospects in the U. S. are only mild.

The yarn, adapted from a novel by Audrey Erskine Lindop, describes what happens to a typical middle class family after the eldest son is hanged for murdering a girl. They change their name, the father forbids mention of the dead son, the mother turns to spiritualism for solace, the daughter puts on a stiff upper lip while the other son is believed to be following in his brother's footsteps. For a moment the family believes that history has repeated itself, but at the crucial moment the police explain that the death of his wife was due to an accident.

Production values are only adequate, and the script does little to raise the story out of its improbable rut. The dialog is immature and hampers the work of the cast.

Flora Robson and Andre Morell as the parents, Michael Denison and Jane Hylton as their children, Mai Zetterling as the girl who gets killed and Dennis Price as a flashy band leader, struggle courageously to little purpose. Artists like Naunton Wayne, Celia Lipton and Mervyn Johns are completely wasted. Direction is uneven, but other technical qualities are average. *Myro.*

Nez de Cuir
(Leathernose)
(FRANCO-ITALIAN)

Paris, April 15.

Pathe Consortium Cinema release of Alcina-SN Pathe-Cinema-Cines production. Stars Jean Marais, Francoise Christophe. Directed by Yves Allegret. Screenplay, Jacques Sigurd, from book by La Varende; camera, Roger Hubert; editor, Claude Nicole. At Marignan, Paris. Running time, 95 MINS.

Roger	Jean Marais
Judith	Francoise Christophe
Marshal	Massimo Girotti
Brille	Jean Debucourt
Mother	Valentine Tessier
Marie	Yvonne Debray

This romantic costumer of the Napoleonic era smacks too much of its literary forerunner. Its close adherence to the book makes it episodic in feeling. Pic is slow in unfoldment and has too many talky episodes. On the Jean Marais name pic will gross here and may be of some interest in special U. S. arty spots. But for the general art house runs, it would depend on exploitation with word-of-mouth and crix a probable negative quality.

Story treats of a young nobleman, who has been the Don Juan of his group. He loses his nose in battle for the emperor. Frighfully maimed, he is patched up by an understanding doctor who gives him the will to live and fashions a leather nose for him. This gives him an even more romantic air and he cuts a swath in the hearts of the languishing females of the period.

Direction of Yves Allegret is faithful period recreation, but slow in movement and does not take advantage of the production facilities. Lensing is fine with editing an asset.

Jean Marais is handsome in spite of the bandages and mask he wears throughout the film. But he does not give strength to the role and is pathetic rather than tortured. Francoise Christophe is beautiful but glacial as the courageous Judith. As in most co-productions some stars are rung in for their names only and in this, Italo thesp Massimo Girotti is wasted in the unidentified role of the doctor who is dragged in at opportune moments. Jean Debucourt is fine as a debauched nobleman. *Mosk.*

Maytime in Mayfair

"Maytime in Mayfair," British romantic comedy in Technicolor which preemed at the Trans-Lux 60th St. Theatre, N. Y., yesterday (Tues.), was reviewed from London by VARIETY in the issue of June 1, 1949. Produced by Herbert Wilcox and Anna Neagle, the film costars Miss Neagle and Michael Wilding. Realart Pictures is distributing in the U. S.

"'Maytime' is a natural for British exhibs. . . ." *Myro* opined, "but the Neagle-Wilding combo is still an unknown factor in the U. S. and b.o. merits must be largely measured by the response to earlier productions."

Plot is no more than a peg to hang the comedy, the critic observed. When Wilding inherits a dress shop it's no surprise to find Miss Neagle as the manager. She "romps through the main starring role with accomplished skill," reviewer wrote, while Wilding is "one of Britain's safest box-office bets."

Jocelyn
(FRENCH)

Paris, April 8.

Pantheon production and release. Stars Jean Desailly, Simone Valere. Directed by Jacques de Casembroot. Screenplay, Dany Gerald, from the poem by Lamartine; camera, Roger Dormoy; editor, Andree Davis. At Marignan, Paris. Running time, 99 MINS.

Jocelyn	Jean Desailly
Laurence	Simone Valere
Priest	Jean Vilar
Godfather	Jean Debucort
Shepherd	Alexandre Rignault

This is a turgid, slow moving tale that rarely ever generates interest in spite of its poetic story and unusual locale. A costumer, this does not take advantage of any production values and confines itself to an outmoded, naive story that never reflects the poignance or romantics of the original. This would have little chance in the U. S. It's from a French classic, and geared for local appeal.

This takes place during a 16th Century revolt against king and church. A young student, studying for the priesthood, escapes the mob and is hidden in a cave by a kindly shepherd. A dying nobleman there entrusts his young son to the care of the student. A great friendship springs up between the two and they swear to remain forever. Then after an accident, the student finds out his friend is a girl. Here the conflict starts between his priestly vows and the flesh.

Direction is posed and static and none of the romanticism inherent in the story comes across. This is further aggravated by the poetic commentary that is perpetually declaimed across the images. Lensing is fine in mountain exteriors but too artificial in interiors.

Jean Desailly can not do much with his essentially insipid role but manages to give some poignance to it. Simone Valere fares better as the romantic girl. Jean Vilar and Alexandre Rignault are fine in bits. *Mosk.*

Danger Is a Woman
(Quai De Grenelle)
(FRENCH)

Discina International Films release of Robert Woog production. Stars Henri Vidal. Directed by E. E. Reinert. Screenplay, Jacques Laurent and Reinert, from the novel, "La Mort a Boire," by Laurent; camera, Marcel Gringon; music, Joe Hajos; English titles, Jean Lenauer. Tradeshown in N. Y., April 17, '52. Running time, 100 MINS.

Jean-Louis	Henri Vidal
Mado	Maria Mauban
Simone	Francoise Arnoul
Vance	Jean Tissier
Janine	Micheline Francey
Jacques	Jean Hebey
The Inspector	Pierre Louis
The Cafe Owner	Dalbon

(In French; English Titles)

"Danger Is a Woman" tries hard to sell the sex angle but succeeds only in becoming smutty. Lacking any French names familiar to American audences, it has mild drawing possibilities for the U.S.

Trite story depicts Henri Vidal, hunter of snakes for zoos, as a husky Tarzan type who is deeply in love with shopgirl, Francoise Arnoul. Their romance is suddenly blasted via a simple argument with a gendarme about jaywalking. Vidal becomes a hunted man although just why he keeps dodging the coppers is a fantastically developed idea. The husky youth encounters an eccentric maker of femme shoes, a lady of the evening and finally the mistress of a newspaper scribe, who has sensationalized his ducking the police. Vidal's sweetheart winds up as a snake dancer-singer in a nightclub while he finally is wounded and then slain in a chase. From the traffic violation he becomes a murderer, first accidentally and then deliberately.

This choice morsel of cinematic "entertainment" is loaded with bedroom scenes, most of which are so blatant they seem sure of getting heavy shearing from censors. Plot not only has the hero falling for the wiles of a streetwalker but accepting money from her at the latter's insistence. The boudoir sequence involving the newspaper scribe and his mistress is extremely bawdy.

E. E. Reinert has directed much better than he has scripted with Jacques Laurent, but neither is done over well. The screenplay was adapted from Laurent's novel, "La Mort a Boire." Marcel Grinon's lens job is a high spot. Jean Lenauer has done excellent English titling although one suspects he has materially cleaned up some of the French dialog.

Vidal makes something of an unsympathetic characterization despite all the story flaws. Miss Arnoul looks like a comer although the idea of having her singing a stupid song while wearing a giant snake about her shoulders is something new in cinematic "art." Maria Mauban is excellent as the prostie. Micheline Francey is the third and perhaps the comeliest of the three femmes involved in the bedroom episodes. Jean Tissier does well as the eccentric cobbler who keeps Miss Mauban on his string.

Pic is loaded with street scenes and other location shots, indicating a conservative budget. *Wear.*

Massacre En Dentelles
(Massacre In Lace)
(FRENCH)

Paris, April 15.

Pathe Consortium release of PAC-Pathe production. Stars Raymond Rouleau, Anne Vernon, Thilda Thamar. Directed by Andre Hunebelle. Screenplay, Michel Audiard; camera, Marcel Grignon; editor, Jean Feyte. At Balzac, Paris. Running time, 105 MINS.

George	Raymond Rouleau
Clara	Thilda Thamar
Theresa	Anne Vernon
Dora	Monique Delbaud
Jeann	Bernard Lajarrige
Rocky	John Kitzmiller
Levabos	Maurice Teynac

A lightweight cops and robbers story, this has some good bits but on the whole does not jell in humor or suspense. Slow pacing and less than adequate thesping give it small chance in the U. S. The third in a series over here about the adventures of a suave reporter, it is headed for good returns here.

The reporter in this is picked up in Venice on the trail of a story about a group of counterfeiters. He spends most of his time chasing women, drinking Scotch and indulging in snappy repartee. Things get started when he stumbles on the first body, and then follows a series of murders plus incidents with luscious dimwitted, accessible women.

Raymond Rouleau plays the reporter in an acceptable, sanguine manner. The girls are played adequately by Thilda Thamar, Anne Vernon and Monique Darbaud. Most of the chuckles are garnered by the mugging and timing of Bernard Lajarrige as the half-witted photographer. Lensing is good and Venice exteriors are a production point. Editing could be tightened. *Mosk.*

Goldenson Pay

Continued from page 5

other incumbents are candidates for reelection.

In his annual report issued last week, Goldenson disclosed net earnings for 1951 amounted to $10,790,011, including net capital gains of $4,002,590. This compares with fiscal 1950's earnings of $12,351,000, including cap gains of $2,144,000. Profit for '51 equalled $3.27 per share on 3,300,859 shares, compared with earnings of $3.79 per share on 3,261,287 shares outstanding in 1950. The prez attributed the earnings drop to an estimated 7% decline in attendance and the increased Federal income tax rate.

In the first 1952 quarter, Goldenson disclosed, consolidated earnings amounted to $2,049,000, compared with $2,791,000 for the corresponding 1951 period. Per share earnings for 66c. for the new period, compared with 91c. for the 1951 quarter.

During 1952's initial three-month stanza, Goldenson related, UPT terminated joint interests with co-owners in 17 theatres, receiving full ownership of four of them. The corporation additionally disposed of a number of individual theatres and properties, realizing net proceeds of $1,217,000. This consisted of $578,000 in cash and the remainder in notes.

Butterfield, Mich. Allied Lead Victory Over Tax Sought by Ann Arbor

Ann Arbor, Mich., April 22.

W. S. Butterfield Theatres, Inc., and Allied Theatres of Michigan scored a big victory when voters in this home town of the U. of Michigan turned thumbs down on proposals to levy municipal taxes on amusements, incomes, payrolls, luxuries and city sales. The vote was 4,177 "no" to 3,069 "yes." A heated campaign drew the biggest turnout ever recorded at a municipal election.

Leading the opposition to the tax was Butterfield, which operates four theatres in Ann Arbor, ably supported by Allied, which saw a threat that if the tax succeeded here it might be spread to other communities with an adverse effect on theatre grosses.

The principal aim of the tax proposal was to obtain revenue from the thousands of tickets sold to football fans who attend U. of Mich games. The original proposal was a 10% levy on tickets which cost $1 or more.

The proposition on the ballot would have permitted the city to levy a tax on public entertainment of all forms. No limit was specified.

Ohio Tax Repeal

Toledo, April 22.

City Council at Perrysburg, O., has repealed the 3% admissions tax, becoming the third town in northwestern Ohio to do so in recent weeks.

Meanwhile, a similar request was made to City Council in Newark, O., where Clark C. Rader, manager of the Arcade, and William C. Gillam, manager of the Midland and Auditorium, asked that the 3% city tax on gross admissions be repealed.

The managers pointed out that they are already collecting 20% amusement tax for the Federal government in addition to the 3% city tax. They said when the municipal tax was enacted several years ago, business for theatres was better than present, but with TV and other competition, the tax is working a definite hardship.

Yank Newsreels

Continued from page 1

exported. Edward (Ted) Genock, formerly Paramount News associate editor, flew to Helsinki last week representing the five major American reels and succeeded in working out a pooling arrangement for all western European countries which, if not everything desired, is considered a much better deal than the Reds would have permitted. (Genock resigned from Par last week to join Telenews Productions as editor.)

As it now shapes up, the Olympic Film Pool will be limited to the amount of footage its cameramen can shoot by a sliding-scale deal worked out on costs. This was reportedly demanded by the Finns in order to prevent the American reels from compiling their footage into short subjects, since the Finns have sold short rights elsewhere. U. S. pool will be permitted to shoot 150 feet per subject gratis. It will then be charged $100 per story for the next 100 feet, and $500 for any footage above that.

Deal does not include TV rights, which is still in negotiation. Finns are asking $300,000 for video coverage, and to date have had no takers, with the major networks still negotiating in an attempt to lower the asking price. Americans have squawked about the entire setup, on the assumption that the Olympic games, as international amateur athletic contests, should not be sold on the open market to the highest bidder. All money derived from the reels and TV will go to the Finnish committee which, according to Genock, went out of its way in an attempt to be strictly impartial. It's presumed, however, the Finns were caught in the Russian squeeze.

Americans are now permitted to develop most of their footage in London and Paris. Russians, for their part, plan to lens the games in color for newsreel purposes and apparently plan to try selling some of their film to American distributors, as well as those in other countries.

U.S. Cos. Would Get Up to $3,500,000 For '52 Under New Belgian Accord

Under favorable conditions, it's estimated that the U. S. film industry would obtain between $3,000,000 and $3,500,000 for 1952 under the one-year film import deal arranged with the Belgium government. Sum is about equal to the amount the industry has been getting from this source under the former "free market" setup, although the new agreement limits remittances to 50% of billings. Previously about 60% was forthcoming, with the remaining 40% going for local overhead and operating costs.

Under the new arrangement, about 15% of the unremittable sum is being alloted for print cost, with the rest going for local expenditures. Taxes and operating charges will be deducted from the unremitted balance. Remainder of the unremitted sum is slated for the U. S. companies' Belgian subsidiaries for local operating costs.

Under the deal, which has been approved by the board of the Motion Picture Export Assn. (same board as Motion Picture Assn. of America), U. S. companies have agreed to voluntarily limit film exports to Belgium at 251 new feature pictures, same as last year, and nine reissues. Pact also provides that any dividends from the subsidiary companies in Belgium will be remittable in dollars.

Procedure now is for Eric Johnston, MPAA prexy, to notify the Belgian Government of the American approval of the pact. Upon acknowledgement of Johnston's letter by the Belgian Government, the agreement goes into effect. Pact, in general, was favorably received by U. S. distribs, although it is seen causing an accounting headache for companies handling the foreign distribution of indie product.

With a new Belgium deal just about wrapped up, industry is turning its efforts toward working out a satisfactory agreement with

(Continued on page 14)

20th, SPG Reach Gen'l Agreement

General agreement on proposed terms for a new pact between 20th-Fox and the Screen Publicists Guild, District 65, Distributive, Processing and Office Workers of America, was reached this week in New York, indicating probable finalization of an agreement shortly. Company and pub-ad staffers have been negotiating since November, 1951, on a pact to replace the one which expired Oct. 31.

Sessions are now being devoted to clarifying some of the proposals, including reclassifications for some staffers, and putting the terms into the correct legal terminology.

Progress was also reported at Universal, where talks heretofore had been proceeding at a snail's pace. U staffers were set to meet last night (Tues.) to weigh the company's proposals. Indications are that the company and the flacks have reached an understanding on a major portion of the contract, but still have to get together on several clauses involving job security.

Should pacts with 20th and U be signed, SPG will have completed talks with all the companies whose pub-ad staffers it represents. Pacts have already been inked with United Artists, Columbia and Warner Bros.

Aubrey Schenck Forms Indie; Andrews Pic 1st

Hollywood, April 22.

Producer Aubrey Schenck set up an indie production company bearing his name and will tee off with "Shield for Murder," starring Dana Andrews. He has two other properties: "Warrior," an original outdoor suspense yarn by Fred Freidberger and William Tubberg, for which he's dickering for James Mason, and "I've Got Mine," South Pacific adventure novel by Richard Hubler.

Schenck expects to set a distribution deal within the month.

Yolande Donlan Back From Eng. for U Talks

Yolande Donlon, American actress who has been appearing in British films and on the London stage, returns to the U. S. tomorrow (Thurs.) for the first time since 1948. Actress is en route to the Coast to confer with Universal about a picture deal.

Miss Donlan first scored in England while duplicating the Judy Holliday role in the London version of "Born Yesterday." She also appeared on the London stage in "Rocket to the Moon" and "To Dorothy, A Son." A recent film for J. Arthur Rank, "The Penny Princess," will be released in the U. S. by Universal.

Lichtman Pitch Gets the Brush On Two Counts

Al Lichtman's two-pronged pitch—to have the Council of Motion Picture Organizations regulate trade practices and for the merger of all exhib organizations—has fallen upon deaf ears in N. Y. The 20th-Fox distribution chief recommended the two measures in an address before the Motion Picture Theatre Owners and Operators of Georgia in Atlanta last week.

Many theatre execs stated that the one all-embracing exhib outfit suggested by Lichtman has its advocates but they have become resigned to the fact that the idea has small chance of materializing. Some circuit men quarreled with Lichtman's observation that all theatres, because of divorcement, now have "identical" problems. It's pointed out that all exhibs have the same aim of getting customers into their theatres but the intra-trade position of a small indie operator is vastly different from the giant chains.

It's for this reason that Allied States has nixed proposals to team up with Theatre Owners of America, N. Y. theatremen said. Both Gael Sullivan, TOA's exec director, and Sam Pinanski, v.p. and former president, had broached the idea of an affiliation with Allied but were rebuffed some time ago.

Some COMPO-ites hastened to reject the Lichtman proposal to have the all-industry association concern itself with trade practices, as now banned by its bylaws. It's underlined that COMPO already has a full quota of problems within its present scope of activities, and for it now to take on exhib-distrib conflicts over rentals or clearances could have a back-breaking effect.

2D WB SALES PARLEY OPENING IN PITT

Warner Bros.' second regional sales meeting gets underway tomorrow (Thurs.) in Pittsburgh, where the eastern sales staff will hear the company's plans and policies on forthcoming product from Ben Kalmenson, distribution chief, and Mort Blumenstock, pub-ad topper.

Confabs will last for two days. Last week company held a sales palaver in New Orleans. Third and final confab, covering western sales personnel, will be held in Chicago starting May 1.

RKO Studio Resuming?

Hollywood, April 22.

Indicating a possible resumption of activity at RKO before the summer, studio bought "A Likely Story" from Paramount. Latter had slated it for the summer with William Holden starring and Dick Powell directing.

Understood RKO plans lensing "Story" in about three weeks, with Jean Simmons starred, Robert Sparks to produce and Lloyd Bacon to direct.

First Alaska Preem

Hollywood, April 22.

Alaska will see its first Hollywood preem in June with the unveiling of Universal-International's "The World In His Arms," costarring Gregory Peck and Ann Blyth. Both stars and a dozen other thesps will make the trip.

Civilian preem will be held in Anchorage while military preems will be staged at seven bases in the Alaskan Territory.

Metro, 20th, Par Set Press Junkets

Press junkets, once popular but nearly completely elliminated from promotion programs as part of the trade's economy measures, are coming back in style. Three film outfits are set with plans to play host to scribes at hoopla safaris, and each of them has its own unique features.

Tradepaper publishers and editors have been invited by Metro, along with 100 exhibitors, to a three-day visit at the Culver City studios to see a number of new films and meet with production personnel. This is scheduled to begin May 8.

Twentieth-Fox is holding an American press party for trade and daily reporters in Port-au-Prince, Haiti. It will tie in with a showing of "Lydia Bailey," invitations to which have been sent out by Haitian President Paul Magliore to a number of internationally prominent persons, including President Truman. Announcement by Charles Einfeld, 20th's ad-pub v.p., and Guy Douyon, director of National Tourism for Haiti, said 50 newspaper reps will be invited to the junket, which runs May 3-7.

Paramount is taking a flock of Fourth Estaters to Denver for the opening of "Denver and Rio Grande" at the Denham Theatre, May 2. Following the film's preem, the invitees will board a special train for a 745-mile journey across the Rockies, with stops at numerous points for special ceremonies. Trek ends May 6.

JOINT DIRECTORY ADS HELP N.Y. NABES

First in a series of joint film directory ads listing pix at 53 New York indie houses was unveiled last week in the N. Y. Post. Headlined "Neighborhood Movie Guide," theatres are listed alphabetically and according to borough. Each theatre is allowed the same amount of space, and in accordance with an agreement reached among the participants, even theatres playing the same pix must list their attractions separately.

Deal was set under the sponsorship of the Independent Theatre Owners, which worked out an arrangement whereby the Post granted the group a new special classified rate. Similar deals are in the talking stage with the World-Telegram and Sun, the Herald Tribune and the Times. Interest in the idea has already been shown by the News, Mirror and Journal-American.

New advertising scheme was evolved to enable the small neighborhood house to reach the public through newspaper ads. The nabe owner, under former conditions, had to contract for a minimum amount of space and ads measuring 10 to 14 lines in order to make an impression against competition.

IA's Raoul Feted

William P. Raoul, veteran general secretary-treasurer of the International Alliance of Theatrical Stage Employees, was honored at a dinner Saturday (19) at the Hotel St. George, Brooklyn.

Show biz execs joined with union officials in tribute to Raoul. Industry reps included Major L. E. Thompson, RKO Theatres; Joseph Vogel, Loew's; Frank Phelps, Warner Bros.; Russell Downing, Radio City Music Hall, and Gen. Lyman Munson, NBC. Prexy Richard F. Walsh headed the union delegation which included J. C. McDowell, Thomas Murtha, William Collins; Martin Lacey, president, and James C. Quinn, secretary-treasurer, of the Central Trades and Labor Council of Greater New York.

T-L Minority Stockholders Ask 'New Blood'; Mgt. Defends Regime

With the hot Trans-Lux Corp. proxy fight blazing into tomorrow's (Thurs.) annual meeting in New York, the dissident stockholders' committee asserted on the eve of the conclave that election of its own proposed board would result in reduction of the company's expenses as well as "infuse new blood, new ideas and new energy" into the firm's various divisions.

Committee also denies management charges that former T-L veepee and director Norman Elson recommended that the company purchase seven theatres (the Monroe, Colony and Granada, N. Y., among others) in 1948. It wasn't Elson who urged acquisition of the houses, the dissident's claim, "but Harry Brandt or his agents who initiated the proposal."

Minority stockholders' committee, led by Wall Streeter George G. Mason and Elson, have alleged that the firm wasted its assets in buying the seven theatres. Mason, who holds 44,000 shares, and his associates have proposed a new slate of 11 directors to oppose 14 candidates nominated by the management.

Striking back at charges of inefficiency leveled by the dissident group, the Trans-Lux management told shareholders that its regime has seen a tremendous increase in the company's net capital assets over the past four years. Likewise, it's claimed, the firm's net worth has climbed from $1,958,262 to $2,255,374 during the same period.

Management's assertions are contained in a letter from Percival E. Furber, prexy and board chairman, mailed to stockholders which replies to most of the allegations made by Mason's opposition committee.

Total number of shares owned by the present T-L directors and members of their families is 188,885, the management's reply reveals. Of this amount Harry

(Continued on page 18)

Charges Closed Shop Keeps Him From Col Job

Hollywood, April 22.

Illegal closed-shop relationship between Columbia and the IATSE is charged in a case currently before Irving Rogosin, trial examiner for the National Labor Relations Board.

Plaintiff is Martin Nossick, projectionist, who worked at Columbia 14 years before getting a leave of absence to open a projection theatre. Now, he charges, he can't get a job at Columbia because he is not a member of the union.

20% Deal Is Set By Goldwyn, RKO For Home, Foreign

RKO will receive 20% of the worldwide gross in its new deal to release Samuel Goldwyn product. Terms were similar to those in the previous Goldwyn-RKO agreement which expires next June.

RKO's take of 20% is believed to be about the lowest of any major distribution percentage deals. Important factor, of course, is that Goldwyn maintains a large organization, headed by president James Mulvey, which does considerable of the sales and ad-pub work. In its deals with indie producers, United Artists for the most part takes a cut of about 30% of the distribution gross.

UA execs had had discussions with Goldwyn looking to a tieup. UA especially was eyeing the producer's upcoming "Hans Christian Andersen," which is being brought in Goldwyn says, at about $4,000,000 in negative costs. However, the results of Goldwyn's past 10-year association with RKO presumably influenced him to stay with that organization.

The new deal with RKO, while announced as covering a five-year period from next June 30, contains renewal clauses after each year. In his announcement, Ned Depinet, RKO prez, underlined that the new pact means extending Goldwyn's association with RKO through a total of 15 years, longer than the producer's teamup with any other distrib.

HALLMARK SETS UP DISTRIB FRANCHISES

Hollywood, April 22.

Formerly operating from its national headquarters in Wilmington, O., Hallmark Productions is decentralizing its distribution via a release system which will set up franchise-holders in 30 exchange areas throughout the U. S. Company expects to sell all the franchises within the next 90 days, prexy Kroger Babb declared, and have the branches in actual operation by Labor Day.

At the same time, Hallmark is shifting its homeoffice from Wilmington to Hollywood. No date has been set for the switch except that the move is scheduled to be made "before the year's end." Babb has named Lew Chattum, southwest showman, as supervisor of franchise-holders. He reports May 5 and will headquarter in Hollywood. Policy of decentralization is prompted by the belief that "tremendous savings" would result from this type of operation.

B&K Net Slips

Chicago, April 22.

Balaban & Katz continued to show declining receipts, with report for the fiscal 1951 year revealing a net income of $1,646,637, or $6.28 a share on common stock. It's a drop from $2,175,354 ($8.28 a share) in 1950.

Dividends paid last year were $6 against $7.25 the year before. Earned surplus remained high, however, with $10,500,000 reported. Half of the circuit's profit came from the wholly-owned television station, WBKB, which shot up its net to $850,000 against $300,000 in 1950.

Avert Picketing Of RKO Theatres

Picketing threat against RKO Theatres was withdrawn this week by N. Y. Local 230, Sign, Pictorial and Display Union, AFL, as the theatre circuit conceded on two points involved in the negotiations for a new pact for pub-ad staffers, according to Joe Abels, union's biz agent.

Picketing ultimatum was given RKO last Wednesday (16) as the union and company failed to agree on the "double severance" clause and on the specification that job replacements must be made at the minimum rate for the classification.

Union officials were set to confer with Maj. L. E. Thompson, RKO labor relations head, late yesterday (Tues.) for clarification of all proposals in the pact submitted by Local 230. Union is seeking the same contract with RKO Theatres as it already has with RKO Pictures, Loew's and Loew's International.

Abels indicated that the picketing threat was in no sense a strike ultimatum, since the intention was to protest in front of RKO houses without a work stoppage.

MPIC Meets to OK Bd. on Continuing

Hollywood, April 22.

Motion Picture Industry Council meets tomorrow (Wed.) to okay exec board resolution for continuance of the group, and it probably will invite the Screen Director Guild back into the fold. Directors ankled in February.

Exec committee okayed membership application of the Screen Story Analysts, and they'll be welcomed at tomorrow's meeting by veepee Steve Broidy, chairman in absence of prexy Gunther Lessing, who's out of the city.

L.A. Still Staunch; 'Flesh' Sockeroo $21,000, 'Bugles' Mild 26G, 'Eagles' 14G, Holliday 27G, 'Rain' 25G in 2d

Los Angeles, April 22.

Although heavy with holdovers, first-runs are hitting a satisfactory pace in the current week here, again topping comparable frame a year ago. Four new bills and one holdover are not especially outstanding although "Flesh and Fury" is rated nice $21,000 in three houses. Most of coin is coming from the L. A. Paramount where Tony Curtis did a lobby person Saturday (19).

A medium $26,000 is expected for "Bugles in Afternoon" in three theatres. "Valley of Eagles" is somewhat disappointing at $14,000 in three spots. Imported "Women Without Names" is fair $7,000 and same is expected for "Quo Vadis," latter at upped scale.

Three sturdy holdovers continue doing well in second sessions. "Marying Kind" is neat $27,000 in two spots; "Singin' In Rain" looks nice $25,000, also in two; and "Song In Heart" shapes okay $27,000 in four locations.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Song In Heart" (20th) (2d wk). Okay $27,000. Last week, good $37,600, although under hopes.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Bugles Afternoon" (WB) and "Stage to Galveston" (Col) (Downtown only). Medium $26,000. Last week, "Jack Beanstalk" (WB) and "Rodeo" (Mono) (9 days), $21,400.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Singin' in Rain" (M-G) (2d wk). Nice $25,000. Last week, $36,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Marrying Kind" (Col) and "Smith Vs. Scotland Yard" (RKO) (2d wk). Nice $27,000 for Judy Holliday pic. Last week, stout $38,700.

Hollywood Paramount (F&M) (1,430; 70-$1.10)—"Women Without Names" (Indie). Fair $7,000. Last week, with L. A. Paramount (3,398), "Aaron Slick" (Par) and "Sky High" (Lip) (L. A. Par only), under $8,000.

Hawaii, United Artists, Four Star (G&S-UATC) (1,106; 2,100; 900; 60-$1.10)—"Valley of Eagles" (Lip) and "Last of Musketeers" (Rep) (UA only). NSG $14,000. Last week, Hawaii, United Artists. "Battle Apache Pass" (U) and "Blondie's Servant Trouble" (Col) (2d wk-4 days), $7,700; Four Star, "Miracle Milan" (Indie) (4th wk-5 days), $1,100.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50)—"Greatest Show" (Par) (9th wk). Off to $15,000. Last week, socko $19.500.

Fine Arts (FWC) (679; 80-$1.50)—"Browning Version" (U) (4th wk). Small $1,300. Last week, $1,700.

Wilshire (FWC) (2,296; 80-$1.50)—"African Queen" (UA) (17th wk). Oke $6,700. Last week, $8,500.

Canon (ABC) (520; $1.20)—"Rashomon" (RKO) (6th wk). Fine $3.000. Last week, $3,400.

Iris, Ritz, Los Angeles Paramount (FWC-UPT) (814; 1,370; 3,398; 70-$1.10)—"Flesh and Fury" (U) and "Pardon My French" (UA) (L.A. Par only). Neat $21,000. Last week, Iris and Ritz, "5 Fingers" (20th) (m.o.) (8 days), $5,800.

El Rey, Globe (FWC) (851; 782; 70-90)—"Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Mono) (4th wk). Light $4,500. Last week, with Vogue, $9,400.

Vogue (FWC) (885; 90-$1.25)—"Quo Vadis" (M-G). Fair $7,000. Last week, with El Rey, Globe.

Broadway Grosses

Estimated Total Gross
This Week $583,200
(Based on 23 theatres)
Last Year $481,500
(Based on 19 theatres)

'Convicts' Lusty $15,000, Frisco

San Francisco, April 22.

Holdovers as well as the week-long weather is hitting biz on Market Street this session. However, there are a few strong spots. Best of newcomers looks to be "My Six Convicts" with stout takings at Orpheum. "African Queen" continues good in seventh United Artists week. "Singin' in Rain" is rated pleasing in second Warfield stanza. "Aaron Slick" looks colorless at the Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Love Better Than Ever" (M-G) and "Pace That Thrills" (RKO). Thin $9,000. Last week, "Snow White" (RKO) (reissue) (2d wk), $12,000.

Fox (FWC) (4,651; 65-95)—"Song in Heart" (20th) and "Ft. Osage" (Mono) (2d wk). Off to $9,000 in 4 days. Last week, nice $22,500.

Warfield (Loew's) (2,656; 65-90)—"Singin' in Rain" (M-G) (2d wk). Pleasing $19,000. Last week, $32,000.

Paramount (Par) (2,646 65-95)—"Aaron Slick" (Par) and "Leave to Marines" (Lip). Colorless $9,000. Last week, "Jack and Beanstalk" (WB) (2d wk) $8,000 in 3 days.

St. Francis (Par) (1,400; 65-95)—"My Son, John" (Par) (2d wk). Mild $8,500. Last week, $12,000.

Orpheum (No. Coast) (2,448; 65-95)—"My Six Convicts" (Col) and "Yank in Indo-China" (Col). Strong $15,000. Last week, "Battle Apache Pass" (U) and "Tom Brown's Schooldays" (UA), $14,000.

United Artists (No. Coast) (1,207; $1-$1.25)—"African Queen" (UA) (7th wk). Good $10,000. Last week, $13,000.

Stagedoor (A-R) (370; 85-$1)—"Pool of London" (U) (2d wk). Nice $2,900. Last week, $3,300.

Clay (Rosener) (400; 65-85)—"Laughter in Paradise" (Mono) (2d wk). Big $2,600. Last week, $2,700.

Larkin (Rosener) (400; 65-85)—"Gypsy Baron" (Indie). Okay $2,300. Last week, "Rashomon" (RKO) (m.o.) (3d wk), $2,300.

Vogue (S.F. Thea.) (377; 85-$1)—"Clouded Yellow" (Col). Fine $2,800. Last week, "La Ronde" (indie) (21st wk), $1,000.

'Song' Brisk $19,000 In Buff; 'Kettles' Hot 10G

Buffalo, April 22.

City is loaded with holdovers this stanza but biz is fairly good. Ace newcomer is "Song In Heart" which is great at Paramount. "Kettles At Fair" looks good at Lafayette. "Snow White" is fine in second round at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Singin' In Rain" (M-G) (2d wk). Good $9,500 in six days. Last week, smash $22,500.

Paramount (Par) (3,000; 40-70)—"Song in Heart" (20th) and "Northwest Territory (Indie). Great $19,000 or near. Last week, "Aaron Slick" (Par) and "Rose of Cimarron" (Par), $11,000.

Center (Par) (2,100; 40-70)—"Jack and Beanstalk" (WB) (2d wk). Very mild $6,000 after fairly good $11,000 opener.

Lafayette (Basil) (3,000; 40-70)—"Kettles At Fair" (U). Good $10,000 or near. Last week, "Marrying Kind" (Col) and "Yank in Korea" (Indie), $15,000.

Century (20th-Cent.) (3,000; 40-70)—"Snow White" (RKO) (reissue) (2d wk). Held at fancy $9,000 or close. First week was socko $15,000.

'Song' Rousing $14,500, St. Loo

St. Louis, April 22.

"Song in My Heart" is standout here currently with biz sloughing off over the past weekend because of midsummer temperatures. It shapes lusty at the Missouri. "Singin' in Rain" continues socko in second round while "Pride of St. Louis looks okay on moveover. "The River" is slipping in second stanza.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Pride of St. Louis" (20th) (m.o.) and "Rodeo" (Mono). Fair $10,000. Last week, "Viva Zapata!" (20th) and "Bugles in Afternoon" (WB), $10,500.

Fox (F&M) (5,000; 60-75)—"Hoodlum Empire" (Rep) and "Steel Town" (U). Opened today (Tues.). Last week, "Red Skies Montana" (20th) and "Fixed Bayonets" (20th), good $12,000.

Loew's (Loew) (3,172; 50-75)—"Singin' in Rain" (M-G) (2d wk). Sock $15,000 after $23,000 opening stanza.

Missouri (F&M) (3,500; 60-75)—"Song in Heart" (20th) and "Treasure Lost Canyon" (U). Neat $14,500. Last week, "Pride of St. Louis" (20th), $16,000.

Lyn (Indie) (1,000; 85-90)—"The River" (UA) (2d wk). Held at $3,000 following light $3,500 first stanza.

Pageant (St. L. Amus.) (1,000; 75-90)—"I Want You" (RKO) (7i wk). Fair $3,000 after $4,500 initial session.

Shady Oak (St. L. Amus.) (800; 75-90)—"I Want You" (RKO) (2d wk). Neat $4,500 following $5,000 first frame.

H.O.s Fail to Slow Detroit; 'Story' Mild $16,000, A&C 12G, 'Rain' 14G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,485,700
(Based on 25 cities, 235 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,305,500
(Based on 25 cities, and 235 theatres.)

'Song' Socko 12G, Prov.; 'Rancho' 8G

Providence, April 22.

With holdovers at two of the main stemmers, biz still is good here. Sock newcomer is Majestic's "Song in Heart." The carryovers are Strand's "Marrying Kind" and State's "Singin' in Rain." RKO Albee is only passable with "Rancho Notorious." Summer weather is hurting trade.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Rancho Notorious" (RKO) and "Smith vs. Scotland Yard" (RKO). Good $8,000. Last week, "Flesh and Fury" (U) and "Satan in Skirts" (Indie), $8,500.

Majestic (Fay) (2,200; 44-65)—"Song In Heart" (20th) and "Royal Journey" (UA). Cornering market for sock $12,000. Last week, "Jack and Beanstalk" (WB) and "Rodeo" (Mono), $6,500.

Metropolitan (Snider) (3,100; 44-65)—"Okinawa" (UA) and "Lady of Burlesque" (Mono). Nsg $5,500. Last week, "Mutiny" (UA) and "Jet Job" (Indie), $4,800.

State (Loew) (3,200; 44-65)—"Singin' in Rain" (M-G) (2d wk). Hefty $9,000. First week was sock $16,000.

Strand (Silverman) (2,200; 44-65)—"Marrying Kind" (Col) and "Forbidden Land" (Par) (2d wk). First round was good $7,500. Second week started Sunday (20).

Flood Threat Hits K.C.; 'Pride' Oke 14G, 'Bugles' Mild 7G, 'Rain' 9G, 2d

Kansas City, April 22.

Mild week is the pattern here with newcomers mostly moderate draws. Threat of floods here also is hurting but pix are not strong. "Pride of St. Louis" opened in four Fox Midwest first runs behind plenty of bally but just okay $14,000 or less looms. Other newcomers "Bugles in Afternoon" at Paramount and "Rancho Notorious" at the Missouri are fairish. Holdovers of "Singin' in Rain" at Midland and "Man in White Suit" at Vogue are sturdy.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Ma, Pa Kettle at Fair" (U) and "Wings Danger" (Lip) (m.o.). Light $2,000. Last week, "Battle Apache Pass" (U) and "Great Adventure" (Lip), $2,200.

Kimo (Dickinson) (504; 75-99)—"Miracle in Milan" (Indie) (2d wk). Pleasant $1,900. Last week, $2,200.

Midland (Loew's) (3,500; 50-69)—"Singin' in Rain" (M-G) (2d wk). Nifty $9,000. Last week, $19,000.

Missouri (RKO) (2,650; 50-75)—"Rancho Notorious" (RKO) and "Pace that Thrills" (RKO). Light $6,000. Last week, "Jack and Beanstalk" (WB) and "Hold Line" (Mono), $7,000.

Paramount (Tri-States) (1,900; 50-69)—"Bugles in Afternoon" (WB). Mild $7,000. Last week, "Aaron Slick (Par), $6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Pride of St. Louis" (20th). Area premier at all four with "Rodeo" (Mono) at Tower and Granada. Personals by Joanne Dru, John Ireland and Constance Smith boosted interest opening day. Slightly above average at $14,000. Last week, "Ma, Pa Kettle at Fair" (U), $14,000.

Vogue (Golden) (550; 75-85)—"Man in White Suit" (U) (2d wk) very near pace of opening week with solid $3,200, and in for extended run. Last week, $3,500.

Warwick (Fox Midwest) (900; 50-75)—"Navajo" (Lip) (2d wk). Mild $1,700. Last week, inaugurated art-film policy here, oke $2,000.

Detroit, April 22.

Despite a plethora of holdovers grosses are still okay to steady this week with good product continuing to attract biz. "Greatest Show" rolls steadily in its ninth week at the Madison. Same applies to "Quo Vadis" at the Adams in its eighth stanza. "Singin' in Rain" looks neat in second at the United Artists. "Song in Heart" at the Fox continues sturdy in second week. The two newcomers, "Las Vegas Story" at Michigan is slow while "Jack Beanstalk" at the Palms looks mild.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Song in Heart" (20th) and "Bushwackers'" (Indie) (2d wk). Still okay at $20,000. Last week, $30,000.

Michigan (United Detroit) (4,000; 70-95)—"Las Vegas Story" (RKO) and "Fabulous Senorita" (Rep). Sluggish $16,000. Last week, "Snow White" (RKO) (reissue) and "Treasure Lost Canyon" (U) (2d wk), $20,000.

Palms (UD) (2,900; 70-95)—"Jack Beanstalk" (WB) and "Oklahoma Annie" (Rep). Mild $12,000 despite p.a. of Abbott and Costello onstage on first day. Last week, "Girl Every Port" (RKO) and "Diamond City" (Lip), $8,000.

Madison (UD) (1,900; 90-$1.25)—"Greatest Show" (Par) (9th wk). Sturdy $12,000. Last week, about same.

United Artists (UA) (1,900; 70-95)—"Singin' in Rain" (M-G) (2d wk). Fine $14,000. Last week, $18,254.

Adams (Balaban) (1,700; 90-$1.25)—"Quo Vadis" (M-G) (8th wk). Stout $10,000. Last week, $11,000.

'Sound Off' Lusty $6,000, Balto; Holliday Fine 7G, 'Rain' 9G, 'Song' 8G, 2d

Baltimore, April 22.

Mainly on holdover of last week's potent holiday list, downtowners are holding up well despite ideal weather and its accompanying lure to outdoors. "Sound Off," sparked by one-day p.a. of Mickey Rooney, is drawing some trade to the Mayfair, but top activity remains with second weeks of "Song in My Heart," at the New, and "Singin' in Rain" at Loew's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Singin' in Rain" (M-G) (2d wk). Holding to fine $9,000 after $14,200 beginner.

Hippodrome (Rappaport) (2,240; 20-70)—"Snow White" (RKO) (reissue) (2d wk). Okay $8,000 after strong $13,300 getaway.

Keith's (Schanberger) (2,460; 20-70)—"My Son, John" (Par) (2d wk). Well sold but off to mild $6,000 after barely okay $9,500 preem.

Mayfair (Hicks) (980; 20-70)—"Sound Off" (Col). One day personals by Mickey Rooney and ballyhoo tied to Army recruiting sparked this one to good $6,000. Last week, "Okinawa Annie" (Rep) and "Hurricane Island" (Rep), $4,000.

New (Mechanic) (1,800; 20-70)—"Song in Heart" (20th) (2d wk). Out front with sturdy $8,000 or near after $12,200 start.

Stanley (WB) (3,280; 25-75)—"Lion and Horse" (WB). Drab $6,500. Last week, "Jack and Beanstalk" (WB), $8,400.

Town (Rappaport) (1,500; 35-70)—"Marrying Kind" (Col) (2d wk). Holding at fast $7,000 for Judy Holliday starrer after $10,700 initial round.

'Song' Lively $30,000, Denver; 'Rain' Hep 23½G

Denver, April 22.

"Song in My Heart" shapes as best bet here this round, registering record trade in the week in two spots. It will hold a few extra days in both houses. "Singin' In Rain" is packing Orpheum to win a holdover. "Wild North" also is staying at the Broadway after big week.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"Scandal Sheet" (Col) and "Song To Remember" (Col) (reissue), day-date with Tabor, Webber. Good $8,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Lady Possessed" (Rep), $9,000.

Broadway (Wolfberg) (1,200; 40-85)—"Wild North" (M-G). Big $10,000. Last week, "Invitation" (M-G) (2d wk), $6,500.

Denham (Cockrill) (1,750; 40-85)

(Continued on page 16)

'BEND' BOFFO $16,000, MONT'L; 'SONG' 24G, 2D

Montreal, April 22.

Good spring weather over weekend taking edge off returns at all deluxers. This coupled two holdovers also is levelling biz. Both repeaters, "Song in My Heart" at Loew's and "Sailor Beware" at Capitol, are outstripping most of new entries. "Bend of River" shapes as top newcomer with smash total at Palace.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Bend of River" (U). Smash $16,000. Last week, "Belle of N. Y." (M-G), $17,000.

Capitol (C.T.) (2,412; 34-60)—"Sailor Beware" (Par) (2d wk).

(Continued on page 16)

'Kettles' Hot $13,000, Hub; 'Hoodlum' 15G, 'Song' Solid 18G, 'Rain' 34G, 2d

Boston, April 22.

"With Song in My Heart" in second frame at Astor is pacing the city this session with the newcomers spotty. "Ma and Pa Kettle" at Boston shapes as best of new product, with "Rancho Notorious" at Memorial and "Hoodlum Empire" at Paramount and Fenway only so-so. "Singin' In Rain" in second frame at State and Orpheum looks trim.

Estimates for This Week

Astor (B&Q) (1,500-95)—"Song in Heart" (20th) (2d wk). Solid $18,000 following $19,000 for first.

Beacon Hill (B&Q) (682; 50-90)—"The River" (UA) and "Guest" (20th) (3d wk). Fine $3,500. Last week, $4,000.

Boston (RKO) (3,000; 40-85)—"Ma, Pa Kettle at Fair" (U) and "Time of Lives" (Indie). Nice $13,000. Last week, "Tembo" (RKO) and "Superman and Mole Men" (Lip), mild $9,500.

Exeter (Indie) (1,300; 60-80)—"Man in White Suit" (U). Opened Sunday (20). Last week, "Rashomon" (RKO) (4th wk), nice $4,000.

Fenway (NET) (1,373; 40-85)—"Hoodlum Empire" (Rep) and "Gobs and Gals" (Indie). Fair $4,500. Last week, "Jack and Beanstalk" (WB) and "Stronghold" (Lip), $4,800.

Majestic (Shubert) (1,100; 50-95)—"Never Take No For Answer" (Indie) (2d wk). This one is building with near $6,000 likely. Last week, fine $5,000.

Memorial (RKO) (3,000; 40-85)—"Rancho Notorious" (RKO) and "Pace That Thrills" (RKO). Sluggish $12,000. Last week, "Battle Apache Pass" (U) and "Stronghold" (Lip), solid $18,000.

Metropolitan (NET) (4,367; 40-85)—"My Son, John" (Par) and "Fabulous Senorita" (Indie). Opened Saturday (19). Last week, "5 Fingers" (20th) and "Hold That Line" (Mono), tepid $13,000.

Orpheum (Loew) (3,000; 40-85)—"Singin' in Rain" (M-G) (2d wk). Still good at $18,000 after staunch $25,500 for first.

Paramount (NET) (1,700; 40-85)—"Hoodlum Empire" (Rep) and "Gobs and Gals" (Indie). Fairish $10,500. Last week, "Jack and Beanstalk" (WB) and "Jet Job" (Mono), $10,000.

Pilgrim (ATC) (1,700; 40-85)—"My 6 Convicts" (Col) and "Jim in Forbidden Land" (Indie). (2d wk). Oke $9,000 following slick $12,400 for first.

State (Loew) (3,500; 40-85)—"Singin' in Rain" (M-G) (2d wk). Neat $10,000 after $16,000 for first.

Chi NSG; Thomas Helps 'Just Once' To Okay $37,000, 'Fingers' Passable 24G, 'Convicts' 14G, 'Rain' 16G, 2d

Chicago, April 22.

Post-Easter week upbeat expected here is not panning out so well, with nobody knowing the cause. Warm weather may be the reason with thousands drawn to the parks and on open roads.

Chicago, which hiked its adult prices to 98c. straight for adults, has Danny Thomas for personal and "Just This Once." Looks okay $37,000, but a bit disappointing for Thomas. Woods brought in "5 Fingers" and should do passable $24,000. "My 6 Convicts" at the State-Lake is likely to get so-so $14,000. "Royal Journey" at the Ziegfeld is light $3,000.

Again it's the holdovers which are providing the real revenue. Palace, with "Singin' in Rain" is still bright in second frame. "Quo Vadis" at Oriental for 10th stanza is holding exceptionally well. "Snow White" duo stint at the United Artists shapes very good. "Viva Zapata!" also in deuce week at Grand is also strong.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Just This Once" (M-G) with Danny Thomas topping stageshow. Okay $37,000. Last week, "Belle of New York" (M-G) with Bob Crosby onstage, $39,000.

Grand (RKO) (1,500; 55-98)—"Viva Zapata!" (20th) (2d wk). Hefty $18,000 after $29,000 first week.

Oriental (Indie) (3,400; 98-$1.25)—"Quo Vadis" (M-G) (10th wk). Slipping but still nice $17,000. Last week, $21,000.

Palace (Eitel) (2,500; 55-98)—"Singin' in Rain" (M-G) (2d wk). Should hold brisk at $16,000. Last week, $27,000.

Roosevelt (B&K) (1,500; 55-98)—"Ma, Pa Kettle at Fair" (U) and "Treasure Lost Canyon" (U) (2d wk). Off to $7,000 after nice $16,000 opener.

State-Lake (B&K) (2,700; 55-98)—"My 6 Convicts" (Col) and "Sound Off" (Col). Barely okay $14,000. Last week, "Battle at Apache Pass" (U) and "Here Comes Nelsons" (U) (2d wk) fancy $15,500.

United Artists (B&K) (1,700; 55-98)—"Snow White" (RKO) (reissue) (2d wk). Good at $9,000. Last week, $17,000.

Woods (Essaness) (1,073; 98)—"5 Fingers" (20th). Passable $24,000. Last week, "African Queen" (UA) (8th wk), $13,000.

World (Indie) (587; 98)—"Miracle in Milan" (Indie) (2d wk). Fine $5,500 seen. Last week, $6,000.

Ziegfeld (Lopert) (480; 98)—"Royal Journey" (UA) and "When I Grow Up" (UA). Modest $3,000. Last week, "Rashomon" (RKO) (6th wk), $2,500.

'Kettles' OK at $7,000 In Cincy; 'Hong Kong' 8G, 'Rain' 10G, 'Song' 9G, 2d

Cincinnati, April 22.

Downtown trade is at seasonal level currently. Three new bills, "Big Trees" at Palace, "Hong Kong" at the Grand and "Ma and Pa Kettle at Fair" in Keith's are doing about same money. Sound holdovers "Singin' In Rain" and "Song In Heart" continue to pace the pack.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Singin' In Rain" (M-G) (2d wk). Good $10,000 trailing excellent $16,500 preem.

Capitol (Mid-States) (2,000; 55-75)—"Song In Heart" (20th) (2d wk). Robust $9,000 on heels of $13,000 opener.

Grand (RKO) (1,400; 55-75)—"Hong Kong" (Par) and "Smith vs. Scotland Yard" (RKO). Okay $8,000. Last week, "Wild North" (M-G) and "Harem Girl" (Col), $7,000.

Keith's (Mid-States) (1,542; 55-75)—"Ma, Pa Kettle At Fair" (U). All right $7,000. Last week, "Battle Apache Pass" (U) (2d wk), $5,500.

Lyric (RKO) (1,400; 55-75)—"Weird Woman" (Indie) and "Chee-Ak" (Indie) (reissues) split with "Sirocco" (Col) and "Tokyo Joe" (Col) (reissues). So-so $4,000. Last week, "Snow White" (RKO) (reissue), four days on moveover, divided with "Mummy" (Indie) and "Mummy's Curse" (Indie), about same.

Palace (RKO) (2,600; 55-75)—"Big Trees" (WB). Fairish $8,500. Last week, "Jack and Beanstalk" (WB), $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Queen' Mighty $33,000, Philly

Philadelphia, April 22.

Biz started slipping here the middle of last week starting with the Wednesday night fight. Summer weather put a further crimp in trade. However, "African Queen" is booming with a great session in prospect at the Mastbaum. Nat "King" Cole topping stageshow is boosting "Jungle Jim in Forbidden Land" to a good round at the Earle. "Marrying Kind" is holding strongly at the Goldman but many other holdovers are sagging.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Something Live For" (Par) (2d wk). Mild $4,500. Last week, $6,500.

Arcadia (S&S) (500; 50-99)—"Never Take No for Answer" (Indie) (2d wk). Off to $2,200. Last week, slow $3,000.

Boyd (WB) (2,360; 50-$1.50)—"Greatest Show" (Par) (9th wk). Sturdy $10,000. Last week, $12,500.

Earle (WB) (2,700; 50-99)—"Jungle Jim Forbidden Land" (Col) plus Nat "King" Cole on stage. Good $20,000. Last week, "Wild North" (M-G) (3d wk), $9,000.

Fox (20th) (2,250; 50-99)—"Song in Heart" (20th) (2d wk). Off sharply to $13,000. Last week, terrific $28,000.

Goldman (Goldman) (1,200; 50-99)—"Marrying Kind" (Col) (2d wk). Holding at $14,000. Last week, sock $17,000.

Mastbaum (WB) (4,360 50-99)—"African Queen" (UA). Great $33,000 or over. Last week, "Quo Vadis" (M-G) (10th wk), $11,000.

Midtown (Goldman) (1,000; 50-99)—"When In Rome" (M-G). Okay $5,000. Last week, "Return of Texan" (20th), $6,000.

Randolph (Goldman) (2,500; 50-99)—"Singin' In Rain" (M-G) (2d wk). Big $22,000. Last week, $30,000.

Stanley (WB) (2,900; 50-99)—"Lion and Horse" (WB). Sad $9,000. Last week, "Jack and Beanstalk" (WB), $12,500.

Stanton (WB) (1,473; 50-99)—"Frankenstein" (U) and "Dracula" (U) (reissues). Oke $7,000. Last week, "Steel Town" (U), $8,000.

Trans-Lux (T-L) (500; 60-99)—"Pandora" (M-G) (2d wk). Held at $4,500. Last week, fine $7,000.

World (G&S) (500; 50-99)—"Miracle In Milan" (Indie). Nice $3,000. Last week, "Les Miserables" (Indie) (2d wk). $2,800.

'STREETCAR' STOUT 12G, D. C.; 'NORTH'-VAUDE 26G

Washington, April 22.

The current seasonal influx of sigthseers normally hurts more than it helps film biz here. But midtown houses, bolstered by local school holiday, appear to be chalking up a very satisfactory session albeit sans real standouts. Best bet is "Wild North" with vaude which is solid. Return of "Streetcar Named Desire," at pop prices, to the Warner, is proving worthwhile. Holdovers, which predominate, are generally steady, with "Snow White" at RKO Keith's particularly big.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Wild North" (M-G) plus vaude headed by Jessica Dragonette. Solid $26,000 for 9 days. Last week, "Battle at Apache Pass" (U) plus vaude, same in 9 days.

Columbia (Loew's) (1,174; 50-80)—"David and Bathsheba" (20th) (2d run). Pleasant $7,000 for first time around at regular scale. Last

(Continued on page 16)

FLOOD DROWNS OMAHA BUT 'BRONCHO' 10G

Omaha, April 22.

Flood, rain and general conditions combined to prevent much upsurge at the boxoffice this round, but even in the face of all this biz is not too bad. "Broncho Buster" at the Orpheum had help on opening day from personals by John Lund, Scott Brady, Chill Wills and Joyce Holden. Looks only fair for week. "Belle of New York" looms neat at Paramount. "Song in My Heart" moved to the Omaha for fairish round. "Quo Vadis" went into a four-day seventh week at the State, longest run of any film here in years.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Broncho Buster" (U). Helped by stars in person opening day. Fair $10,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Waco" (Mono), $11,000.

Paramount (Tristates) (2,800; 16-70)—"Belle of N. Y." (M-G). Neat $8,500. Last week, "Song in Heart" (20th), $9,000.

Brandeis (RKO) (1,500; 16-70)—"Jungle Headhunters" (RKO) and "Jungle of Chang" (RKO). Started Sunday (20). Last week, "Jack and Beanstalk" (WB), $6,000.

Omaha (Tristates) (2,100; 16-70)—"Song in Heart" (20th) (m.o.). Tall $9,500. Last week, "Cimarron Kid" (U) and "Secrets Monte Carlo" (Rep), $5,800.

'Point' Sharp $12,000, L'ville

Louisville, April 22.

"At Sword's Point" at Rialto and "Singin' In Rain," in second week at Loew's State are helping first-run biz to keep an even keel this week. "Lion and Horse" shapes brisk at the Mary Anderson. Summer temperatures over weekend lured plenty of patrons outdoors, but night trade continues brisk.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Steel Town" (U) and "China Corsair" (20th) (2d wk). Fair $3,000 after last week's strong $4,500.

Mary Anderson (People's) (1,200; 54-75)—"Lion and Horse" (WB). Brisk $5,000. Last week, "Jack and Beanstalk" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Sword's Point" (RKO) and "Pace That Thrills" (RKO). Benefiting by numerous h.o.'s to get good $12,000. Last week, "Song in Heart" (20th), $11,000.

State (Loew's) (3,000; 45-65)—"Singin' in Rain" (M-G) (2d wk). Holding up to nice $11,000 after initial week's healthy $14,000.

Strand (FA) (1,200; 54-75)—"Snow White" (RKO) (reissue) (2d wk). Fine $5,000 after last week's surprisingly large $8,000.

'Rain' Robust $16,000, Cleve; 'Pride' Big 12G

Cleveland, April 22.

Cleveland Indians' first home baseball games and the opera company is cutting into the takes at main stem houses this week which still are doing far better than average. "Singin' in Rain" is blowing clouds away from State as strongest entrant. Allen's "Pride of St. Louis" is doing nicely while second stanza of "Song in Heart" still is smart at Hipp. Weakest of all is "Scandal Sheet" at Palace.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Pride of St. Louis" (20th). Swell $12,000. Last week, "Jack and Beanstalk" (WB), $13,000.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Song In Heart" (20th) (2d wk). Hearty $10,000 after $17,500 last week.

Palace (RKO) (3,300; 55-80)—"Scandal Sheet" (Col). Dawdling along at $9,500. Last week, "Snow White" (RKO) (reissue) (2d wk), $9,000.

Ohio (Loew's) (1,244; 55-80)—"Sailor Beware" (Par) (m.o.) (4th wk). Solid $6,500 following $8,000 last round.

State (Loew's) (3,450; 55-80)—"Singin' in Rain" (M-G). Great $16,000, and staying. Last week, "Silver City" (Par) plus Les Paul, Mary Ford, Don Cornell onstage, nice $19,500.

Stillman (Loew's) (2,700; 90-$1.50)—"Greatest Show" (Par) (5th wk). Unusually good $12,000 on heels of $13,500 last folio.

Tower (Scheftel-Burger) (500; 55-80)—"Thief of Bagdad" (Indie) and "Jungle Book" (Indie) (reissues). Oke $3,300. Last week, "Battle Apache Pass" (U) (m.o.), nice $3,000.

B'way Unsteady; 'Aaron' Unslick $7,000 as Lone Newcomer, 'Singin'' Great 156G in 4th, 'Song' 82G in 3d

This is post-Easter week on Broadway, and first-run business is somewhat spotty. There are few new entries, and the holdovers have slumped sharply since Sunday (20) as students returned to school and tourists quit N. Y. A number of managers reported it to be their top Easter Week in the number of out-of-towners, many Canadians being noted in the city now that there is a free rate of exchange.

The lone newcomer, "Aaron Slick From Punkin Crick," is very disappointing with slim $7,000 or less at the Globe.

In contrast, the stagefilm houses naturally are doing fine. The Music Hall had long lines the first four days of the fourth session, with "Singin" In Rain," plus annual Easter stageshow, representing the biggest holiday period outside of New Year's week. Full week looks to hold at smash $156,000.

"Song In My Heart," with Easter show headed by Bill Hayes and Divena, is down sharply from second week but giving the Roxy a sturdy $82,000 in third round. As a result, the bill holds a fourth instead of winding up in three.

"Bend of River," with stageshow topped by Billy Eckstine, is holding at solid $66,000 in second session at the Paramount. Influx of youngsters pushed "Jack and Beanstalk," with Harvey Stone, Gene Nelson, Louis Jordan Five, Ella Mae Morse onstage, ahead of initial week at the Strand. Combo landed a stout $36,000 in nine-day second session. "Tomorrow Is Too Late" is pacing the straight-film holdovers with socko $25,000 at the State.

Second week of "Valley of Eagles" is holding well with $16,000 at the Rivoli. "My Son, John" continues very mild with $23,000 in second frame at the Capitol. "Marrying Kind" still is fancy with $17,000 in sixth Victoria week.

Pacing the art theatres are "Encore" at the Normandie and "Man In White Suit" at the Sutton. Both continued smash in third weeks.

Estimates for This Week

Astor (City Inv. (1,300; $1.25-$1.80)—"My Six Convicts" (Col) (4th wk). This round ending today (Wed.) is off to $13,000, and may not linger here many more weeks. Third week was $17,500, not up to hopes. "Walk East on Beacon" (Col) is due in next.

Baronet (Reade) (430; 74-$1.20)—"Passion for Life" (Indie) (2d wk). Held at $3,000 after $4,000 for first week ending on Friday. "The Perfectionist" (Indie) due in May 1.

Capitol (Loew's) (4,820; 70-$1.80)—"My Son, John" (Par) (3d wk). Second round ended last night (Tues.) held at $23,000. First week was good $31,000. May not hold past third stanza, with "Carbine Williams" (M-G) already being advertised as next in here.

Criterion (Moss) (1,700; 50-$1.80)—"Green Glove" (UA). Opens today (Wed.). Last week, "Sword's Point" (RKO) (2d wk) slipped to $8,000 after okay $15,000 for opener, slightly over expectancy.

Guild (Indie) (565; 74-$1.50)—"Royal Journey" (UA) (8th wk). Holding near $4,000 after good $4,200 for seventh week. Winds up unusually long, profitable run at this bandbox house on April 28. "If Moscow Strikes" (Indie) comes in April 29. This is March of Time's feature, originally made under title of "Modern Arms and Free Men."

Globe (Brandt) (1,500; 50-$1.80)—"Aaron Slick" (Par). First week winding up next Thursday (24) is getting only $7,000 or less, lean. In ahead, "Hong Kong" (Par) (2d wk), $7,500.

Fine Arts (Davis) (468; 90-$1.80)—"Lavender Hill Mob" (U) (28th wk). The 27th session ended Monday (21) was fine $6,000 after $7,000 for 26th week.

Holiday (Zatkin) (950; 50-$1.80)—"Outlaw Women" (Lip) (3d-final wk). Down to about $4,000 in final six days after solid $6,800 for second week. "Loyola" (Indie) opens tomorrow (Thurs.).

Mayfair (Brandt) (1,736; 50-$1.80)—"Anything Can Happen" (Par) (3d wk). Present stanza ending today (Wed.) is off to about $9,000. Second week was good $12,500.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par) (4th wk). Third session ended last night (Tues.) continued very big with $12,200 after smash $14,500 for second week, over expectancy. In for indef. run, naturally.

Palace (RKO) (1,700; $1.20-$4.80)—All-vaude on two-a-day, with Betty Hutton, Herb Shriner heading bill (2d wk). Holding at great $59,000 after smash $60,000 opening week.

Paramount (Par) (3,664; 80-$1.80)—"Bend of River" (U) with Billy Eckstine, Fran Warren, Will Bradley orch, Bobby Sargent (3d-final wk). Initial holdover round ended last night (Tues.) held at solid $66,000 after big $83,000 opening week. "Macao" (RKO) is due in next.

Park Ave. (Reade) (583; 90-$1.50)—"Faithful City" (RKO) (3d wk). Second frame ended Sunday (20) continued stoutly at $6,100 after nice $7,800 opening week.

Paris (Indie) (568; $1.25-$1.80)—"The River" (UA) (33d wk). The 32d session ended Sunday (20) held at $6,500 after $7,000 for 31st week. Continues on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2,40)—"Singin' in Rain" (M-G) and annual Easter stageshow (4th wk). Holding in remarkable fashion at great $156,000, and might have hit a new all-time money high if pace of first four days could have been maintained. Holds, of course. Third week was terrific $179,000, highest here excepting last New Year's week (with upped scale) when record was set by "See You In My Dreams" (WB).

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Valley of Eagles" (Lip) (2d wk). Second round ending tomorrow (Thurs.) holding well at $16,000 after big $31,000 opening week, a bit below expectancy. Continues.

Roxy (20th) (5,836; 80-$2.20)—"With Song in Heart" (20th) plus Easter stage bill headed by Bill Hayes, Divena (3d wk). Off to sturdy $82,000 after smash $145,000 for second week. Holding a fourth week. "Belles on Their Toes" (20th) opens here next.

State (Loew's) (3,450; 55-$1.80)—"Tomorrow Is Too Late" (Indie) (2d wk). Initial holdover stanza ending Friday (25) is holding very big at $25,000. Last week, socko $40,000, best here in about a year.

Warner (WB) (2,756; 85-$2)—"Mara Maru" (WB) with Ballet Theatre onstage. Opens today (Wed.). Last week, "Jack and Beanstalk" (WB) with Harvey Stone, Gene Nelson, Louis Jordan Five, Ella Mae Morse, onstage (2d wk-9 days), pushed up to sturdy $36,000, with house having benefit of kids out of school up until last Monday. Initial week was disappointing $32.000.

Sutton (R&B) (561; 90-$1.50)—"Man in White Suit" (U) (4th wk). Third round ended Monday (21) held at $18,000 after $19,200 for second week. Stays indefinitely.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Maytime in Mayfair" (Indie). Opened yesterday (Tues.). In ahead. "Murder in Cathedral" (Indie) (4th wk), held at $2,400 after barely okay $3,000 for third round.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Young and Damned" (Indie) (5th wk). Fourth stanza ended Saturday (19) did okay at $3.500 after $4,200 for third.

Victoria (City Inv.) (1,060; 70-$1.80) — "Marrying Kind" (Col) (6th wk). Present session ending today (Wed.) is holding with fancy $17,000 after $23,500 for fifth, over expectancy. Continues.

'Feather' Forte $18,500, Toronto; 'Song' Big 18G, Holliday Fancy 12G, 2d

Toronto, April 22.

"Flaming Feather" is topper among newcomers, with "Las Vegas Story" weak. However, several Easter holdovers are still very big, notably "Song in Heart," "Marrying Kind," "Encore" and 'Kettles at Fair." Warm weather is beginning to dent biz.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 35-60) — "Flaming Feather" (Par) and "Hold Line" (Mono). Big $18,500. Last week, "Boots Malone" (Col) and "Harem Girl" (Col), $16,000.

Eglinton (FP) (1,080; 40-80) — "5 Fingers" (20th) (6th wk). Dipping to fair $6,500. Last week, $8,000.

Hyland (Rank) (1,500; 50-70) — "Encore" (Par) (2d wk). Big $8,500. Last week, capacity $10,100.

Imperial, Nortown (FP) (3,373; 959; 50-80)—"Las Vegas Story"

(Continued on page 16)

REMEMBER!
DIVISION
MANAGERS'
TESTIMONIAL
MAY 11th-17th

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

N.Y. City Ballet Wows Spaniards In Continental Bow; Run Is Assured

By JOAQUINA C. VIDAL-GOMIS

Barcelona, April 22.

The N. Y. City Ballet, making Barcelona its first stop in its initial appearance on the Continent, opened a three-week stay at the Liceo last Tuesday night (15) to a swank dress SRO house, for a sock debut. Audience of 3,000 included the mayor, city council prez, Governor of Barcelona, U. S. consul general and all the diplomatic corps there, as well as Spanish society.

Barcelona, with memories of the famed Diaghilev Ballet and other visiting troupes, was a little skeptical of these Americans being able to master an art steeped in European tradition, but after opening night's bill, was completely won over. Consensus is that of all the theatrical productions presented this season, the N. Y. City Ballet tops them all. Dancers are being compared with some of the great names of the past. Opening night aude was captivated by the spirit and grace of this troupe, by their artistic virtuosity, their technique and discipline. Discipline of this troupe is simply marvelous, more so because Barcelonians are so used to the indiscipline of native artists.

Opening night's bill included "Serenade," with Janet Reed, Patricia Wilde and Diana Adams featured; "Lilac Garden," with Nora Kaye, Tanaquil LeClerq and Hugh Laing; "Swan Lake," with Maria Tallchief and Andre Eglevsky, and "La Valse," with Miss LeClerq, Francisco Moncion and Nicholas Magallanes. "Serenade," the opener, won them from the start, but the big hits of the evening were "La Valse" and "Swan Lake." Artistic director and choreographer George Balanchine received an ovation after "La Valse" while the lead dancers throughout the evening were showered with flowers. Success of the three-week season here is assured.

Can't Name Arg. Theatre After Own Wife, Owner Finally Gets Govt. OK

Buenos Aires, April 15.

Shuttered for about four months because the Entertainment Board did not like its choice of a new name, the Ariel Theatre here is to reopen shortly with the "Patagonia" as its new monniker.

Given the Ariel tag about two years ago when it was converted from a film theatre to legit by producer Enrique T. Susini, this house was intended especially for musical shows. First venture in this line, however, flopped financially, and some months ago the theatre was leased to impresario J. Scheines.

The latter decided to change the theatre's tag to that of his wife, formerly an operatic singer well known to local audiences. Move was objected to by the Entertainment Board, which forbid naming any theatre for individuals. According to the Board only known names should be given as those of historic characters, or as in this case, the name of some Argentine province.

The real reason behind the ban is Mrs. Peron's aversion to seeing any other woman's name in bright lights. The theatre will preem with a play by national author Roberto A. Vagni, "La Verdad Eres Tu." This author also will have another play produced this year at the General San Martin Municipal theatre, with actor Eduardo Cuitino as producer.

Scot Squawks on TV Wage

Glasgow, April 15.

Alec Finlay, Scot comedian, is involved in a dispute with London end of the British Broadcasting Corp. over his planned first appearance on TV April 25.

He objects to Scots artists being paid regional fees, a quarter of the amount given London performers. Comic was offered £26 (about $100) plus expenses for the show.

Finlay argues a man should be paid according to his talent, no matter which part of the country he comes from. The B.B.C. are being unfair to Scot artists, he says. Star's London agents say he is worth double the B.B.C. offer.

Korda May Quit BFPA In Row Over New Rules

London, April 22.

Sir Alexander Korda is reportedly withdrawing his production companies from the British Film Producers Assn. It is understood he has tendered the requisite six months' notice.

Move reportedly results from Korda's objection to BFPA's new constitution. It provides for a single executive in place of the existing arrangement, which gives every member a council seat.

Korda's withdrawal will be a serious factor in the future of the association since he provides about $30,000 in annual fees.

Govt. Warns Mex Prods. on Costs

Mexico City, April 22.

The film trade is so beset by soaring production costs and reduced investment yield that unless the condition is halted, trade may be about dead by 1954, according to Jesus Castillo Lopez, director of the National Cinematographic Board, in stressing that the government is endeavoring to break this bottleneck. Ernesto P. Uruchurtu, minister of interior secretary, has named two committees, one to probe filmmaking costs; the other to find means for attaining more profits from pix. Both are to report back to him.

Lopez's pessimism is not shared by Mario de la Cueva, manager of the trade's own bank, the semi-official Banco Nacional Cinematografico. Emphasizing official efforts to help the industry, he averred "the trade's condition right now is not alarming. It merely has problems that any business normally has and which it must surmount.

"I don't think that the trade now faces a particularly grave crisis. What it needs is a greater number of good pictures. It must make a greater effort to increase quality because pictures are the best vehicle for advertising Mexico to the world. The trade must meet competition, particularly from the Americans and the Italians, by catering to the public's taste, but always, of course, by the best standards."

HOCTOR-BYRD TO FILM TV SHOWS IN LONDON

London, April 22.

Danny Hoctor and Betty Byrd, who opened at the Palladium in vaudeville and Savoy cabaret last night (21), are to film four programs for their Kate Smith show with local landmarks as backgrounds. Programs will be flown to N. Y. weekly.

The terping duo made this arrangement to enable them to fill their London engagements as well as their TV dates. Among the backgrounds will be the Tower of London and Marble Arch.

Renown's 'Pickwick' Set To Roll in London, May 5

London, April 22.

"Pickwick Papers," a film version of Charles Dickens classic, will roll at the Nettlefold Studios May 5, according to George Minter, chief of Renown Pictures Corp., Ltd. Noel Langley is directing the venture for Renown from his own adaptation and screenplay. Nigel Patrick and James Hayter top the cast.

Meanwhile, Alex Gordon, veepee of Renown Pictures of America, Inc., is in Hollywood to work out casting and production deals for the company. He expects to ink two stars who will come to England to appear in two horror pictures to be turned out by Renown this year. Exec is also attempting to pick up some Yank product which Renown would distribute in Britain.

Ticket Specs Worry Mexican Govt. Officials

Mexico City, April 15.

Speculators, who control all tickets to the first 10 orchestra rows in all local theatres and who allegedly split profits with the producers, have provoked public protest to the city amusement supervision department. Specs were outlawed by a federal supreme court ruling some years ago.

They are regularly arrested at the bullfight arena here and at football stadiums, but cops apparently don't molest those operating with theatre ducats.

Sees Chance for Film Production in Indonesia As Stable Moneymaker

Washington, April 22.

Film production in Indonesia is a small but thriving business that does well even in the East Asia market outside the country, reports the Indonesian Information Service. A story on the country's film biz discloses that it began in 1935 and has passed through several phases to get to its present status. Original production was by the Wong Bros. who made cheap films with lots of action.

"Indonesia was at that time flooded with Hollywood films. With this avalanche of crime, glamour and music, it could only be expected that there would be a consequent conditioning of the Indonesian filmgoers' tastes," says the report. "The Indonesian producers had to follow the Hollywood trend to be assured of good box-office. Producers made no attempt to incorporate anything of educational value in their films. They were satisfied with a quick return on their investment."

This situation continued until the last world war when the Nips took over Indonesia and limited production to propaganda films favoring themselves.

In the postwar period, Indonesian film production has shown more of an educational and cultural nature, with scenes of violence sharply reduced, and stories dealing with traditional Indonesian ways. At present there are four fair-sized film studios and several small indie companies in Djakarta. Largest studio is that of State Film Corp., which has been making about four pix a year. Indonesian films are now selling in the Philippines, Malaya and in Singapore, as well as the domestic market.

Real-Film, Hamburg, Forced to Shutter

Hamburg, April 15.

Due to its own financial difficulties, the federal government stopped paying credits of Real-Film, Hamburg, and the studios had to close its doors. Real-Film is the largest West German film-producing outfit. After two pictures, which had been financed by local banks, the Hamburg-Landesbank had to turn down further financial assistance for a forthcoming production.

Reason apparently lies in a considerable money shortage which hits Hamburg due to increased building of ships and possibly commercial airplanes. The refusal of the final payment by the Landesbank forced the studios to immediately release the entire personnel. Last picture, which was almost finished, was "Toxi," directed by R. A. Stemmle.

Real-Film has applied to the Federal Court for specific reasons why the Federal Government nixed the film unit. Because of the court's heavy load the suit cannot be pleaded before June.

Bernard Bros. to Make TV Films in Denmark

Glasgow, April 15.

George and Bert Bernard, U. S. team here in vaude, go to Denmark at end of April to make a group of pix from the stories of Hans Christian Andersen. Sponsored partly by Danish government the films will be aimed for TV market.

The Bernards will play a stage date in Helsinki during the Olympic Games.

Other Foreign News On Page 13

ACT Conclave to Point Up Failure Of British Govt. to Raise Pix Prod.

London, April 22.

Concern at the increasing limitation of opportunities for British producers and directors to work in their own industry is emphasized in a resolution which will be considered next weekend by the annual general meeting of the Assn. of Cine and Allied Technicians. The resolution, which does not wish to limit the working in this country of distinguished producers and directors from abroad, contains an instruction to the general council to investigate the situation and produce both short term and long term solutions.

Of 27 motions tabled by various units, six deal with the failure of the government to raise film production in Britain and the closure of the Crown Film Unit. Latter action is described by one unit as most retrogressive.

A motion submitted in the name of all unexployed members draws attention to the long standing plight of jobless technicians and urges the association to investigate the financial structure of the industry and to formulate a scheme which will give the British producer an equitable return and protection against American imports.

The association, which long has advocated the formation of a state-owned fourth circuit, will be urged to take action to achieve public ownership of picture theatres either on a national or local basis. This, it is asserted, is desirable in the national interest and for the stimulation of a healthy British production industry.

In the past year, ACT has lost 2,400 members. Reduction is mainly due to elimination from the membership books of all technicians who have not worked in production for 12 months or more. Present unemployed total is given as 557, and while the production slump continues, new applicants for membership are not being accepted.

In a report on the production crisis it is revealed that the Board of Trade prexy, Peter Thorneycroft, told studio unions they were foolish to object to employment of foreign producers, directors and artists since it resulted in the employment of a considerable number of workers as a whole. The BOT prez told the delegation the most serious thing in the industry was the alleged restrictive practices of the unions, and urged them to participate in a conference to discuss this matter.

It is now readying a policy preparatory to the renewal of the Anglo-American film talks, urging the government to limit the number of ways by which frozen earnings can be thawed and in regard to wholesale "dumping of American films."

58 U.S. Pix Released In Sweden in First Quarter

Stockholm, April 15.

American product as usual topped the new films which opened in Sweden during the first three months this year. Of 96 pix launched in this first quarter, 58 were U. S. films, while nine each came from France and England. Only one pic was banned by the censors, "Return of Jesse James" (Lip).

Six films were produced in the country during the period. Eight new pix were in work as March ended, while six others were shooting. Two were in the process of being edited.

Nip Film Exports Soared Last Year

Washington, April 22.

Japanese film biz had a banner year in the export market during 1951, according to the Motion Picture Assn. of Japan. Films for export were valued at $503,000 compared with only $152,000 in 1948, says Nathan D. Golden, director of the film division of the U. S. Commerce Department.

Remarkable part of the export boom is that the pre-war film markets of China and Manchuria are now closed to Japanese product. Industry looks to widening its market in Southeast Asia, Europe and Canada if language barriers and limitation of subject matter for films can be licked.

Golden reports also that Finland had a good business year at the film boxoffice during 1951, with the first six months reporting the higher grosses. In the year ending June 30, 1951, a total of 386 new films were shown. Of these, 261 came from Holywood, 35 were made by the Soviet Union, 22 came from Britain and 17 each from Finland and Sweden.

MEX BALLET TROUPE IN 1ST FOREIGN TOUR

Mexico City, April 15.

First Mexican ballet troupe to tour outside the country has made plans for a Central America tour next month. Troupe is the Ballet Concerto de Mexico, group of 22 youngsters aged 17 to 25, headed by Lupe Serrano, Armida Herrara and Cesar Bordes. Misses Serrano and Herrara danced with the Ballet Russe de Monte Carlo in the U. S. Bordes, also formerly with the Ballet Russe and in Broadway musicals, is also the troupe's choreographer. Guest artists include Felipe Segura, Fernando Schaffenburg and Salvador Juarez.

Troupe will appear in San Salvador May 6-7; Guatemala, May 9-10; Honduras, May 13-14; Nicaragua, May 16-17; Costa Rica, May 18-19, and a San Salvador repeat, May 24-25.

Burl Ives So Sock In London, Returns in May

London, April 22.

Burl Ives, first pop artist engaged for a solo stand at the 3,000-seat Royal Festival Hall, played to capacity biz on his pre-Easter date, and has been booked for a return visit on May 10. His entire program was recorded for Decca of America, which now distributes his disks. To play his return date next month, Ives will have to interrupt his Continental tour, and will fly from Rome for this one-night stand. Then planes back the following day to complete his tour.

In his two-hour stint, the U. S. folk singer performed without props or mike, relying solely on his guitar and spotlights as aids to his program of American, English, Scottish and Irish tunes.

The Ives' booking, sponsored by Harold Holt, underlines that the Festival Hall, hitherto regarded as the long hair sanctum, may profitably be considered in the itineraries of other U. S. entertainers.

BBC 'Electra' Telecast Prompts RKO to Dust 5-Yr.-Old Pic Version

London, April 22.

The successful live telecast of "Mourning Becomes Electra" over the British Broadcasting Corp. network has sparked the release of the RKO film which has been gathering dust in the vaults here since its arrival in Britain back in 1947. It is slated to have its British preem at the Gaiety, Manchester, May 4, and will have simultaneous press screenings here and in the north.

When the film was shipped to Britain five years ago it was decided that the time was not opportune for its immediate release. Robert S. Woolf, RKO topper in London, decided to await a more propitious moment.

The reception accorded the TV version has considerably altered the ideas on what is wanted in television. The play, which was given in two separate parts as done with the stage production and pic, was hailed as strong, adult entertainment.

While the Eugene O'Neill play may not be acceptable to the three major circuits, RKO is banking on a profitable distribution through extended art house runs. The original Manchester booking is for an indefinite period.

MAY 8th, 9th, 10th ARE HISTORY-MAKING DATES!

The announcement in the trade press of M-G-M's unprecedented plan is literally the talk of the industry. We sincerely believe that no company, including M-G-M, has ever been in a position to screen at its own Studio as many completed outstanding attractions as we will show the exhibitors who will fly to Hollywood. We fervently wish we could have asked 1,000 showmen but that was impossible. The representatives of exhibitor organizations and our customers in strategic locations will be our ambassadors to all the industry and to the public. The message of optimism engendered by M-G-M's "Seeing Is Believing" Studio visit will echo through the country, a stimulant to picture business everywhere.

Seeing
"SCARAMOUCHE"
is believing it's Great!
(*Technicolor*—Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch.)

Seeing
"IVANHOE"
is believing it's Terrific!
(*Technicolor*—Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams.)

Seeing
"LOVELY TO LOOK AT"
is believing it's a Smash Hit!
(*Technicolor*—Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller, Zsa Zsa Gabor.)

Seeing
"THE MERRY WIDOW"
is believing it's a Clean-up!
(*Technicolor*—Lana Turner, Fernando Lamas.)

Seeing
"SKIRTS AHOY!"
is believing it's a Wow!
(*Technicolor*—Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine.)

Seeing
"BECAUSE YOU'RE MINE"
is believing it's a Goldmine!
(*Technicolor*—Mario Lanza, Doretta Morrow.)

Seeing
"PAT AND MIKE"
is believing it's a Knockout!
(Spencer Tracy, Katharine Hepburn, Aldo Ray.)

AND MANY MORE INCLUDING: "Carbine Williams" • "Eagle On His Cap" • "Mr. Congressman" • "The Girl In White" "The Story of Three Loves" (*Tech.*) • "One Piece Bathing Suit" (*Tech.*) • "Plymouth Adventure" (*Tech.*) • "Prisoner of Zenda" (*Tech.*) "Everything I Have Is Yours" (*Tech.*) • "Tribute To A Bad Man" • "The Devil Makes Three" • "Fearless Fagan" • and others.

Poor Man's Section of '51 British Festival Set to Reopen Next Month

London, April 15.

The poor man's share of last year's Festival of Britain, the Pleasure Gardens at Battersea Park, are to reopen in May. This decision, taken by Parliament, is aimed at continuing the amenities which attracted record attendance last season. Most of the original features are being retained, but a few additional attractions are being introduced to give the gardens a new look.

The 1952 season will start May 24 and will run to Oct. 18. The admission price of 28c is the same as last year, with half price for juves. Season tickets for the entire summer can be bought for \$4.30. In each case the half price rule for children operates. On Sundays, when the Fun Fair is shuttered, prices are halved.

Major change for the new season will be the screening of stereoscopic films at the Riverside Theatre which last year housed Leonard Sachs' Song Saloon, an old time variety show. It is proposed to have 12 shows a day. Three-dimensional films, in conjunction with a live TV transmission on a full size screen was an SRO attraction at the South Bank Festival Telekinema; and some of the same stereoscopic pix will be included in the new program.

The Amphitheatre, an open air house, is starting off modestly with two 30-minute band shows, but will build up to a peak of 10 shows a day at the height of the season. Admission price will be 14c.

The high offering, which proved a major attraction last summer, is being reintroduced with monthly changes of cast. Opening act will be Stan Bond's high divers, whose act was featured in the "Gigolo and Gigolette" sequence in the latest Somerset Maugham film, "Encore." This show, with its dive into a blazing tank, will be repeated three times daily.

The cultural side of the Festival closed at the end of last season and the site on the South Bank is now being cleared.

Edinburgh Fete Legit Bill Set; Emlyn Williams To Do Dickens Readings

London, April 15.

Complete lineup of legit attractions for the Edinburgh Festival, Aug. 17-Sept. 6, has been set. During the first two weeks the Old Vic and the Glasgow Citizens' Theatre will jointly present Joseph Mitchell's ballad opera, "The Highland Fair," adapted by Robert Kemp and Cedric Thorpe Davie, with direction by Tyrone Guthrie. At the Lyceum Theatre during the first week Stephen Mitchell is presenting Charles Morgan's new play, "The River Line." To follow at the Lyceum will be Christopher Hassall's "The Player King," a full-length drama in verse, especially written for the Festival.

Interspersed among the Lyceum presentations will be five Charles Dickens readings by Emlyn Williams. The program will comprise his own adaptation of "Bleak House."

In the last week of the Festival, the Grand Ballet du Marquis de Cuevas will present three ballets at the Empire, "Prisoner of Caucasus," "Night Shadow" and "Enchanted Mill."

Martin Out of 'Pacific' Cast for 2-Week Rest

London, April 22.

On her medico's advice, Mary Martin is taking a two-week vacation from "South Pacific." The Nellie Forbush role in the Drury Lane edition of "Pacific" is being filled by her stand-in, Patricia Hartley.

Miss Martin is vacationing in Sicily, but will return to the theatre on May 5.

Ban Exotic Dancers For Mex. Pix

Mexico City, April 15.

Exotic dancers are banned from Mexico pix by the order of Jorge Negrete, film actor-singer, in his capacity as secretary general of the National Actors Union.

It is all part of the purification drive for Mexican films.

Scot Church Blasts TV Moral Effects

Glasgow, April 15.

Free Church of Scotland here makes a bitter attack on TV, envisaging devotees of the new entertainment as "gaping indolently and uncritically at the swift-moving kaleidoscope of the television screen."

This church is alarmed at possible effect of video on morals and cultures.

It also charges that "if this vogue is to take on, the output of serious literature will lessen, our capacity to think and even read will deteriorate, and our national characteristics will undergo a complete change. Our homes are not now safe from invasion by the most demoralizing features of the music hall and the dance saloon."

Shows Abroad

LONDON

(*Week ending April 26*)
(Figures indicate weeks of run)
"And So to Bed," Strand (27).
"Bet Your Life," Hippodrome (9).
"Blue for Boy," Her Majesty's (73).
"Call Me Madam," Colisseum (6).
"Deep Blue Sea," Duchess (7).
"Excitement," Casino (7).
"Gay's the Word," Saville (62).
"Hollow," Ambassadors (47).
"Knights of Madness," Vic Palace (110).
"Little Hut," Lyric (81).
"London Laughs," Adelphi (2).
"Love of 4 Colonels," Windham (49).
"Lyric Revue," Globe (30).
"Merry Widow," Stoll (1).
"Much Ado Nothing," Phoenix (15).
"Navy at Sea," Comedy (8).
"Nightmare Abbey," Westminster (8).
"Other Heart," Old Vic (1).
"Paris to Piccadilly," Prince Wales (2).
"Penny Plain," St. Martin (43).
"Red Letter Day," Garrick (9).
"Relative Values," Savoy (20).
"Reluctant Heroes," Whitehall (94).
"Same Sky," Duke of York (5).
"Seagulls Over Sorrento," Apollo (94).
"South Pacific," Drury Lane (25).
"Vortex," Criterion (2).
"Waters of Moon," Haymarket (54).
"White Sheep Family," Piccadilly (28).
"Winter Journey," St. James's (4).
"Young Elizabeth," New (4).
"Zip Goes a Million," Palace (27).
(CLOSED LAST WEEK)
"Figure of Fun," Aldwych (26).
"Women of Twilight," Vaudeville (26).
(OPENING THIS WEEK)
(Figures denote preem dates)
"Under Sycamore Tree," Aldwych (23).
"Lords of Creation," Vaudeville (24).
"Boules De Fuif," New Boltons (24).

AUSTRALIA

(*Week ending April 4*)
"Brigadoon," Royal, Sydney.
"Peep Show," Tivoli, Sydney.
"Kiss Me, Kate," Majesty's, Melbourne.
"King Lear," Comedy, Melbourne.
"To Dorothy, a Son," Tivoli, Melbourne.
"Merchant of Venice," Royal, Adelaide.
"Naughtical Nudes," Royal, Brisbane.

PARIS

(*Week ending April 26*)
"Amant de Mme. Vidal," Antoine.
"Back Street," Fontaine.
"Caprices de Vichnou," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Derniers Outrages," Vieux Colombie.
"Don d'Adele," Wagram.
"Eternal Mari," Gaite Montparnasse.
"Etranges Camarades," Montceau.
"Grande Roue," St. Georges.
"Heritiere," Mathurins.
"Jesus la Caille," Gramont.
"J'y Suis j'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Nuit des Rois," Ambigu.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"On ne voit pas les Coeurs," Rochefort.
"Pays du Souririe," Gaite Lyrique.
"Plein Feu," Empire.
"Profanateur," Hebertot.
"Quarante et Quatre," Michel.
"Resurecction des Corps," Oeuvre.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tete des Autres," Atelier.
"Tout pour elles," Bouffes.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vraie Folle," Folies Bergere.

STOCKHOLM

(*Week ending March 22*)
"Antony and Cleopatra," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who Is Sylvia?" Vasa.

GLASGOW

(*Week ending April 12*)
"Cupid and Psyche," King's, Glasgow.
"Flouers o' Edinburgh," Citizens, Glas.
"Importance Earnest," Alhambra. Glas.

BUENOS AIRES

(*Week ending March 22*)
"Darling Burglar," Grand Splendid.
"Don Guzman the Good," Liceo.
"Eyes Full of Love," Versailles.
"Lost Face," Buenos Aires.
"Men in My Life," Smart.
"Tears Also Dry," Ateneo.
"3 Cries Over Sea," Politeama.

Disney Forms Own Brit. Film Producing Outfit

London, April 22.

A new British film making company has been formed by Walt Disney to finance production out of its own resources and not in participation with RKO Radio. Latter company, however, will continue to distribute. New company is Walt Disney British Films, Ltd., and is registered with a nominal capital.

First pic to be undertaken by the new company will be "When Knighthood Was in Flower," a period piece based on the novel and once a silent pic starring Marion Davies. Lansing is likely to start in the summer.

Lisbon Legiters In Sharp Upbeat

Lisbon, April 22.

All impresarios here and in Oporto report good to excellent biz in the legit theatres for the first week after Easter. Judging by advance bookings, trade should continue okay; at least until late in May, when open air shows will start to keep people away from the theatre.

The Coliseum, with a \$2 top, has the Italian Opera Co., which was at the Coliseum in Oporto during Lent. Since April 8, it has done SRO biz at every performance. The company works with the Symphonic from Oporto. The opera company's major stars are Carla Castellani, Lina Rossetti, Otelio Bersellini, Raffaele Lagares, Piero Ferraro and Nino Scattolini.

The Monumental Theatre has launched a big revue, "New Lisbon," by Fernando Santos and Almeida Amaral, with music by Frederico Valerio. This house, which seats 1,500, did capacity biz in its first week at \$2 top. Laura Alves and Joao Villaret are starred. It boasts a dozen dancers and singers from Paris to reinforce the Portuguese chorus and ballet. The Apolo is doing well with the operetta, "Rose, the Savage." It stars Irene Isidro. Francisco Ribeiro is director and co-author of the operetta.

The Avenida has a mixed legit and vaude show. Brazilian actress Alma Flora, Maddalena Soto, Rogerio Paulo and Jacinto Ramos appear in a three-act Brazilian farce, with the show concluding with a miniature revue, and several vaude acts, including magicians Ralf and Inge Bialla; the Dana Sisters, dancers from Germany, and an American tap dance act, The Two Morris. Biz has been good at both matinees and nights. The Nacional has a play, "The Voice of The Town" by veteran playwriter Ramada Curtos. It stars Aura Abranches and is doing nicely after 30 performances.

The Coliseum of Oporto (also \$2 top) has the Spanish revue company of Joaquim Gasa. It stars Carmen de Lirio and was staged by Cuban director Henry Bell.

HIGH TAXES BLAMED FOR DIP IN SWEDISH PIX BIZ

Stockholm, April 15.

Annual cinema attendance in Sweden has been slipping steadily since 1947, last year of lower entertainment tax, according to government tax bureau figures. There were 15,138,249 paid patrons in 1947, while last year attendance had dipped to 14,024,812. Figures show that the amount paid in taxes has more than doubled since 1947, the last year the tax on admissions was 15%. It is now 30%.

Producers here cite these figures to show how business has fallen off, while the government has profited.

Bard of Avon's 388th Anni

London, April 22.

The 388th anni of Shakespeare's birthday will be celebrated at Stratford-on-Avon tomorrow (Wed.) with a mayoral reception at the Memorial Theatre at which George Rylands will propose the toast of "The Immortal Memory." Then there will be a procession from the bard's birthplace to his grave. At night there will be a performance of "The Tempest," with Ralph Richardson and Margaret Leighton starred.

British Got 274 of Their 318 Foreign Films in Last 12 Months From U.S.

London, April 22.

Of the 318 foreign films registered in Britain during the year ending last March 31, 274 came from America. France was next with 18 and Italy had 16. Russia was fourth with four, Germany had two, and Switzerland, Sweden, Norway and Spain contributed one apiece.

During the same period the number of British quota films was registered at 64, a decline of 12 over the preceding year. The number of foreign films registered had increased by 18.

Total of British pix qualifying for the quota, with footage ranging between 3,000 and 6,500 feet, amounted to 50, one more than in the preceding year, whereas the foreign total in this class of 158 was six ahead of 1951. British shorts numbered 249 as against 222, with a further 11 not qualifying for quota.

In addition to the 318 foreign feature imports, there was a further 158 pix with a varying length of 3,000 to 6,500 feet. America again topped the bill with 150, and Russia came second with three. There were two from Sweden and one each from Italy, Czechoslovakia and Mexico.

Hollywood also dominated the list of short imports, having 498 out of the total of 547. France and Russia followed with 15 and 13 respectively, but imports from seven other countries did not reach double figures.

Romero, Keyes May Star In Lippert Italo Film

Rome, April 15.

Cesar Romero and Evelyn Keyes are slated to co-star in "Pirate Gold," which will be made here under the Lippert banner. William Pizor, Lippert veepee, who is already here, will produce "Gold." William Berke, who will direct, is expected soon from India where he has been directing a film with Romero, Marie Windsor, and Rod Cameron.

Romero is currently in London working in "Lost in a Fog," British-American production. "Gold" is scheduled to start in May after a co-production deal with an Italian collaborator is set. Miss Keyes is vacationing in Europe and is expected in the next few weeks.

Grundgens Takes Powder On Actor-Director Job At Salzburg Festival

Vienna, April 22.

Although ticket sales actually had started for events of this year's Salzburg Festival, the management had to announce the cancellation of the announced participation of Gustaf Grundgens, German actor-director. Grundgens, whose name is a major draw in German-language lands, was to have directed and starred in a production of Moliere's "The Misanthrope" as an important feature of the festival's drama section.

The withdrawal from the Salzburg program followed by a few weeks Grundgens' abrupt powder from rehearsals of the Stravinsky ballet opera, "Rake's Progress," which he was guiding for the Vienna State Opera. This beef was presumed to have been over Grundgens' pique that opera management failed to make principals available for what he considered sufficient rehearsal time.

The State Opera management insisted this had been due to illness on the part of some singers. Reason for the Salzburg cancellation has not been given, but reported here that Grundgens finds the local soft currency and high taxes insufficiently attractive against better pay in Germany and Switzerland.

Shaftel to Do Giovanni Story as Second Co.-Prod.

London, April 15.

With his first Anglo-American production already on the floor, Josef Shaftel is prepping a second film which will be based on the character of Don Giovanni in Mozart's opera. His initial venture, "Man Who Watched Trains Go By," is being made in association with Raymond Stross, but the second will be done in partnership with Maurice J. Wilson, chief of Grand National.

In addition to two American stars, Marta Toren and Claude Rains, Shaftel has brought to London Arthur Nadel, who will act as American supervising editor and cut the U. S. version of "Trains."

This Technicolor production is estimated to cost around \$550,000, with the British producer staking around \$280,000 in sterling. After a month in the studio the unit goes on location in Paris and Amsterdam. For the second production Shaftel is providing American finance in the shape of star, director, script, etc., and will also meet the commitment of extended location at Salzburg during the festival season there. This also will be done in Technicolor.

HCL Ups British Pix Fees

London, April 15.

The increase in the cost of living is reflected in the Board of Trade decision to up fees for exhibitors' licenses and for registration of films.

Registration fees have been hiked from \$4.30 to \$5.60 for a feature film, and from \$2.80 to \$5.00 for a short. Distributors' annual license fee remains unchanged at the maximum of \$14.70. Exhibiting license are now \$6.00 against \$4.30.

Distrib Rental Terms Causes CEA to Form Protective Booker Unit

London, April 22.

Complaints by some exhibitors of unilateral practices by film distributors in the fixing rental terms has led to the formation of a Bookers' Committee by the general council of the Cinema Exhibitors Assn. Bookers of the three main circuits will be included in the panel.

According to a CEA report, there is a general complaint that the tendency of distributors, through the medium of the Kinematograph Renters Society, is to depart, ever increasing, from the fundamental principle that film terms are a matter for individual negotiation between theatre and distrib.

Officers of the CEA consider there is widespread and justified discontent with the position, and invite suggestions for the most suitable policy to be adopted.

'SEAGULLS' SCORES HIT IN AUSTRALIAN BOW

Melbourne, April 15.

Hugh Hastings' London hit comedy, "Seagulls Over Sorrento," which had its Australian premiere at the Comedy here April 5, has caught on strongly. Good press has been of service, with the Argus' Frank Doherty calling it "as fresh as sea-spray"; the Herald's H. A. Standish hailing it as "a most shipshape show" due to "first-class acting teamwork and meticulous production," and the Age citing it for "both its racy humor and true pathos in rollicking comedy."

Play was staged by John Casson for the J. C. Williamson Theatre Co., with cast including William Hodge, Kenneth Thornett, Frank Taylor, Michael Anderson, Brian James, Gordon Chater, Kenneth Firth, Donald Crosby and Kevin Miles.

Int'l Color Film Congress

London, April 22.

Hans Nieter, British producer, who filmed the Vatican in technicolor, planed to Cologne yesterday (Mon.) to attend the second international color film congress there. His latest pic, "The Undying Heart," will be screened for the first time at the congress.

While in Germany, Nieter will continue pre-production work on his next Technicolor opus, "River of Destiny," a story set along the thousand miles of the Rhine. The producer will also be representing Technicolor Motion Pictures Corp. at the Cologne confab.

Arbitration—Everyone's Pal

Continued from page 3

they're against the inclusion of rentals. Harry Brandt, head of the Independent Theatre Owners Assn., announced yesterday that his position is the same. Allied States Assn. is in the opposite camp, desirous of refereeing rental squabbles. Theatre Owners of America has done a tightrope act on the matter, not defining its policy one way or the other.

Rentals Last on Agenda

Chances are that the N. Y. negotiators will place rentals as the last item on their agenda because of the likelihood of dispute. The distribs, at least, want first to ascertain which proposals on other facets of the overall plan can win quick unanimous approval and get these down on paper. With some degree of harmony thus having been achieved, it's felt that the meeting would be in a better mood to tackle the difficult subjects.

In any event, the conclave has the full industry spotlight and all participants realize that to thwart any unreasonable plan would mean a severe setback in their intra-trade standing.

Yesterday's session got underway with Motion Picture Assn. of America prexy Eric Jonhston welcoming the exhibitor orangizations on behalf of the distributors. "Arbitration contemplated by this conference," he said, "is to embrace all distribution and is to be worked out by the exhibitors and distributors themselves."

Labeling the meet as an historic occasion, Johnston pointed out that considerations could be expedited if some "common goals" were set. "Certainly we can agree," he said, "that we want the maximum number of people to see the largest possible number of pictures in our theatres." Moreover, he added, "there should be an equitable distribution of earnings between the various constituent elements of the industry."

An observation of Johnston's that he would be pleased if only small progress were made at the conclave was challenged by Henry Brandt, prez of the Independent Theatre Owners Assn., who felt that the sessions would not be a success if only minor headway was made. Warming to the subject, the exhib leader emphasized that he is "definitely against arbitration of film rentals as such," except in instances of collateral or overt acts.

$350,000,000 Suits Pending

Asserting that $350,000,000 in law suits are now pending in the industry, Brandt charged that "no longer are our stars the highest paid individuals—it's the lawyers." In view of the situation, he noted, "I wonder why we didn't get together before?" Circuit exec also urged that an arbitration system be set up on a basis where "some great American" would be its head to see "what we do is successfully carried out."

Mitchell Wolfson, head of the Theatre Owners of America, stressed that "we must have an effective, just, inexpensive, impartial and quick system of arbitration." It won't solve all our difficulties, he said, but there are many common meeting grounds, so "let us have an end to bickering and name calling."

In the same vein, Western Theatre Owners' prez Rotus Harvey urged that a new system of arbitration should be based upon a formula of "make it simple, keep it cheap and make it effective." Wilbur Snaper, head of Allied States Assn., echoed feelings of other exhibitor leaders when he expressed a hope for constructive action that will arise in reasonable discussion.

A note of optimism was struck by Metro's William F. Rodgers, chairman of the distributors' committee. "We may not be able to iron out all problems at the first session," he said, "but I believe we'll be able to make great progress. Although we have studied the Allied-TOA proposals, we haven't come up with a counter-proposal in order that we may first discuss every subject that could be considered arbitrable."

System of "rotating chairmen" for the executive sessions was set up after Rodgers declined to accept the post on a permanent basis due to the fact that he already chairs the distrib committee. He was nominated to the berth by Harvey.

By unanimous vote it was then decided that chairmen for the exec sessions would be rotated with Rodgers to preside at the initial gathering. Snaper will hold down the spot today (Wed.) and heads of other exhib groups will alternate in turn.

Attending the confabs are five exhibitor organizations and nine distributors. Among exhib delegates are Edward N. Rugoff, Leo Brecher and Emanuel Frisch, for the Metropolitan Motion Picture Theatres Assn.; Harry Brandt, Max A. Cohen and Milton Weisman, for the Independent Theatre Owners Assn.; Mitchell Wolfson, Herman Levy and Si Fabian, for Theatre Owners of America; Rotus Harvey, William J. Conners and L. S. Hamm, for Western Theatre Owners, Inc.; Wilbur Snaper, Nathan Yamins and Abram F. Myers, for Allied States Assn.

Distrib contingent included general sale managers from all companies, along with William F. Rodgers, who heads the delegation. Paramount was repped by Alfred W. Schwalberg; Columbia, Jack Cohn and Abe Montague; Metro, Charles Reagan; 20th-Fox, Al Lichtman; RKO, Robert M. Mochrie; Warners, Howard Levinson (for Ben Kalmenson); Universal, Charles J. Feldman; Allied Artists-Monogram, Morey Goldstein; Republic, James B. Grainger.

Legal advisers to the distrib delegation comprised Austin C. Keough (Par), Robert W. Perkins (WB), Adolph Schimel (Universal) and Meyer Lavenstein (Republic).

Co-op Ad Pitch

Continued from page 3

proportionate to the number of its pictures the ads spotlighted.

Although the overall effect of this campaign was deemed successful, there was some dissatisfaction on the part of a few companies which objected to having their pix linked with films which they regarded as of unequal merit. As a result, the pub-ad execs attempted to reach some compromise.

A plan was submitted whereby each company would place ads on its own. However, there would be a unifying industry theme and a formula for the amount of space for institutional copy and for picture plugs. The plan called for the placing of one ad a month to make the campaign a continuing one. The question of timing, however, caused dissention among the ad execs, the bone of contention being that a particular company might not have a suitable pic ready when its turn for placing the ad arrived. Furthermore, the pub-ad toppers brought up the question, "Which company would place its ads during the summer months?"

Unable to reach a compromise, the pub-ad chiefs decided yesterday that each company would place ads on its own and would incorporate institutional copy in them as it saw fit. No provision was made for the amount of space to be devoted to institutional copy nor was any provision made as to timing. As far as could be ascertained, no overall industry theme was decided upon with the committee's announcement merely stating that "Each company will be responsible for theming its institutional copy in furtherance of COMPO's public relations program."

Brit. Filmeries

Continued from page 2

standards, and the bulk of viewers (67½%) had finished their full-time education between the ages of 14 to 15. Only 3% had received some form of higher education.

Between the ages of 16 and 24, and particularly between 16 and 19, there was a marked tendency to watch TV nightly. Television had made bedtime later for the 12-14 year old who watched night programs for an average of about six hours weekly.

Only one activity had withstood the TV temptation. Amateur gardeners have not allowed television to distract them.

Documentary, Royal Pair's Pic Cop in Can.

Ottawa, April 22.

"Newfoundland Scene," a 40-minute documentary in color, has been named Film of the Year in the 1952 Canadian Film Awards, Canada's annual "Oscar" derby. "Scene" was produced for Imperial Oil, Ltd., by Crawley Films of Ottawa, whose "Loon's Necklace" won the last Film of the Year award.

National Film Board's coverage of the recent visit of the British Royal couple, "Royal Journey," took first award in theatrical features class, with honorable mention going to "La Petite Aurore," produced by Alliance Cinematographique Canadienne.

Dance Bandwagon

Continued from page 1

of such orchs as Ray Anthony and Billy May on the Capitol label and Ralph Flanagan on RCA Victor has helped them in their orch platter push. Ballroom operators report that the deejay stress has boosted b.o. in their small band dates as well as their name orch bookings.

Along the same lines the deejays are reviving interest in dancing via their extra-curricular dance promotion exploits. The d.j.'s are leasing ballrooms and arenas in their territories and buying orchs for terp affairs that have been drawing turnaway crowds. Each d.j. has been building strong interest for the date via concentrated selling jobs over their platter shows.

Recent examples of the sock deejay-promoter blending have been Martin Block's, WNEW, N. Y., "Gandy Dancers' Ball" at Manhattan Center last week. Date packed more than 4,000 juve terpsters into the ballroom. In Cleveland several weeks ago, WJW free-lance jockey, sponsored the "Moondog Coronation Ball," which packed more than 12,000 into the Arena, turning away about 8,000 payees. Also spearheading the terp drive are Bob Snyder, WPTR, Albany, who sponsors weekly dance dates; and Joe Rico, WWOL, Buffalo.

Bandleaders, managers, ballroom ops and agency men are following up the plattermen's push via widened promotion and exploitation stunts to create an all-out drive back to dancing. General Artists Corp.'s initial step in suggesting a revamp of ops' selling techniques in press manuals and ad mats that concentrate on overall terping stories rather than name attractions has been received with enthusiastic interest. Plans for a further concentrated dance-interest promotion via cooperative efforts of everyone in the band biz are also being considered, but it's still in the talking stage, however.

Belgian Accord

Continued from page 7

the French Government. Johnston leaves for France on May 4, going directly to Cannes for the International Film Festival. At Cannes he will hold preliminary discussions with U. S. officials, including Ambassador James Dunn. Johnston has already received word from the State Dept. that it would officially conduct negotiations with the French on the film import question. Following three days in Cannes, the MPAA topper will leave for Paris for about a week of high level discussions on a new French agreement.

On the Coast last week Johnston told studio toppers that he would make a pitch that France permit the entry into that country of more than the 121 Hollywood pix now annually allotted American producers. MPAA chief said he would make an effort to get the French government to increase the present $2,000,000-$3,000,000 in dollars which France at present is willing to remit to the U. S. film industry. Another present French practice which Johnston will fight is the rule that five out of every 13 films permitted on French screens must be Gallic.

Upon his return from France, Johnston is scheduled to hold another confab with studio heads on May 19.

Inside Stuff—Pictures

When he was called to Washington to become Economic Stabilization Director, Eric Johnston, Motion Picture Assn. of America prexy, was handed a form to indicate the state of his health. After filling in the routine questions about his past medical history, Johnston told an audience at the N. Y. dinner of the Teaching Film Custodians Friday (18), that he came across the following question: "Have you ever been committed to a mental institution? If so, explain fully."

Johnston said that he indicated that he had been associated with the War Production Board, the War Manpower Board and the War Mobilization Board during World War II, and that now he was undertaking the job of Economic Stabilization Director. Following his listing of these agencies, he said he wrote: "How crazy can a guy get?"

Gene Kelly's parents, who live in Pittsburgh, were invited by Metro to attend a special screening recently of their son's newest musical, "Singin' in the Rain." After it was over, everybody came out raving about Kelly's brilliant dance number in the rain, but Mrs. Kelly's only comment was typically maternal: "Yes, but he could have caught his death of cold doing it." Incidentally, the Kellys still operate dance studios in Pittsburgh and Johnstown, Pa., where Gene taught before he left town to try his luck on Broadway. That was more than a dozen years ago.

In his new post as United Artists' assistant ad-pub chief, Alfred H. Tamarin will function largely as the distrib's promotion liaison with indie producers. Plan is for him to make frequent hops to the Coast from the homeoffice to map campaigns with the film-makers about six months in advance of release of product. Tamarin, incidentally, returned to N. Y. on Monday (21) from Kingston, Jamaica, B.W.I., where he conferred with F. H. Robertson, chairman of the Jamaica Tourist Trade Development Board, on a buildup for David E. Rose's "Island of Desire," which was lensed on location there.

Art house trade has developed a marquee name in the person of Alec Guinness, British thesp, currently starring in America in J. Arthur Rank's "Lavender Hill Mob" and "The Man in the White Suit." Although Guinness has appeared in many British pix seen in this country, it wasn't until "Mob" that he developed into the solid b.o. personality that he is. "Suit" is doing record biz in New York, with Guinness getting sock newspaper and magazine breaks.

Two-minute clip from "Sitting Pretty," Clifton Webb starrer made in 1948, has been injected into his current picture, "Dream Boat," at 20th-Fox. Webb plays a college professor who once was a matinee idol and whose old pictures are being shown on TV sets about the campus. Clip from the old film shows him crowning a moppet with a bowl of breakfast food.

Extensive dubbing of Italian pictures planned for the American market will have to be done in the U.S., because Italy lacks an adequate supply of trained English-speaking actors. That's the opinion of Dr. Mauro Zambuto, now in New York as consultant to Italian Films Export (IFE).

'TV for Every Theatre'

Continued from page 4

creasing as much as 400% above average."

Halpern cited the record of one unidentified theatre on one fight to prove his point. With 3,300 seats, he said, the house charged a $2.40 gross admission. With 473 standees crammed in, the net take, after taxes, was $7,500. Total TV costs to the theatre (relatively high because of so few theatre installations) were $4,000, leaving an operating TV profit of $3,500. Even deducting normal house expenses and film rental, Halpern pointed out, this "still left this exhibitor with a whopping profit for a single theatre TV show." He added:

"The economics of theatre TV last summer on such individual events pointed up clearly future prospects. If this kind of operating profit could be produced at the outset, with only a handful of theatres, the outlook for programs carried by hundreds and then 1,000 or more theatres is fabulous."

Halpern declared that he and other big-screen video entrepreneurs are progressing towards production of entertainment shows, adding that the talent and craft unions, faced for the first time with making decisions on theatre TV, have recognized the potential in it for their members and are "becoming progressively more cooperative." He said the lack of adequate networking facilities has also been of prime importance in limiting many theatre TV shows until now. But, he said, the phone companies have shown increasing understanding of theatre TV needs and it's anticipated that AT&T will free more facilities, thereby speeding the medium's growth while increasing its own returns. Halpern concluded:

"Problems on the road to the future are being solved already. Every month the number of theatre TV installations increases, thus reducing the cost factors for individual theatres. Currently, there are a dozen theatre TV installations being made, including those of United Paramount, Warners and RKO. Valuable experience in pricing has already been gained. Programs are being formulated by TNT for production. And it is hopeful that inter-city and intra-city telephone facilities will become increasingly available at reasonable rates."

Negro Talent

Continued from page 1

culty of any kind for the performers or the Negro audiences.

Eckstine said that the change in attitude was most pronounced among the younger generation. College students particularly, had a new approach to the problem, and Eckstine gave numerous interviews for campus papers. The general press, moreover, also gave the Eckstine-Basie package positive notices and, most importantly, did not accent the racial categories.

The advance of the south in this field is underlined by the fact that local radio outlets are spotting regular plugs for racial harmony along the lines of the announcements originally pioneered by WNEW, N. Y. In the major cities, moreover, the old restrictions on Negroes in department stores, amusement areas and golf courses are also being torn down. "As a whole," Eckstine said, "race relations in the south are crawling into a good condition." Eckstine ascribed the change to the efforts of southern Negroes who have made good on a social and economic level.

Additional evidence of the change in attitude is the fact that there is no objection to mixed white and Negro orchestras playing the south. Duke Ellington's band, for instance, with the white Louis Bellison on drums, recently toured the south without any trouble.

Eckstine said that he confined himself to the big southern cities on his recent tour because he expected that the change would be most evident in these places. For his next tour, however, Eckstine will probably go into some of the smaller cities. He will play about 40 to 45 southern dates starting next February, and will make such a junket an annual henceforth.

About youth!
About song!
About love!
About fun!

"About face"

Soon! As happy a pleasure parade as WARNER BROS. ever made!

COLOR BY TECHNICOLOR

Picture Grosses

MONTREAL

(Continued from page 8)

Solid $17,000 following smash $24,000 opening week.

Princess (C.T.) (2,131; 34-60) — "Rancho Notorious" (RKO). So-so $9,000. Last week, "Sword's Point" (RKO), $14,000.

Loew's (C.T.) (2,855; 40-65) — "Song in Heart" (20th) (2d wk). Holding at $24,000 after great $32,000 opening stanza.

Imperial (C.T.) (1,839; 34-60) — "Steel Town" (U) and "Fear in Night" (U). Lively $10,000 or close. Last week, "Cimarron Kid" (U) and "Dangerous Passage" (U) (2d wk), okay $7,000.

Orpheum (C.T.) (1,048; 34-60)—"For Men Only" (UA) and "Gay Senorita" (UA). Fair $7,000. Last week, "Japanese War Bride" (20th) and "Trail Guide" (20th), same.

'Queen' Smash $17,000, Seattle; 'Kettles' 9G

Seattle, April 22.

Not much exciting here this session with plethora of holdovers putting crimp in overall total. "Kettles at Fair" is rated nice at Liberty while "African Queen" is socko at Orpheum. "My Son, John" is slow at Fifth Avenue.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Pride of St Louis" (20th) and "Road Agent" (RKO) (2d wk). Mild $5,000 in 5 days, after $11,600 last week.

Fifth Avenue (Evergreen) (2,366; 65-90)—"My Son, John" (Par) and "Whispering Smith" (RKO). Slow $7,500. Last week, "Sword's Point" (RKO) and "Wings of Danger" (Lip), okay $9,400 in 10 days.

Liberty (Hamrick) (1,650; 65-90)—"Ma, Pa Kettle at Fair" (U) and "Here Come Nelsons" (U). Nice $9,000. Last week, "Apache Pass" (U) (2d wk-4 days), $3,800.

Music Box (Hamrick) (850; 65-90)—"Ballerina" (Indie) and "Paris 1900" (Indie). New low of $1,500. Last week, "Latuka" (Indie) (3d wk-5 days), $2,800.

Music Hall (Hamrick) (2,282; 65-90)—"Singin' in Rain" (M-G) and "Shadow in Sky" (M-G) (2d wk). Big $10,000 after $18,800 last week.

Orpheum (Hamrick) (2,699; 65-90)—"African Queen" (UA) and "Royal Journey" (UA). Socko $17,000. Last week, "Jack and Beanstalk" (WB) and "Last Musketeer" (Rep), $8,200.

Palomar (Sterling) (1,350; 50-$1)—"Mutiny" (UA) (2d run, stageshow. Fair $6,000. Last week, "Snow White" (RKO) (2d wk), $3,300.

Paramount (Evergreen) (3,039; 65-90)—"Song in Heart" (20th) (2d wk). Solid $10,000. Last week, $12,300.

'Apache' Loud $11,000, Port.; 'Bugles' Fair 10G

Portland, Ore., April 22.

This is state income tax week here and all biz has taken a slump. Only new films here this week are "Hong Kong" and "Bugles in Afternoon" and "Battle at Apache Pass." "Apache" is standout and big at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Battle Apache Pass" (U) and "Meet Danny Wilson" (U). Big $11,000. Last week, "Jack and Beanstalk" (WB) and "Strange Door" (U), $7,300.

Guild (Parker) (400; 65-90)—"Lavender Hill Mob" (U) (2d wk). Solid $3,400. Last week, $4,200.

Liberty (Hamrick) (1,850; 65-90)—"Hong Kong" (Par) and "Road Agent" (RKO). Okay $6,500 in 5 days. Last week, "Sailor Beware" (Par) and "Lady Possessed (Rep) (2d wk), $10,000.

Mayfair (Parker) (1,500; 65-90)—"African Queen" (UA) and "Cloudburst" (UA) (m.o.). Fast $5,700. Last week, "Retreat, Hell!" (WB) and "Whistle Eaton Falls" (Col) (m.o.), $4,000.

Oriental (Evergreen) (2,000; 65-90)—"Bugles in Afternoon" (WB) and "Hold Line" (Mono), day-date with Orpheum. So-so $4,000. Last week, "Song in Heart" (20th) and "Family Secret" (Col), $6,500.

Orpheum (Evergreen) (1,750; 65-90)—"Bugles in Afternoon" (WB) and "Hold Line" (Mono), also Oriental. Mild $6,000. Last week, "African Queen" (UA) and "Cloudburst" (UA) (2d wk), $9,500.

Paramount (Evergreen) (3,400; 65-90)—"Song in Heart" (20th) and "Family Secret" (Col) (2d wk). Good $5,500. Last week, $10,000.

United Artists (Parker) (890; 65-90)—"Singin' in Rain" (M-G) (2d wk). Strong $8,000. Last week, $10,000.

'RAIN' GREAT $21,000 IN DIM PITT; 'JOHN' 6½G

Pittsburgh, April 22.

"Singin' in Rain" is the only pic getting real biz here this stanza, with town loaded with holdovers that are sagging. "My Son, John" is rated very blah at Stanley. "Rain" is great at the Penn while "Viva Zapata!" is holding fairly well at Fulton.

Estimates for This Week

Penn (Loew's) (3,300; 50-$1.25)—"Singin' in Rain" (M-G). Great $21,000. Last week, "Greatest Show" (Par) (3d wk), $16,000.

Fulton (Shea) (1,700; 50-85)—"Viva Zapata!" (20th) (2d wk). Down to $5,500 after solid $9,500 last week.

Harris (Harris) (2,200; 50-85)—"Song in Heart" (20th) (2d wk). Off to $6,500 after sock $12,000.

Squirrel Hill (WB) (900; 50-85)—"Four in Jeep" (UA) (2d wk). Down to $1,500 in 5 days. First week, trim $3,000.

Stanley (WB) (3,800; 50-85)—"My Son, John" (Par). Very blah $6,500. Last week, "Jack Beanstalk" (WB), $8,500.

Indpls. Biz Tapers But 'Deadline' Good $11,000

Indianapolis, April 22.

Biz is only moderate at first-runs here this stanza, too much spring giving outdoor competition an early season break. "Deadline U.S.A." looks like topper in coin with good take at Indiana. "Something to Live For" at Circle shapes nice.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Something Live For" (Par) and "Tale of 5 Women" (UA). Fine $10,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Here Come Nelsons" (U), $13,000.

Indiana (C-D) (3,200; 50-76)—"Deadline, U.S.A." (20th) and "Oklahoma Annie" (Indie). Good $11,000. Last week, "Song in Heart" (20th) and "Jet Job" (Mono), $12,000.

Loew's (Loew's) (2,427; 50-76)—"Singin' in Rain" (M-G) (2d wk). Oke $9,000 after very nice $12,500 opener.

Lyric (C-D) (1,600; 50-85)—"Unknown World" (Lip) and WSM "Grand Old Opry" onstage. So-so $7,500. Last week, "Big Trees" (WB) and "Buffalo Bill" (UA), neat $5,000 at 50-76c scale.

WASHINGTON

(Continued from page 9)

week. "African Queen" (UA) (m.o.), robust $8,000 for seventh mid-town week.

Keith's (RKO) (1,939; 50-85)—"Snow White" (RKO) (reissue) (2d wk). Very big $12,000 after smash $18,000 last week.

Metropolitan (Warner) (1,200; 50-80) — "Tarzan's Savage Fury" (RKO). A little over average with $6,000. Last week, "Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues), okay $5,000.

Ontario (K-B) (1,404; 44-74)—"Favorite Spy" (Par) (2d wk). So-so $5,000 after fine $8,500 last week. Stays another round.

Palace (Loew's) (2,370; 50-80)—"Song in Heart" (20th) (2d wk). Stout $15,000 after $22,000 last week.

Playhouse (Lopert) (485; 45-$1)—"5 Fingers" (20th) (8th wk). Very steady $5,000 for second consecutive week. Holds one more round.

Warner (WB) (2,174; 50-80)—"Streetcar" (WB) (2d run). Back at regular scale to milk its Oscars, with a solid $12,000, not up to hopes. Last week, "Jack and Beanstalk" (WB), okay $11,000.

Trans-Lux (T-L) (654; 50-85)—"Six Convicts" (Col) (2d wk). Big $8,000 after sock $10,000 opener. Stays on.

TORONTO

(Continued from page 9)

(RKO). Weak $13,000. Last week, "Jack Beanstalk" (WB), $20,000.

Loew's (Loew) (2,748; 40-80) — "Lone Star" (M-G) (2d wk). Nice $12,000. Last week, $18,000.

Odeon (Rank) (2,390; 50-90) — "Marrying Kind" (Col) (2d wk). Strong $12,000 for Judy Holliday pic. Last week, $15,000.

Shea's (FP) (2,396; 40-80)—"Song in Heart" (20th) (2d wk). Swell $18,000. Last week, $25,000.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "Sailor Beware" (Par) (2d wk). Solid $16,500. Last week, $25,000.

Uptown (Loew) (2,743; 40-80) — "Kettles at Fair" (U). Fine $8,000. Last week, $16,000.

'Show' Sock 14G, Mpls; 'Queen' Giant $11,000

Minneapolis, April 22.

First-runs are battling a combination of stiff opposition which includes first springlike weather, opening of driveins plus the baseball season and the continued presence of "The Ice Follies," Sportsmen's Show and Lakers-New York basketball world's series. Nevertheless, standout product like "Greatest Show" and "African Queen," most important newcomers, are getting up real boxoffice steam. A pair of holdovers, "Song in My Heart" and "Singin' in Rain," still are doing fine in second weeks.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)—"Greatest Show" (Par). Smash $14,000. Last week, "Quo Vadis" (M-G) (7th wk), $5,000.

Gopher (Berger) (1,000; 50-76)—"Scandal Sheet" (Col). Fair $4,500. Last week, "Steel Town" (U) (2d wk), $3,000.

Lyric (Par) (1,000; 50-76)—"African Queen" (UA). Terrif $11,000. Last week, "Rodeo" (Mono) and "Hold That Line" (Mono), $3,000.

Radio City (Par) (4,000; 50-76)—"Song in Heart" (20th) (2d wk). Healthy $8,000. Last week, fine $14,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Macao" (RKO). Fair $7,000. Last week, "Jack and Beanstalk" (WB), $8,000.

RKO-Par (RKO) (1,600; 40-76)—"Thief of Damascus" (Col) and "Yank in Indo China" (Col). Slow $4,000. Last week, "Snow White" (RKO) (2d wk), okay $6,000.

State (Par) (2,300; 50-76)—"Aaron Slick" (Par). Yanked after only 4 days. Sad $2,500. Last week, "Hoodlum Empire" (Rep), oke $6,000.

World Mann) (400; 85-$1.20)—"Singin' in Rain" (M-G) (2d wk). Great $5,000. Last week, $8,000.

DENVER

(Continued from page 8)

—"Something Live For" (Par). Poor $6,500. Last week, "Aaron Slick" (Par), $7,500.

Denver (Fox) (2,525; 40-85)—"Song In Heart" (20th) and "Jet Job" (Mono), day-date with Esquire. Big $23,500. Last week, "Jack and Beanstalk" (WB) and "Foot in Heaven" (WB), (reissue), $12,000.

Esquire (Fox) (742; 40-85)—"Song In Heart" (20th). Big $6,500, and holding. Last week, "Jack Beanstalk" (WB) and "Foot in Heaven" (WB) (reissue), mild $2,500.

Orpheum (RKO) (2,600; 40-85)—"Singin' in Rain" (M-G) and "Smith Vs. Scotland Yard" (RKO). Big $21,000. Last week, "Pandora" (M-G) and "Pace That Thrills" (RKO), $15,500.

Paramount (Wolfberg) (2,200; 40-85)—"Big Trees" (WB) and "Sky High" (Lip). Fine $15,000. Last week, "Bugles in Afternoon" (WB) and "Dangerous Ground" (RKO), $17,000.

Tabor (Fox) (1,967; 40-85)—"Scandal Sheet" (Col) and "Song to Remember" (Col). Good $8,500. Last week, "Ma, Pa Kettle at Fair" (U) and "Lady Possessed" (Rep), $9,500.

Vogue (Pike) (600; 60-85)—"Miracle in Milan" (Indie). Poor $1,500. Last week, "Rashomon" (RKO), (2d wk), $1,700.

Webber (Fox) (750; 40-85)—"Scandal Sheet" (Col) and "Song to Remember" (Col). Nice $4,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Lady Possessed" (Rep), $4,500.

FCC-Balaban

Continued from page 4

testimony given at the beginning of the hearings.

Next Monday (28), A. H. Blank, who was also a former Par officer, will be questioned. Then Paul Raibourn, Par veepee in charge of TV operations, who testified for three days last week, will return for further examination. He will be followed on Monday, May 5, by Arthur Levey, prexy of Skiatron Corp., for questioning on the relationship of Scophony Corp. of America with Paramount prior to Par's divestment of its interest in the company. Levey headed Scophony, in which Par and General Precision Equipment Corp. each had substantial interests.

The Commission may call other witnesses following Levey's testimony.

Raibourn was questioned on Par's interest in Scophony patents in television by Commission counsel Arthur Gladstone, who brought out that Bell & Howell Co., photographic equipment manufacturers, wanted to produce the Scophony supersonic projector, that GPE refused to license the patent and that Paramount supported the GPE attitude. Raibourn said he thought it would be a good deal but went along with GPE.

Gladstone also brought out that Merganthaler Linotype and Raythen Mfg. Co. were interested in Scophony patents but that nothing came of their negotiations.

Raibourn said regarding Levey that he did not feel he "had competent knowledge to make some of the statements he made about the technical matter Scophony was working on". Gladstone thereupon produced a letter written by Raibourn for Levey's use in connection with an immigration matter in Washington in which he said he had "complete confidence" in Levey's representations. Raibourn said he was referring only to a particular matter.

Elsewhere in the testimony, Raibourn said Levey "is quite adept at puffing those things he had an interest in". He added that Levey "exceeded the permissible limits of overstating a situation" and that he made representations which were "totally inaccurate" and which showed lack of knowledge of electronic developments in the U. S.

Amusement Stock Quotations

(For the Week Ending Tuesday (22)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	29	10¾	10¼	10¼	— ⅜
CBS, "A"	48	37¾	36	36⅞	
CBS, "B"	36	37	36	36½	— ⅜
Col. Pic.	42	13¼	12⅝	13¼	+ ½
Decca	46	8¼	8	8¼	+ ⅛
Eastman Kodak	151	43⅞	43⅛	43¼	— ⅛
Loew's	152	16¼	16	16	
Paramount	48	27¼	26¾	26¾	— ¼
Philco	166	30⅞	30	30¼	— ¾
RCA	530	27½	26½	27⅛	— ⅛
RKO Pictures	373	4⅛	3¾	4	+ ¼
RKO Theatres	97	3½	3⅜	3⅜	— ⅛
Republic	95	4⅞	4⅝	4⅝	
Rep., pfd.	7	10¾	10¼	10½	
20th-Fox	71	17⅝	17¼	17⅜	— ⅛
Un. Par. Th.	128	18⅜	18	18	
Univ.	14	12	11⅝	11⅝	— ⅛
Univ. pfd.	.5	59½	58½	59	— ½
Warner Bros.	76	14⅜	14	14	
Zenith	93	79	75¼	76¼	—1½
N. Y. Curb Exchange					
Du Mont	78	18½	18	18	— ⅜
Monogram	25	3⅛	3	3	
Technicolor	23	21¾	21⅜	21¾	— ¼

Over-the-Counter Securities	**Bid**	**Ask**	
Cinecolor	1⅝	2⅛	
Pathe	4¼	4¾	
U. A. Theatres	4¾	5¾	— ¼
Walt Disney	7	8	— ¼

(Quotations furnished by Dreyfus & Co.)

'Big Brushoff'

Continued from page 4

riving just prior to the confusion attendant to the studio shutdown. At no time did they see Hughes, but they reportedly conferred with some of Hughes' aides, failing to reach any agreement. Making no progress with RKO, De Sica and his personal rep met with other filmites and eventually agreed to make a pic for Charles K. Feldman, a project with which De Sica is currently engaged.

Girosi Explains

Girosi, reached in New York Monday (21), said he knew nothing of the New York "brushoff" orders. His version of the Hughes-De Sica negotiations is that De Sica had asked to be relieved of the commitment, and Hughes, through his attorney, reluctantly agreed.

According to Girosi, reason for De Sica wanting an out was that the Italian director wanted to work in close collaboration with the producer and, realizing Hughes' many and varied interests, concluded that this would not be possible. He therefore asked to be relieved of the deal, Girosi declared.

Although De Sica and Girosi never saw Hughes during their Hollywood stay, Girosi said that Hughes behaved like a "perfect gentleman" throughout and that the parting was "very amicable."

Audio-Visual's N. Y. Parley

A two-day film conference of the National Audio-Visual Assn., will take place at the New Yorker Hotel Friday and Saturday (25-26) to discuss educational, religious and entertainment pix.

Harold Baumstone will be general chairman.

20th 'Deadwood'

Continued from page 3

cal operation for the past several years, when it became apparent "that we must switch from the luxury during the war to poverty."

"It's not enough that we clear expenses," Schenck said. "We have an obligation to our stockholders. They have invested millions of dollars in our corporation and we must pay dividends to them.

"Wages and other operating costs are higher but theatre admission prices are the same, and there are fewer admissions. This is why we must practice real, honest economy.

"The consumer's take-home pay has been cut by heavier taxes," he continued. "Installment buying of merchandise such as television sets has cut down on luxury buying. Television is a great competitor because it has a multiple advantage over motion pictures. Ordinarily, people would go out to theatres even though they had television. But because of their financial difficulties, such as paying off on sets, they are content to take off their shoes and stay at home."

Despite the downbeat picture of overall economics, 20th "is still confident about the future and is backing up this attitude with the production of a continuing greater number of pix," Schenck pointed out. The 1952 sked of 36 films represents a 50% increase over the 1949 lineup.

Schenck is en route back to the Coast. He arrived in N. Y. last Thursday (17) from a Florida vacation to investigate the progress made toward settlement of the threatened antitrust suit involving Skouras Theatres, as complainant, against the film distributors and the RKO and Loew's chains in N. Y.

Cohan's Works

Continued from page 1

songs. There has been a great deal of bidding for the Cohan properties and it's considered a plum that Fowler-Towne have been able to get an exclusive on negotiations for them for the two-month span.

Mrs. George M. (Agnes) Cohan owns the rights on those Cohan properties which had their copyrights renewed after her husband's death. The others are held by the George M. Cohan Corp. which has five owners, Mrs. Cohan and the four children.

It's envisioned that the properties will be used in both live video and for vidpix. On the telefilm aspect, one offer is for Mrs. Cohan and the Cohan Corp. to share in the profits with Fowler-Towne after the production costs have been recouped.

Talks haven't resulted in a specific price as yet. One figure discussed is $60,000 a year for a number of years, but the period that payments will cover hasn't been set. Also, it is likely that there will be some revising of the tentative $60,000 figure as the talk's progress.

SELL YOUR PICTURES Everywhere

FRAMED Displayaways WITH

The new patron-pulling service . . . that provides colorful, eye-appealing advertising for placement in

- MERCHANTS' WINDOWS
- STORE COUNTERS
- HOTELS
- TERMINALS

Handsomely mounted in *footed*, silver-colored frames to *tell* and *sell* the *big* story about your attractions!

See your NSS Salesman or write your nearest NSS Exchange

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Clips From Film Row

NEW YORK

Associated Motion Picture Advertisers' annual meet to elect officers for coming year will be held tomorrow (Thurs.) at Trader Tom's Steak House, N.Y. Slate of officers proposed by nominating committee include Harry K. McWilliams, prez; Lige Brien, veepee; Albert Floersheimer, Jr., treasurer, and Edgar Goth, secretary.

Ralph E. Peckham, formerly associated with Snader Productions and once a branch manager for Film Classics, joined Classic Pictures, as southern division manager.

"Ivory Hunter," J. Arthur Rank picture known in England as "Where No Vultures Fly," will not be handled by Universal's special films division, as is most Rank product, but will receive the release treatment accorded top U films. Pic is slated for June release. It will be opened for a regular run at a large Broadway house, and bookings will be sought for large theatres throughout the country.

Martin Levine, president of Cinema Lodge, entertainment industry unit of B'nai B'rith, will be guest of honor and installing officer when Sentry Lodge, newly-reconstituted film industry unit of B'nai B'rith in Boston, installs Samuel Pinanski, head of American Theatres Corp., as its newly-elected president on May 4.

Frank McGrann, former New York newspaperman, has joined Columbia's homeoffice exploitation staff. He'll work on special assignments.

Steve Davis, formerly associated with Fabian Theatres, N.Y., has joined Metro's homeoffice exploitation department.

ST. LOUIS

Rodgers Theatres, Inc., Cairo, Ill., took over an 700-car ozoner near Poplar Bluff, Mo. Had been operated by Clyde Hogg, Poplar Bluff since June, 1950.

Morris Nooner, druggist, Plymouth, Ill., and business associate, formed a partnership to operate the Plymouth there.

Ray Woods, Carrollton, Ill., will give Eldred, Ill., its first pict house since 1949, starting April 30.

Bloomer Enterprises, Belleville, Ill., purchased the Starlight, an ozoner near Alton, Ill., from Joseph Goldfarb and Harry Beck, Alton, and Charles Goldman, St. Louis, who opened the house in May, 1950.

CHICAGO

Judge John P. Barnes, Chi federal district court, gave Richard Orlikoff, attorney, permission to examine exchange books in the Holly Theatre anti-trust case. He also refused Essaness right to withdraw from same case as defendant.

Judge William Campbell, Chi federal district court, has consolidated the Metropolis and Thompson land suits in the Oriental case, and set hearing date as Oct. 1.

Apollo Theatre installed a new screen and added new seats after thorough renovation.

Castle Theatre, Bloomington, Ill., sold to Gus Coston. Sale of house leaves B&K only the Irvin there.

Heart committee report of 1951 for Variety tent 26 showed that $67,709 was given to LaRabida Sanitarium last year, making over $235,000 contributed during the last eight years.

Jerry Cohen moved from the managerial staff of RKO Grand to ..e Chicago.

John Smelker, formerly manager of the Homewood, joined the staff of the Clark.

Homewood, Glencoe, Stadium, Evanston, Teatro Del Lago, all joined Allied Theatres of Illinois.

George P. Myles made public relations director for Film Council of America.

Homewood Theatre, Homewood, Ill., managed by Ray Harrington, and Sam C. Meyers' Glencoe Theatre, Glencoe, Ill., Stadium, Evanston, Ill. and Teatro Del Lago, Wilmette, Ill., joined Alliend Theatres of Illinois.

MINNEAPOLIS

Film star George Murphy coming here to talk at North Central Allied's annual convention May 1-2.

Minnesota Amus. Co. to roadshow "Greatest Show on Earth," now current at Century here, in its top Duluth and Rochester, Minn., and LaCrosse, Wis., houses which never before have played any pictures at advanced prices.

E. G. Fitzgibbons, Paramount exploiteer, in from Chicago to beat drums for "Greatest Show."

Exploiteer Robert Weiner in from N. Y. to help publicize two Columbia pictures, "My Six Convicts" and "Marrying Kind," set for days and dates Minneapolis and St. Paul Orpheum showings.

M. A. Levy, 20th-Fox district manager, back from a Florida vacation.

Royalton, Royalton, Minn., not only boosted its adult admission from 40c to 50c, but also discontinued Wednesday family nights.

PITTSBURGH

Bernie Elinoff promoted from shorts to feature booker for WB Theatres; replaces Joel Golden, who resigned to join Monogram as a salesman.

Majestic Theatre in Johnstown, Pa., which will be sold by WB circuit, may be acquired by hospital that adjoins the house.

James Retter, WB salesman who has been recuperating from injuries suffered in an auto crash last September, will be back on the job again in May.

Super 30 drive-in near Irwin, one of first outdoor theatres in area, sold by Ted Grance to Joe Warren and Tony Morrocco, owners of nearby Blue Dell ozoner. They leased it to Associated Drive-In Theatres, headed by Norbert Stern.

Shepp Theatre in Smithton closed by its owner, Audley Sheppard, with no future plans for spot.

BOSTON

New England regional meetings proposed at Independent Exhibitors recent annual conclave will be held at Concord, N. H., May 26; August, Me., May 27; Montpelier, Vt., May 28, and Springfield, Mass., May 29. At each meet, a film clinic will be programmed in the morning followed by an open forum in the afternoon.

Celebrating the 10th anni of Affiliated Theatres Corp., prez Arthur Howard will be guest of honor at a luncheon at the Hotel Statler, May 6. Affair is being sponsored by the seven original exhibs who joined the buying and booking combine at its start. Les Bendslev is chairmanning the event, with William F. Rodgers, Metro sales chief as guest speaker.

Hub members attending the International Variety Club confab will headquarter at Desert Inn, Las Vegas.

Charles Kurtzman, Northeastern division manager, Loew's Theatres, has been reappointed chairman of Suffolk County Chapter for Infantile Paralysis.

PHILADELPHIA

High film rentals were given as reason for shuttering three houses by William I. Greenfield chain, the Byrd, Sherwood and Riviera.

Harold Eskin took over the Arcadia and Queen, in Wilmington, Del., and Bromley, in North Philly, all former Warner theatres.

Marvin Bazin, projectionist at City Line Center Theatre, is a candidate for Democratic nomination as representative to the general assembly from a West Philadelphia district.

Martin B. Ellis, indie chain operator, and Ralph W. Pries, Berlo Vending executive, named as Variety Club (Tent 13) reps on executive board of Philadelphia Polio Chapter.

Major Everett B. Callow, called back to duty in November by Marine Corps, back on old job as publicity director for WB here.

Two Warner Circuit district managers, displaced in recent theatre divestments, named managers at two first-runs. Mort Levine, formerly in charge of New Jersey, is now manager of the Stanley, replacing George Balkin, switched to the Ardmore. John M. Roach, from North Philly district, replaces Elmer Pickard as manager of the Boyd. Pickard goes to the Orpheum.

KANSAS CITY

J. Leo Hayob playing return engagement as mayor of Marshall, Mo. Re-elected to position which he held in a previous term. Hayob operates the Mary Lou and North-street houses in Marshall.

Directors of the Kansas Missouri Theatre Assn. held monthly meeting April 16 to plan for annual spring convention to be held here May 20.

Charles Van Horn is new house manager under Lawrence Lehman at RKO Missouri. He replaces Matt Plunkett who was moved eastward by RKO after several months here.

Commonwealth Amus. Corp. went in with bulldozers and other equipment to build a dike around its Riverside Drive-In in North Kansas City last week when threat of the Missouri River flood arose. The Riverside took a beating in flood last year.

SEATTLE

Dan Redden, after 24 years' service with Hamrick and Evergreen Theatres, in top managerial spots, resigned to go to Fairbanks, Alaska, as general manager of Lathrop Theatres, operating several houses in the north territory.

Successor to Redden who was manager of Hamrick's Music Hall, is Marvin Fox, transferred from manager of Orpheum. Cass Smith is the new Orpheum manager, coming from Tacoma where he was manager of Hamrick's Music Box.

McCarey Blasts

Continued from page 3

tainment. In this respect it differs markedly from most previous anti-Red efforts made by the motion picture industry. We understand that other producers are now readying films exposing Communism and if they can meet the standard set by 'My Son John' there will be reason for cheering."

Joint estimate of the McCarey film by a number of aligned outfits, such as the Protestant Motion Picture Council, National Congress of Parents and Teachers, General Federation of Women's Clubs, etc., criticized its oversimplification of "characters and situations in order to strengthen the 'message'." American Jewish Committee, which is part of the group, "finds it deplorable that the film does not make sufficient distinction between a Communist and a Liberal." The various organizations offer their opinions on all new product, and their estimates are circulated by the Motion Picture Assn. of America.

"John" concerns an American family ripped apart when the title character becomes enmeshed with Communists. The father is an American Legionaire, bitterly anti-Red.

McCarey said the film was aimed at promoting the sanctity of the home and exposing the threat of Communism. His beef, he told reporters, was that some reviewers in Gotham refused to give a straight motion picture appraisal, instead downbeated it on the political grounds of it being extreme right-wing in its condemnation of left-wing elements.

While McCarey refrained from identifying which critics attributed the "false" motives to him, it was recalled that Bosley Crowther in The N. Y. Times was among the most severe in rapping the film. The N. Y. Daily News gave "John" a mild review and subsequently printed an editorial praising it to the hilt.

The film-maker said he was determined to "answer" the critics but has yet to decide what form this will take. He said he originally objected to opening the pic in N. Y. in anticipation of some adverse notices, the anticipation based on "intuition." Film preemed at the Capitol, Broadway first-run. McCarey beefed that critics across the country are "swayed" by the N. Y. reviews.

Supreme Court Sees 'Miracle'

Continued from page 1

(friend of the court) briefs were filed today (Tues.) and one will be filed tomorrow (Wed.). Briefs filed today included those of the American Book Publishers Council, Inc., and the N. Y. State Catholic Welfare Committee. Set to be submitted tomorrow is a joint brief from the American Civil Liberties Union and the American Jewish Congress.

Publishers Council, composed of the leading book companies in the U. S., argues in its brief that the ban on "sacrilegious" grounds has implications that "will necessarily affect books and other publications." It points out that there are a number of classics which could be barred in N. Y. State if the same principle were applied. Under the rule it could ban, the brief says, Voltaire's "Candide," Anotole France's "Revolt of the Angels" and "Thais." "Unless the religious sensibilities of the Mormons and the Christian Scientists are to be regarded more lightly than those of the Catholics," it states, "Mark Twain's 'Roughin' It' and 'Christian Science' would also be proscribed."

Catholic Welfare Committee, which claims to represent 4,000,000 people in its diocese, urges the court to uphold the censorship ban. Its brief declares that the N. Y. statute is not vague or indefinite, nor is it a law respecting the establishment of a religion. Furthermore, it says, it does not prohibit the free exercise of religion.

Precedental Case

"Miracle" case is one of the cases with which the film industry hopes to break the authority of states and local communities to censor films. Industry claims it is a medium of communication and rates the same protection under the First Amendment as the press and radio.

The New York State Commissioner of Education filed his reply brief with the High Court last Friday (18). Claiming his licensing power imposes no unconstitutional restraint of freedom of expression, the brief adds that the need for regulation is greater today than at the time of the Mutual Films cases, the original tests of the right to censor pix. It contends that the Constitutional guarantee of freedom of religion "does not embrace the right to lampoon and vilify all religion or any religion. The proscription of motion pictures of that sort does not entail participation in religious affairs, and is well within the state's police powers to promote the public welfare, morals, public peace and order."

The Joint American Civil Liberties Union—American Jewish Congress brief claims that both freedom of the press and religion were violated by the ban. The two groups contend that films are entitled to the same freedom of expression as other media for disseminating ideas and so should be protected from censorship prior to exhibition. Also, that the New York law permitting a ban on "sacrilegious" films constitutes an illegal encroachment by the state in matters of religion and "authorizes action under a term too vague, indefinite and ambiguous."

The joint ACLU-AJC brief, in arguing for the overturn of the High Court's 1915 ruling branding films "mere entertainment," points out that there has been recognition among many groups, including Congress, that films contain "idea" content. Many such films, it stresses, are adapted from novels, short stories and articles which first appeared in publications protected by constitutional guarantees of a free press.

Cite Heresy

The two organizations argue further that "The Miracle" case "presents the classic example of previous administrative restraint frankly aimed at the suppression of ideas." The only offense of which the film may properly be considered guilty is that of heresy, a matter outside the scope of secular law, the brief says.

"By banning 'The Miracle' the (Appeals) Court moved away from the protection of religious liberty and assumed a new function, that of underwriting and guaranteeing the perpetuation of particular beliefs by expunging and prohibiting heretical expressions. However we may feel about the special protection of religious groups against slanderous assaults, we cannot accept the principle that their articles of faith, their dogma, are to be similarly protected . . . To forbid criticism of beliefs would be completely to emasculate the First Amendment," the brief says.

"If this point were reached," it adds, "the state would be compelled to censor every motion picture which any one of the hundreds of orthodoxies in our population finds offensive. Even if the question of heresy were ruled out and blasphemy substituted, the censorship law still would be unconstitutional because it attempts to aid religion. Standards for measuring blasphemy and sacrilege would be required, thus violating the First Amendment injunction against official intervention in religious affairs."

Supreme Court also received the "Pinky" case on appeal last week, but has not yet indicated whether it will hear argument. Even if the court decides to accept the "Pinky" appeal it would probably be next fall before it heard the appeal. Decision in the "Miracle" case might be forthcoming before the Supreme Court suspends for its summer vacation.

Trans-Lux Vote

Continued from page 7

Brandt alone holds 120,000 shares for which he paid "about $750,000." Annual report shows 785,160 shares outstanding, of which 118,557 are in the treasury.

Dissidents have accused the "Harry Brandt-Milton Weisman" management of "flagrant mismanagement and waste of assets." To this the reply states: "Contrast Mr. Brandt's $750,000 investment in Trans-Lux with Norman Elson's comparatively negligible interest. On the basis of simple common sense, who will have the greater urge to improve the fortunes of Trans-Lux?"

Elson, who holds 1,100 shares, now heads Guild Enterprises, operators of four theatres in New York. Three of these are newsreel houses. If successful in its proxy fight to oust the management, the Mason group would name Elson T-L president and board chairman. Company has 14 theatres, runs a stock ticker service, has a news-sign division and holds a 67% interest in a firm which distributes fruit and produce quotations.

Skouras Suit

Continued from page 5

looking in on progress made toward an overall agreement.

What has held up the peace treaty until this time is said to be difference of opinion on only a few details. Schenck himself believes the entire dispute could have been settled long ago if he had been permitted to act as arbiter.

It's seen doubtful by observers that the film companies and the Loew's and RKO circuits would agree to any hefty cash settlement. Some legalities in N. Y. have expressed by private opinion that Skouras at the start was not too serious in the monetary demands, but mainly wanted better runs in competition with Loew's. It's figured in some quarters that Skouras will win improved availabilities, and this will serve as the basis of settlement.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SINGIN' IN THE RAIN"
GENE KELLY • DONALD O'CONNOR • DEBBIE REYNOLDS
Color by Technicolor • An M-G-M Picture
plus THE GLORIOUS EASTER STAGE SHOW

JAMES STEWART • ARTHUR KENNEDY
JULIA ADAMS • ROCK HUDSON in
BEND OF THE RIVER
color by Technicolor
PARAMOUNT
in person
BILLY ECKSTINE
FRAN WARREN
BOBBY SARGENT
Midnight Feature Nightly

This advertisement is not an offer to sell or a solicitation of an offer to buy these securities. The offer is made only by the Prospectus.

NEW ISSUE

570,000 Shares

Broadway Angels

INC.

Common Stock

Price 50c a Share

Copy of the Prospectus may be obtained from

LOUIS L. ROGERS COMPANY

Member, National Association of Securities Dealers, Inc.

15 William St., New York 5, N. Y.
Tele.: BOwling Green 9-6850

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP
SPORTSERVICE BLDG • BUFFALO N.Y.

TV Boom Zooms SDG Membership; 15% of Guild Now Regularly in Video

Hollywood, April 22.

Mushrooming Coast television activity has boosted employment among members of the Screen Directors Guild by 20% and added 58 new names to the membership rolls. Membership today stands at 717 as against 659 last year.

About 15% of the SDG membership is working regularly in television according to the latest survey and the videoites include many who have switched from regular film production. Included in this group are such pic directors as James Kern, Joe Santley, Peter Godfrey, Norman Foster, Richard Whorf, George Archainbaud, Charles Barton, Jack Donahue, John Farrow, Dick Bare and Danny Dare who are working on both live and filmed television shows.

Breakdown of the survey shows 61 members working fulltime as television directors with another 14 listed as assistant directors. Video's impact on SDG membership is aptly demonstrated by a check of the membership lists: in 1951 there were 309 directors, this year there are 348. Number of assistants has climbed to 297 from 291.

OF Bankrolls New Alda-Starred Pix

Hollywood, April 22.

Official Films will finance and distribute a vidpic series tagged "Secret Files, U.S.A.," starring Roberts Alda, based on OSS files. Producer-director Arthur Dreifuss will shoot the half-hour pix in N. Y. and Hollywood, assisted by Walter Spier. Henry Misrock is scripting. Kurt Katch appears in the initialler, with Frank Gallop set as narrator of the semi-documentary series.

Official also inked a seven-year deal with Roland Reed Productions for "Rocky Jones, Space Ranger," a half-hour scientifiction series starring Richard Crane.

'ROLLER DERBY' VIDPIX SET IN 23 MARKETS

Half-hour vidpix of the "Roller Derby" have been placed in 23 markets by Station Distributors, Inc. Jay Williams, sales director for the tele film distribution outfit, just returned from a swing around the country selling the open-end film feature. The roller sweepstakes, which was brought to prominence by video (via ABC-TV), is now carried live on WCBS-TV, N. Y.

Station Distributors is giving the package heavy promotion-publicity aids, with outlets carrying the pix getting material keyed to each reel. Some of the stations beaming the celluloid are running contests.

UNESCO's Hasselbach Reins 'Andersen' Vidpix

Hollywood, April 22.

Danish director Hagen Hasselbach is taking a leave of absence from his UNESCO job in Mexico and flying to Copenhagen to direct the Scandinavian-American Television Co's. vidpix series, "Hans Christian Andersen," which rolls next Monday (28).

Joan Vohs and Allyn Smith, set for leads, leave Friday (25) for Copenhagen to begin work. Scandinavian-American has indicated the color pix will be released in packages of three two-reelers for theatres, as well as sold in series for video.

Musart's Operatic Shorts

Musart Co. has filmed a series of 26 three-minute operatic shorts for vidpic and theatrical release. They were lensed and recorded in the U. S. and in Europe, with vocalists and 40-piece orchestral accompaniment. Total of 100 shorts is planned.

Quickie pix are designed for booking individually or strung together. Operatic selections are from "Carmen," "Aida," "Traviata," "Rigoletto" and other classics.

HAFNER-HALPERIN SET KERRY DRAKE SERIES

Hollywood, April 22.

Hafner-Halperin, Inc., indie TV film producers, have signed with the Hal Roach studios to lens a new series of half-hour vidfilms based on the Kerry Drake comic strip character. Les Hafner, who'll produce and direct, and sales promotion chief Stanley Halperin are due here from N. Y. this week to prepare for the filming.

Deal marks the first time that the Drake character will appear in any other medium. Alfred Andriola, creator of the strip, will serve as script consultant on all films. It's planned to lens 26 per year.

Bracken's CBS Vidpix

Hollywood, April 22.

Eddie Bracken, who has set up his own TV production outfit, struck a deal with CBS last week for telefilming a series of self-starring half-hour comedies. He'll do his own producing but with the net's Harry Ackerman overseeing the operation.

Pilot will be shot today (Tues.) at RKO-Pathe from script by Robert Riley Crutcher, who wrote the early radio shows for the comic. Barry Kelley and Elena Verdugo will have featured parts.

Vidpix Chatter

Hollywood

Interstate Television, Monogram's vidpix subsid, will finance and distribute **Arthur Kennedy** telepix series being produced at Motion Picture Center studios by National Repertory Theatre, **Edward Arnold** and **Akim Tamiroff** appearing in first two with Kennedy. **Lee Savin** of IT is supervising production. NRT lining up **Diana Lynn** for a series, also **Joseph Cotten**, with **Sam Marx** helming . . . **Maura Murphy** only femme in cast of "Safety Zone," "Fireside Theatre" producer-director **Frank Wisbar** is shooting at Eagle-Lion studios . . . Jerry Fairbanks Productions v.p. **Ralph Cattell** back from N. Y. junket . . . Singers **Jean Bonacorsi** and **Carl Palanzi** signed to term pacts by Werner Janssen Productions for vidpix series, batoner now shooting 100 3-minute telepix with 70-piece symphony orch at California studios, stressing longhair music . . . **Charles McGraw** skied in from London where he starred in Dougfair's vidpix series, "Foreign Legion," for NBC-TV release, **Douglas Fairbanks, Jr.** supervising.

Gross-Krasne prepping next 13 "Big Town" vidpix for Lever Bros., after wrapping up 13 at General Service studios . . . **Donald Woods** stars in "Craig Kennedy, Criminologist," **Adrian Weiss** series shooting at KTTV studios. Also in cast are **Maura Murphy, Sydney Mason, Barry Brooks, Betty Ball, Lewis Wilson, Ed Clark, Craig Woods, Jeanne Dean** . . . **Richard Taylor** scripting teleplays for upcoming **Dane Clark** series, to be produced by **Kenneth Herts** latter part of May

Col to Do More Vidpix Production, Execs Agree; Won't Sell Oldies to TV

Hollywood, April 22.

Columbia will do more telefilm production, on order, through its subsidiary, Screen Gems, a meeting of top brass decided here after several days of huddles. Vidpix will be filmed on the lot, and Harry Cohn, who initiated television trailers for pix with plugging of "711 Ocean Drive," also plans greater emphasis on selling Columbia product via tele trailers. They will be specially made, not taken from clips.

There was a great deal of discussion of video, but Col execs decided to stand by their decision not to sell their library. Col recently turned down an offer, reportedly of $12,000,000, from Matty Fox for studio's old pix.

Trailers in general occupied considerable attention, with Col deciding to concentrate on integrating trailers with pix in the future. Meeting heard statistics showing 38% of the film-going audience are attracted to films via trailers, which is the best selling medium but not properly utilized. Studio plans making trailers while film is actually in production, with the producer responsible for the trailer, which will be done by original pic scripters while they're at pitch of enthusiasm, rather than shipping scripts east.

For Tele, Col plans trailers of 15, 30 and 60-second lengths. Cohn will seek special manpower for the trailer project. Meetings reached no decision as to the upcoming year's film production in terms of actual pix to be made. There was considerable discussion and ways and means of better selling of films.

SHELDON REYNOLDS PREPS NEW TV CYCLE

Stockholm, April 22.

Sheldon Reynolds, producer-director-writer of the "Foreign Intrigue" vidfilm series, is slated to lens a pilot film in a projected new series within the next two weeks, following completion of the present "Intrigue" cycle. While "Intrigue" has been produced almost entirely in Stockholm, Reynolds plan to shoot the new series in other countries on the Continent.

"Intrigue," incidentally, will be the first series to be dubbed into foreign languages for release to TV stations and theatres in other countries.

Stevens to Make at Least One Vidpic for Roach

Hollywood, April 22.

Academy award-winning director George Stevens is switching to vidfilms—for at least one pic. He made a deal to direct an upcoming vidfilm for Hal Roach, either part of the segmented "Dramatic Hour" or another on the Roach sked.

Stevens won his award for "Place in the Sun," Paramount pic starring Elizabeth Taylor, Shelley Winters and Montgomery Clift.

TV Films in Production

as of Friday, April 18

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Lew Landers

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood
"SAFARI BILL" series of 26 half hour telepix to begin shooting May 18. Location shots to be filmed in British East Africa. Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Derby Foods shooting.
Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studio
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
"REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp. resumes May 5.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
Half hour series of adult drama films for "CROWN THEATRE" resume shooting May 5.
Producer: Richard Dorso
Producer: Richard Dorso, Bernard Girard, John Nasht.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd.: Hollywood
Now shooting "TERRY AND THE PIRATES" 26 half-hour adventure telepix.
Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
"THE McGURK WAY" special half hour drama for Fruehauf Trailer Company now shooting.
Cast: Ward Bond, Emory and James Parnell, John Hamilton, Wade Hamilton.
Director: Albert Kelley.

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour videoaters begins shooting April 22, Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adrcon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

WERNER JANSSEN PRODS.
California Studios: Hollywood
First 10 of a series of 100 3-minute telepix based on classical music, featuring the Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen, now shooting.
Producer: Stanley Neal
Director: Sobey Martin

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting May 5.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting May 5.
Producer-director: Bernard Girard

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of 52 vidpics "The Affairs of China Smith" roll May 1. Dan Duryea starred.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Republic Studios, North Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

MARTED PRODUCTIONS
Swanstrom Studios: Hollywood
"THE HOT STOVE LEAGUE," Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week.
Producer: Marty Martyn, Ted Kneeland
Writer: Robert Todd

NAT'L REPERTORY CO., INC.
Motion Picture Center: Hollywood
"THIS IS VILLA" second in series of dramatic short plays begins shooting April 21. Arthur Kennedy and Akim Tamiroff.
Producer: Jay Hyde
Director: Ray Enright
First assistant director: Ralph Flosser
Story editor: William Kozlenko

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting "MYSTERY THEATRE" series of half-hour comedy telepix.
Producer: Tom McKnight
Director: Abby Berlin.

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix resume shooting for Revue Prods. April 28.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill
Sponsored by General Foods for NBC-TV
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN GEMS
Columbia Studios: Hollywood
(Shooting at Columbia Ranch)
"CROSSROADS, U. S. A." skedded for April 28 start. Brown Holmes scripted.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix shooting resumes May 1.
Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepix resume shooting mid-May.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week April 25.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
655 N. Fairfax: Hollywood
"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix begin shooting April 18 to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
5235 Clinton St., Hollywood
Five in "UNEXPECTED" series of half-hour telepix shoot in April.
Two "CISCO KID" half-hour telepix scheduled for April shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

Universal's Major Bid in Vidfilms

Fullscale entry of Universal into vidpix production is expected by August. Company's telepix plans will be high on the agenda when prexy Nate J. Blumberg arrives from the Coast this week for confabs with homeoffice execs.

U's television pictures will be made by the company's subsidiary, United World Films, which has been making plans and tooling up for some time for bigtime entry into the video film field. Subsid has been making tele commercials, but hasn't ventured into 15-minute or half-hour shows yet for speculative sale.

Unlike Screen Gems, Columbia vidpix affiliate, UWF has concentrated only on advertising commercials and hasn't accepted orders for longer shows. Gems, on the other hand, has turned out half-hour shows on order for such outfits as duPont, the Christophers, the oil industry and Studebaker. UWF's feeling on the "made-to-order" vidpix is that there might be too much interference from the sponsoring group which could conceivably up costs considerably.

Initial project on U's vidpix slate is "Sergeant Nelson," which is probably set for a 13-picture series for peddling to a network or sponsor. Under U's present plans, it has no intention of using any of its contract players in the vidpix, but will use television "names" and make an effort to introduce new faces.

Lilli Palmer Financing Own Series of Telepix

Jam Handy, outfit which up to now has been doing TV commercials and pix for commercial clients, is lensing its first series of quarter-hour vidpix, starring Lilli Palmer. Actress-wife of Rex Harrison will gab on various subjects with guests.

Miss Palmer is financing the series, which will include 26 programs lensed in a home setting. Charles Kebbe is producer and Alex Leftwich is directing. Shooting is being done at the Movietone studios in New York, with four shows already completed. Release date will be in September.

Bob Healy Into Key McC-Erickson Job; Colgate Int'l Biz?

Bob Healy, whose sudden resignation from Colgate as advertising veepee a couple months back practically stunned the trade, has accepted a key job at McCann-Erickson agency, with title of treasurer and vice-president. Healy was least figured to move into the turbulent agency picture, in view of the feeling expressed at the time of announcing his Colgate resignation, that with the mounting problems it wasn't worth the toll it exacted.

Fact that Healy will be chiefly concerned with the international division aspects of McCann-Erickson, has already cued some speculation as to whether he will be influential in bringing the Colgate foreign billings into the agency. (Colgate non-U. S. billings are said to far exceed the domestic business, which would add up to a rare plum for any agency).

Colgate domestic billings are held chiefly by Sherman & Marquette, Ted Bates and William Esty agencies.

Fact that McCann-Erickson already has Pepsodent, owned by Colgate's rival, Lever Bros., would automatically rule qut McC-E moving in on the domestic biz.

Politics Enters Philly Schools as WCAU-TV Beams Election Talks

Philadelphia, April 22.

WCAU-TV has opened a new concept in educational television with special kinescope showings of Presidential candidates, which will be beamed for in-school viewing to students in the Greater Philadelphia area.

Charles Vanda, v.p. in charge of television at the WCAU stations, made the programs available to the schools. The series, "Presidential Timber," features the nation's principal aspirants for the White House presenting their platforms in half-hour talks. Vanda feels the programs are important enough to be seen by children who one day will be voting, and will enable the pupils studying history to investigate at closer range the issues which determine the election of a President.

WCAU-TV will actually carry the program twice weekly: Sunday at 5 p. m. for adult viewers, and Friday at 10 a. m. for the in-school kinescope showing. Idea has received whole-hearted endorsement of city's educational leaders, in public, parochial and private schools, as well as from college heads in the section.

NBC Names Frank Young As Jo Dine Successor

Frank Young, formerly with NBC's public relations department, has been upped to the post of press department director, succeeding Jo Dine, who resigned to join the Frederic W. Ziv Co. as publicity chief.

Young was a feature writer and editor at one time with United Press and was first press chief for the N. Y. Daily News' TV outlet, WPIX. NBC press department, incidentally, feted Dine with a bow-out party Thursday afternoon (17)

Waring Set for '52-53

General Electric this week repacted CBS-TV's "Fred Waring show" for next season, thereby refuting reports that it was seeking a replacement. It had been rumored that GE was anxious to see results of the TV version of "Information Please," which will take over as Waring's summer replacement, before making up its mind for next fall.

Under terms of the new deal with Waring, who recently started his fourth year on CBS under GE sponsorship, he'll do his last show this season June 22. "Info Please" will then take over for the summer, with Waring and his Pennsylvanians crew returning Sept. 26. Show, which was recently cut from a full hour to a half-hour, is aired Sunday nights at 9.

You've Got to Gamble: Robinson

By HUBBELL ROBINSON, Jr.
(CBS-TV Program Veepee)

The following are extracts of an address delivered by CBS-TV program veepee Hubbell Robinson, Jr., before a group of J. Walter Thompson agency executives last week. It is significant to the trade in general because of the major role played by Robinson in formulating program patterns that have parlayed CBS-TV into a new sphere of importance during the past year, and because of its realistic appraisal of TV in the advertising economy of the nation.

When the story of television is written, it will be the story of minutes, money and men. Obviously, for purposes of practical discussion, that is an over-simplification.

Nevertheless, those are the factors that will determine *how* the story is written, *how successfully* it is written and *the kind of value* television, as an advertising medium, will offer your clients in particular and all our clients in general.

Here are some of the things we are concerning ourselves with in each of those areas.

As to minutes, there is, of course, the immediate problem as to what unit of time can be most productive.

Can the hour show, with its high cost for time and its inevitably high dollar commitment in terms of talent, draw enough circulation to be affordable?

Will the half-hour show force the hour out of business as it did, to all intents and purposes, in radio?

Will the 15-minute unit require a three to five times a week frequency to be efficient and to build a steady viewing habit?

And, of course, to get down to specific periods of time, everybody wants a time period sandwiched between two powerful attractions and competing with a puny one.

How to Control Costs

In the money area, the obvious question in all our minds is how can we control costs so that television, admitting its enormous potential in the selling and distribution scheme, can deliver viewers and circulation at a cost per thousand that can keep it competitive?

To take another aspect of it, how can we continue to provide programming which can be competitive and still be a good value for the advertiser who is in the medium range in terms of budget, rather than a giant?

When it comes to men, where are the creative brains and imagination whose contribution must be the ultimate answer to whether or not these problems are to be met successfully?

In a moment, we are going to try to give you our blue-print or drawingboard thoughts on some answers, but I would like to state first one conviction which is the basic anchor of our approach to television. Recognizing the need for the best available in terms of facilities — stations, transmitters, cameras, technical equipment, etc. —we still believe that the priceless ingredient is the creative ability of the men who can conceive and execute entertainment attractions which will deliver circulation.

In the days when show business had no connection with the manufacturing business of our nation, the ability to attract the public was called boxoffice. Boxoffice and circulation are synonyms in 1952 and, as nearly as we can see, are likely to continue that way through most of our working lives.

The showman's job is immensely complicated by this marriage. He now has to create attractions which will not only please enormous masses of the public but if he is our kind of showman—the kind of showman who can be useful to you and your clients—he must also create entertainment which provides a proper and effective climate for selling merchandise.

No Crystal-Balling

When we were given the opportunity to come here and talk to you today, it was suggested that we make the subject of our discussion "The Future of Television Programming." I wish I were able to give you some hard and fast bench marks as to what the future is. Frankly, I can't. What I can give you are certain basic principles and rules which we believe in, grounded in our experience and what I can only describe as our cumulative judgment.

In the first place, let me say that we do not believe that there is any surefire formula for success. One of the outstanding characteristics of the entertainment business is that it is a great upsetter of formulae. Examples are ready at hand almost anywhere you want to look.

For example, Rodgers & Hammerstein created what seems like a formula for the Broadway musical stage. Basically, the formula seems to be a play that is basically and indigenously American with a rural setting and a treatment characterized by gentleness and taste. "Oklahoma" fathered the formula.

In "The King and I" they made an abrupt departure from America—about as abrupt as you can get —but the other ingredients they kept.

And, yet, today, one of the great reigning hits on Broadway not only defies that formula but another of show business's first principles—

(Continued on page 26)

DuMont to Expand 'Sheen Treatment'

DuMont network, together with leaders of the Protestant and Jewish faiths, are currently seeking clergymen of those religions to be featured in weekly half-hour shows. Programs would be similar in format to Catholic Bishop Fulton J. Sheen's "Life Is Worth Living," currently aired Tuesday nights on DuMont.

Web spokesmen this week denied reports that the Protestants and Jews had demanded equal time each week with that given Bishop Sheen. They claimed they had held the idea of building a show around representatives of each faith before the bishop's show preemed, and said the only factor stalling such a procedure was the difficulty encountered by the Protestants and Jews to find the right speaker. Once that is accomplished, they said, it will be "only fair" to give them equal time.

Web pointed out that its Sunday night "Week in Religion" show devotes equal time to all three faiths. Bishop Sheen, incidentally, left over the weekend for a four-week trip to Europe. His Tuesday night shows were filmed in advance for screening during his absence.

Lardner Out as N.Y. Post Columnist; No Sub Set

Rex Lardner, radio-tele columnist of the N. Y. Post, has resigned. The daily has not yet set a replacement, and may not fill the vacancy until the fall.

Lardner bowed out on the issue of more money, with the column not bringing in the expected coin through syndication. He had also been working at the New Yorker mag in the "Talk of the Town" department, and continues on the weekly. Last piece in the Post was in the weekend edition (20).

Before Lardner took over last year, the Post had been without a radio-tele column for two years, after its economy firing of Paul Denis. After Lardner was inked, Denis brought up the matter of the American Newspaper Guild's preferential re-hiring clause, which resulted in his getting a cash settlement after arbitration proceedings.

People Are Expensive

Hollywood, April 22.

This might well be paraphrased "actor bites sponsor." At a time when radio budgets are revised only one way, John Guedel startles the trade with announcement of a 10% increase for Art Linkletter's "People Are Funny" next season, Mars Candy tilted the tab and contract is firm for 39 weeks.

Show has been rated consistently with the leaders and to keep the spot warm, CBS will play back the best tapes, sans commercials, while "Link" is on hiatus.

Lotsa Hot Items On CBS Agenda For Summer Video

While final returns aren't yet in, CBS-TV thinks that it will have to find a new show for only one half-hour evening slot this summer. That's the Thursday night at 8 period alternate weeks, on which Ronson is checking off with its Peter Lind Hayes-Mary Healy "Star of the Family." Web otherwise believes that most of its present bankrollers will stay on the air, with most retaining their present shows.

Five bankrollers to date have set plans for summer replacements. These include American Tobacco, which will bankroll "Lucky Clues" in place of "This Is Show Business"; R. J. Reynolds, with "Pantomime Quiz" subbing "My Friend Irma"; Westinghouse, with its "Summer Theatre" to replace "Studio One"; General Electric, with "Information Please" to replace the Fred Waring show, and Alcoa, with "Draw to Win" vice "See It Now."

Burns and Allen show, bankrolled by Carnation Milk on an alternate week basis with "Star of the Family," is already set to remain through the summer. And B. F. Goodrich, which has pacted to pick up B&A on the rotating Thursdays starting in the fall, will ride through the summer with its Sunday night "Celebrity Time."

Other bankrollers are setting their summer plans this week.

Major Candidates' TV Free-for-All

Majority of the candidates for the Presidency will go before television cameras on the same platform on May 1, with ABC-TV picking up the event at the League of Women Voters convention. P. Lorillard will bankroll the ABC telecast, in the 8-9 p.m. period.

Taking part in the program and answering questions from the distaff citizens will be Senators Estes Kefauver and Robert Kerr, Governor Earl Warren and ex-Governor Harold Stassen. Paul Hoffman will represent Gen. Dwight D. Eisenhower. Replies to the invitation have not yet been received from Senators Robert A. Taft and Richard Russell.

NBC radio will carry a portion of the quizzing of the candidates, which is being handled in cooperation with Life mag. NBC will air the show at 10:35-11 p.m. May 1, immediately following Life's Robert Montgomery gabcast. NBC and Life some weeks back had effected the tieup with the League of Women Voters to promote the Montgomery capsule commentary series. Film was produced with Montgomery for use in various cities as the LWV conducts a poll on issues on which the candidates are to be queried. These meetings are being held in leading department stores, with local NBC affiliates participating.

It's believed to be the first time since the famed Lincoln-Douglas debates that the Presidential contenders are being brought face-to-face to spiel on their platforms.

Irene Dunne TV Series For Schlitz Bows May 30

Contracts were signed this week for Schlitz to sponsor the Edward Lewis series of half-hour telepix starring Irene Dunne. Deal is for 26 pictures to start May 30 on "Schlitz Playhouse of Stars." Brewer, through the Lennen & Mitchell agency, is paying $17,500 per film for telecast on CBS.

Choice of the Lewis series was made by Nick Keesely, L & M veepee in charge of radio and television, who passed weeks in Hollywood inspecting most of the completed telepix series and pilots. Playhouse has been done live from N. Y., having recently been trimmed from an hour to 30 minutes.

ABC Pacts White, Newsweek for Chi Political Spread

ABC and ABC-TV, which pacted veteran radio newsman Paul W. White as managing editor of its coverage of the Democratic and Republican presidential conventions, has made a tieup with Newsweek for exclusive airing of the mag's staffers during the nominanting conclaves, according to ABC v.p. Thomas Velotta.

The ABC coverage, which is being bankrolled by Admiral Corp., will be augmented by Ernest K. Lindley, chief of the newsweekly's D. C. bureau; Kenneth Crawford, national affairs editor; Raymond Moley, contributing editor; Chet Shaw, exec editor, and Sam Shaffer and Vera Clay, Washington staffers. They'll be seen and heard on the AM and TV web, as individual gabbers and on panel shows.

White, who'll serve as "managing editor" for the ABC convention reportage, is program manager of KFMB, San Diego, and executive editor of KFMB and KFMB-TV. He was one of the pioneers in radio news-special events and was news director for CBS in New York for 13 years until 1946. That was in the colorful days when CBS' White and NBC's Abe Schechter (now overseeing NBC-TV's "Today" strip) were competing hotly for news scoops.

White, who authored one of the standard textbooks on radio news, was given a three-month leave by John A. Kennedy, owner of the San Diego outlets, to take the ABC assignment.

ABC's coverage is being supervised by Velotta with John Madigan, news-special events director for ABC-TV, directing video operations and Donald Coe, news-special events director for the AM web, handing the radio side. Web will use its full stable of gabbers, including John Daly, Drew Pearson, George Sokolsky, Elmer Davis, Quincy Howe, Bryson Rash, Bert Andrews, Martin Agronsky, Mary Margaret McBride, Pauline Frederick, Leo Cherne, Gunner Back, Ted Malone, among others.

Gen. Mills' Long-Range Spot Deals on Wheaties; Discount Beefs Continue

General Mills, which is just starting its 1952 summer Wheaties saturation spot campaign, is already trying to line up stations for next year. Knox Reeves ad agency has sent out letters to stations asking for a "regular first refusal clause."

Letter adds, however, "the terms and conditions of any future campaign would again have to be worked out." Stations are asked to accept an agreement giving Knox Reeves first refusal for a similar Wheaties spot campaign in 1953, with the agency having until next March 1 to decide.

GM deal continues to stir ire of stations and the National Assn. of Radio & Television Station Representatives, which objected to GM's demand for a 50% discount from the one-time daytime rate, although 80% of the one-minute spots would be aired in evening time.

WHOM-FM PREMIERES 'LET'S TALK TURKEY'

WHOM-FM, the Fortune Pope-owned adjunct of WHOM, N. Y., which innovated the first Chinese disk jockey show about a year ago, has just chalked up another "first" in Gotham programming. New one, which preemed last night (Tues.), is an all-Turkish program conducted by R. Oguz Turkkan, instructor of Turkish languages and history at Columbia U.

Program, which will feature Turkish and Oriental music as well as special Turkish features and news, is being slanted toward the 90,000 Greeks and Turks with an understanding of the language. It is slotted in the 7 to 8 p.m. segment.

In addition to its Chinese and Turkish programs, WHOM-FM also features shows for Swiss Germans, Ukrainians and Russians.

COLGATE'S 'FRIEND OR PRODUCER?'

TV 'Guinea Pigs'

Sponsors are becoming increasingly alarmed over the mounting costs of TV commercials, which now run about $5,000 to $6,000 per one-minute filmed sequence.

Colgate, which siphons a considerable portion of its TV appropriation toward its multi-product commercials, has decided on a policy of "out-of-town" tryouts, using college students as "guinea pigs," before sinking such coin into actual filming of the commercials.

Colgate is presently canvassing universities equipped with outstanding amateur drama and film laboratory students, with Colgate sending out crews who will enlist student support for campus experiments.

Texaco Show Only Hiatus on NBC-TV As Sponsors Cling to Franchises

NBC-TV, training its sights on the best summer business in its history, will probably have only Milton Berle's Tuesday night at eight hour to fill in its evening time during the usual hiatus period. Rush of sponsors to buy in for the summer in order to protect their time franchises and with no cost-sharing by the web disproves recent reports that sponsors are ditching TV in droves because of mounting costs.

This fact was emphasized by Edward D. Madden, NBC-TV sales and operations veepee. Referring specifically to recent stories in the consumer press, which claimed, Madden said, that TV has "progressed from diapers to dotage in five years," he said the NBC business record proves the stories are not true. "NBC," he declared, "has hung out the SRO shingle for its nighttime periods and expects this to be true next fall as well."

In addition to Berle, some of the web's other name talent will take a vacation, such as Red Skelton, but the sponsors will remain on the air with replacements. On Sundays, Colgate will stay with "Big Payoff" as "Comedy Hour" replacement. Goodyear and Philco will continue with their same "TV Playhouse" and Procter & Gamble is expected to have a sub for Skelton. "Voice of Firestone" is staying Monday nights, Ennds remains with "Lights Out" and both Johnson's Wax and Lucky Strike will hold their alternate hours for a modified "Robert Montgomery Presents," with Montgomery continuing through the summer as producer.

With Berle out on Tuesdays for the summer, P&G is retaining its "Fireside Theatre" and Armstrong is continuing its "Circle Theatre."

(Continued on page 33)

So Who's Censoring?

Well-known show on CBS-TV skedded a discussion series on the problem of censorship. When the producers sought someone from legit to discuss the problem of censorship in the theatre, an actor now starring on Broadway was suggested.

"Oh, no," said the producers, "we can't use him. He's in "Red Channels.'" So the star was censored.

No Arthur Murray Dance for Colgate; 'Big Payoff' Wins

Colgate has inked "The Big Payoff" as summer replacement for its "Comedy Hour" on NBC-TV Sundays at 8-9 p.m. Sponsor will spend $20,000 weekly for the quiz-audience participationer, which will be augmented with vaudeo elements.

Bankroller will utilize a strong giveaway angle, with about $25,000 worth of prizes to be given away weekly. Men will get autos and women will get mink coats as jackpot prizes. Male contestants will be trying for femme clothes and distaffers will be competing for men's togs to give their spouses or friends.

"Payoff," a Walt Framer package, is currently aired on NBC-TV cross-the-board at 3-3:30 p.m., with Colgate picking up the tab for the Monday, Wednesday and Friday editions.

NBC-TV has lined up an even larger complement of outlets for "Payoff," 61 markets, than "Comedy" has had. Quizzer will start June 22 with "Comedy" returning second week in September.

For a while last week it looked as though Colgate had effected a deal whereby the Arthur Murray variety show would go in as replacement. Colgate was set to get a free ride on the hour show, with Murray picking up the $25,000 weekly production tab, with Colgate in return guaranteeing Murray the full NBC-TV complement of 61 stations. All the commercials would have been devoted to Colgate, with Murray enjoying the inferential identity which has already proven a boom to his dance studios.

Colgate finally nixed the deal, deciding not to slot a vaudeo presentation against another vaudeo showcase (Ed Sullivan's "Toast of the Town"), and also feeling that the major payoff would accrue to Murray rather than Colgate.

Wile May Shift To Coast for NBC-TV

Fred Wile, Jr., NBC-TV veepee and key aide to TV chieftain Sylvester L. (Pat) Weaver, may shift to the Coast to head up the Hollywood video programming operation. Wile himself, it's known, would like to throw in his lot with the Coast setup, although Weaver would prefer that he stay berthed in Gotham's Radio City, close to the administrative-agency maneuvering.

Wile is currently in Hollywood on programming matters, though only for a two-week stay. In the event he shifts, it would probably be in the fall. NBC's only comment: "Could be."

Cantor Decides Against Radio for Welch's Wine

Eddie Cantor will not do a radio show for Welch's Wine, feeling that it would be best to divorce his entertainment activities from the financial interest he has in the firm. His radio show for Philip Morris winds up at the end of the season.

Comic is currently on a blood donor tour for the Red Cross. He'll do his one-man shows for those who have donated a pint of blood during the year.

Bergen East for Huddles

Edgar Bergen is slated to arrive in N. Y. from the Coast tomorrow (Thurs.) for huddles with CBS brass to finalize his plans for next season. While Coca-Cola has checked out as his radio sponsor, it's expected that he'll continue in the same Sunday night spot if the web finds another sponsor for him. He'll also probably do several TV shows during the year.

AGENCY SEEKING REIN RESHUFFLE

By GEORGE ROSEN

Although Colgate has not committed itself as yet to a renewal of the high-budgeted NBC-TV Sunday night "Comedy Hour" for the '52-'53 season, with various coin-production angles still to be resolved, the bankroller's return may hinge on some demands that would have a far-reaching effect on the packaging of such major program entries.

Colgate, which has a $6,000,000 annual investment in the hour show (time, program and cost of commercials), is unhappy over the existing "packaging" policy on the rotating programming components, whereby the bracketing of stars and producers has become compulsory. Colgate wants to break up this relationship, feeling that it's both harmful to the star and the program generally.

Colgate has notified NBC-TV that it wants a reshuffling, right down the line, on the basis that in most cases the producer's relationship with the star is so close, and predicated on such friendship, that invariably the star is producing the show, and the producer is reduced to a status where his contribution is practically nil.

Colgate takes the position that it has no desire to wrest program-production control away from the network. It also recognizes the merits and talents of a Manning Ostroff or an Ernest Glucksman, who, respectively, produce the Eddie Cantor and Martin & Lewis segments of the "Comedy Hour." But Colgate feels that the producer-star relationship on these, as well as its other shows, is such that the best interests of Colgate and "Comedy Hour" are no longer being served.

'Misdemeanors' Highlighted

Situation was brought to a head a couple weeks back when the Abbott & Costello segment of "Comedy Hour" was showcased. Some of the material on the show, considered by the client in questionable taste, provoked considerable mail protest and even some newspaper editorials. It is Colgate's contention that the producer, because of his intimate relationship with the comedy team, was ren-

(Continued on page 27)

Mutual Changes Its Mind on Antell Biz

Mutual's billings, which have been running about 10% ahead of last year's, will get another hike via two purchases by Charles Antell, Inc. and S. C. Johnson. Previously Mutual had decided to reject the Antell biz.

Antell, hair preparation outfit which built its sales on its television pitchmen stanzas, is buying all the MGM Radio Attractions programs on the network available for national sponsorship. That means a total of five airers. The other MGMRA programs are co-ops. In addition, Antell is taking over two quarter-hour strips.

Latter, which will be produced specially for the sponsor, will be beamed by the network at 9:30-10 a.m. daily, with the stations permitted to transcribe them for rebroadcast later, between 8 a.m. and 6 p.m. in one case and 8 a.m.-11 p.m. in the other instance. Airers started yesterday (Tues.) and will continue until the end of June. Agency is Television Advertising Associates.

Johnson's Wax is backing Pee-Wee Reese, Brooklyn Dodgers shortstop, in a Saturday afternoon baseball gab session to start Saturday (26). He'll spiel on diamond stories and current commentary on the national pastime. Agency is Needham, Louis & Brorby.

'Kukla' to Regain Man's Estate As ½-Hr. Show; Capsule Size Losing Out

'. . . for $250,000,000

Washington, April 22.

The time has arrived when we may look forward to international television, Davidson Taylor, general production exec, NBC-TV, told the American Society of Newspaper Editors here Saturday (19). He estimated that 24 nations will have TV service by the end of 1952 and that there will be 40 TV countries within five years.

With standards which permit interchange of live and film programs, Taylor said, it will be possible to have a western hemisphere network embracing Canada, U. S., Mexico, Cuba, Puerto Rico and Brazil.

He estimated it would cost $250,000,000 to establish such a hemispheric network.

"Kukla, Fran and Ollie," around which centered one of the major TV controversies of the year when it was trimmed from 30 to 15 minutes last fall, may return to its half-hour format. Burr Tillstrom, owner of the package, is due in New York from Chicago this week for huddles with NBC-TV brass to resolve "Kukla's" fate next season. The network has a major stake in the show, since it has a long-range commitment with Tillstrom, with the latter being paid $10,000 a week for the program on a "play or no play" basis.

Program is now slotted in the 7 to 7:15 p. m. period cross-the-board. It has two sponsors, RCA and National Biscuit Co., both of whom are scheduled to cancel out when their contracts expire in a month. Tillstrom, who vigorously protested the cutting of the show to its present quarter-hour size, is disturbed over the show's dwindling rating, since it is now outranked by the other program elements within the 7 to 8 block on NBC, which include Dinah Shore, "The Goldbergs" and "Camel News Caravan." The RCA and National Biscuit scheduled bowouts are attributed to the failure of the program to attract a bigger audience.

Rather than risk having "Kukla" on its hands as a sustainer, NBC will probably yield to Tillstrom's demands for restoration of the half-hour format, but for a once or twice-a-week showcasing, instead of its long career as a cross-the-board show. Specifically, NBC has in mind making it a weekend (Saturday and/or Sunday) attraction, figuring that a Sunday afternoon berth will virtually pre-guarantee a sponsor.

Cuba, Mexico Into NBC-TV Affiliate Family Via Kines

NBC-TV last week completed negotiations with Goar Mestre's CMQ Cuban network, whereby the Havana-headquartered chain becomes affiliated with NBC video. Sheldon Hickox, of NBC-TV station relations, is currently negotiating for a similar tieup with Mexico, although it's not determined yet with Emilio Azcarraga's XEW likely to get the affiliation nod.

(Azcarraga was in New York last week, when he was dined by the NBC brass, suggesting that Azcarraga, generally hailed as "Mr. Radio of Latin America," is in the favored spot.) In years past, Azcarraga and NBC had a close working alliance on Latin America-North American exchange programming in radio.

However, the video affiliation involving both Cuba and Mexico will probably be on a much more ambitious scale, with NBC feeding kinescopes of its top shows to both countries and sharing in a program exchange.

Meanwhile CBS-TV this week signed Romulo O'Farril's XRTV in Mexico City as its affiliate for kinescope pickups.

Cuba To Ride on Cable?

Havana, April 22.

TV viewers in the Havana area will probably be watching coaxial broadcasts directly from New York within a year, according to a statement made recently by Commander E. F. McDonald, president of the Zenith Corp.

The cable linking New York to Miami is expected to be in operation in July, and then continued to Key West. When the cable carries programs to the Keys, atmospheric conditions in this part of the world are such that reception should be relatively easy.

This will probably be both a blessing and a curse to the Cuban TV biz which is just starting to

(Continued on page 33)

CREAMER EXITS WOR AFTER 17-YEAR HITCH

Joseph Creamer, sales promotion and advertising topper for WOR and WOR-TV, N. Y., is resigning from the outlet after 17 years in the post. Bowout becomes effective May 1, and after a three-week vacation Creamer will return to Gotham to open his own office.

Creamer created WOR's ad styling, which featured unusual old-fashioned cuts. Replacement hasn't been set yet for the post.

Dinah & Sinatra Bracketing for TV

If present plans materialize, Frank Sinatra will wind up as a back-to-back attraction with Dinah Shore in the Tuesday and Thursday evening segments on NBC-TV. Miss Shore has already been repacted by Chevrolet for the 7:30-7:45 period next season, with NBC wrapping up its exclusivity on the singer last week.

Bob Elliott and Ray Goulding, whose "Bob and Ray" TV shows occupies the 7:15-7:30 period on Tuesdays and Thursdays, are checking off the show, at their own request, after the current 13-week cycle. (NBC is prepping a half-hour video stanza for the comedy team next season.)

While NBC is not binding Sinatra to a contract, it is currently negotiating a "pay and play" deal with the singer, on the basis that a Shore-Sinatra bracketing would be a natural.

'STUDIO MINER' LOOKS SET FOR WED. NIGHT

It's now regarded as a certainty that the Kate Smith Wednesday night (8 to 9) NBC-TV show will fade at the end of this season's cycle, with the network practically abandoning hopes of trying to make inroads on the competing Arthur Godfrey show on CBS-TV.

The Smith program was recently moved out of the Center Theatre, N. Y., major showcase for NBC-TV originations, and installed in the International Theatre.

While next season's Wednesday 8 to 9 plans have yet to be resolved, it's considered likely that the new Worthington (Tony) Miner dramatic show will go into the period. NBC execs have been pitching up the hour dramatic package to Reynolds Metals, which currently sponsors half of the Kate Smith nighttime show.

Freeze Lift May Not Thaw Sponsors; Added Costs to Offset New Markets?

Networks and agencies, now that they've had a chance to think about the freeze lifting for a week, aren't at all certain that sponsors are going to be in a rush to buy time in the new TV markets opening up. Reason is that they already have more than half of the country's buying power blanketed and the added circulation to be made available simply won't be worth the added cost in time costs and line charges.

Industry execs pointed out that the 63 markets now operating give sponsors about 65% coverage of the total U. S. buying power. Addition of another 35 markets, they said, would bring the coverage up to 70%. At that point, however, in order to gain another 10% coverage, a sponsor would have to buy another 200-300 markets. And that's the point, they said, where the added investment won't be worth the added cost.

It's anticipated, of course, that the networks will attempt to establish the same type of basic network buys that they now have in radio, which sponsors will be requested to buy if they're to get the particular markets they want. But the recent state of affairs in radio has forced the AM webs to reconsider some of their demands. As a result, insistent sponsor demands on the basic amount of TV coverage they want is expected to influence the nets' designations of their basic networks.

Mass Products Users

It's expected, of course, that manufacturers of mass products, such as the food, soap and drug sponsors, will want to get into as many markets as they can, providing the price is right. But, the webs and agencies believe the number of these will be no more than 15 or 20. Others, including some of the top-spending advertisers in TV today, are expected to go along with their exposure in no more than a few additional markets to those they now cover. It's pointed out, for example, that Packard chose to use film (Bing Crosby Enterprises' "Rebound" series) in order to confine its coverage to a specified number of chosen markets, and other bankrollers have followed the same pattern.

This new reaction on the part of networks and agencies to the lifting of the freeze has laid to rest rumors that the four major video nets were already in a mad scramble to line up affiliation deals for the new channels. Nets, for their part, realize that few, if any new stations will take the air before another year, and they want to wait to see how the ground lies before going out to make any affiliation pitches. They point out, in addition, that it would be illegal for an applicant to sign on with a network before his application has even been approved by the FCC.

Clients Stick To That Radio Habit

Underlining again the renewed sponsor interest in radio, CBS sales execs this week revealed that most of their clients are rushing the season by finalizing their summer and fall plans now, instead of waiting until the traditional end of May period. Included in the wrapup is the pacting of Philip Morris for a new half-hour show for next fall, to go with its present "Philip Morris Playhouse."

John Karol, the web's sales veepee, attributed the sponsors' rush to button down their plans at this time to their desire to hang onto the franchises they have now and also to set their talent deals early, at a time when they can get good deals. While the lifting of the TV freeze doesn't affect radio yet, Karol predicted that it will in two or three years, when the first of the new TV stations take the air and force an increase in TV time costs.

Philip Morris will probably slot its new half-hour Thursday nights, depending on the type of show it buys. Karol also pointed to the number of renewals already set for

(Continued on page 33)

'Pictures in Sound'

CBS Radio's James Fassett has developed a new type of "pictures in sound" to help illustrate his "Your Invitation to Music," which bows in on CBS May 4 as summer replacement Sunday afternoons for the N. Y. Philharmonic Symphony broadcasts. Evolved out of the intermission interviews he conducted during the Philharmonic pickups, Fassett will play recorded sounds as background for his talks.

Opening show, for example, is a children's program based on the musical history of Central Park, N. Y. For this one, Fassett will use sounds of the carousel, the barking of seals and bird house calls, while straight music includes Saint-Saens "Carnival of the Animals" and Harl McDonald's "Children's Symphony." Other shows will include interviews with Metro musical chief Johnny Green on music for films, with Mme. Serge Koussevitzky, featuring recordings of the late conductor's volce, etc.

WCAU 30th Anni Also 'Moving Day'

Philadelphia, April 22.

The 30th anniversary of the WCAU stations and the opening of a new radio-TV center will take place late in May, according to Donald W. Thornburgh, president and general manager.

Final plans for the opening were announced by Thornburgh (18) which will entail a transfer from WCAU's present midtown location at 1622 Chestnut St. to the City Line section in West Philadelphia.

Major construction work has been completed on the new building which will provide 100,000 square feet of floor space, approximately double the space in the Chestnut St. nine-story building. Functionally designed the new building's adaptability to future expansion will permit trebling its present studio facilities.

Thornburgh said the major result of the transfer will be better viewing and listening for the millions of people in the stations' 53-county coverage.

'Treason' Author Sez Civil Liberties Union Took Too Many Liberties

Ralph de Toledano, co-author (with Victor Lasky) of "Seeds of Treason," is taking exception to the inclusion of his name in an anti-"blacklist" complaint filed with the FCC by the American Civil Liberties Union.

Since the publication of "Red Channels" and the Jean Muir case, de Toledano wrote to VARIETY the ACLU has been "actively and vociferously involved in the fight to thrust Communists, pro-Communists and fellow travelers down the throats of the broadcasters." He also charges that ACLU "remained strangely silent about the blacklisting and boycotting of the anti-Communist friendly witnesses in the 1947 House Un-American Activities Committee hearings on Hollywood." He states that some of those witnesses "stopped working abruptly following their testimony. And they have not worked since."

"When ACLU was informed last August that I had been barred

(Continued on page 33)

Reynolds Metals Pacts PGA Golf Tourney

Reynolds Metals has signed to sponsor CBS Radio's pickup of the finals in the 34th annual PGA golf tournament, buying the 7:30 to 7:45 p.m. slot June 24. Tournament is slated to be played at the Big Spring Country Club, Louisville, June 16-24.

Since it's impossible to predict in advance exactly when the tournament will end, CBS Radio's sports chief, John Derr, who will produce and narrate the pickup, has also scheduled two sustaining quarter-hour pickups and a group of taped play-by-play accounts.

RWG Adds CBS To Strike Threat; Com'l Fee Snarl

Radio Writers Guild has added CBS to the networks—NBC and ABC—against which it may strike, and has warned the webs that news and continuity writers will have the "full support" of free-lance scripters if the staff writers are "forced to walk out."

A key issue is the RWG demand for commercial fees for staff news writers who turn out scripts for commercial shows. The union maintains that such commercial fees are given to other crafts, such as actors and directors. It adds that the webs charge bankrollers a fee for scripts on sponsored shows but "don't pass the coin on to the writers."

At first the Columbia staffers were lukewarm to the walkout idea, feeling that they wouldn't benefit from the commercial fee clause. However, after a membership meeting on Thursday (17) night and confabs on Friday and Monday, the CBS group decided that the commercial fee setup would benefit them too.

RWG said the Authors League of America, its parent body, has set up a strike committee, comprising president Rex Stout, Erik Barnouw and John Hersey, with attorney Arthur Garfield Hays as consultant. This committee has authority to "request" withholding of all AM and TV scripts to the three networks, where contractual restrictions do not exist. Additionally, the union said 200 volunteers have been signed for picket duty.

Negotiations, which have lasted six months, were terminated two weeks ago over the issues of commercial fees for newswriters and literary rights for staff continuity writers. Latter want full ownership and sales rights on material written on their own time.

RWG eastern v.p. Ira Marion said the guild doesn't want to strike but that it is being "forced by the adamant position of the networks." J. R. Mandelbaum, U. S. commissioner of conciliation, is trying to head off the walkout.

ALCOA'S 'HOT KINE' FOR COAST 'SEE IT'

With Alcoa's "See It Now" moved into the Sunday night at 6:30 slot on CBS-TV, the sponsor henceforth will have a "hot kine" lensed each week on the Coast to service western stations. Move means that viewers in those markets will see the show at 8:30, their time, rather than at 3:30, which would be the case if the show were aired live on the Coast.

New move costs Alcoa an additional $875 per week, including $600 for use of the transcontinental networking facilities for a half-hour and $275 for the kine. Under the setup, the kine will be lensed in Hollywood and fed from there at 8:30 p.m. Pacific time to KNXT, Los Angeles; KPIX, San Francisco, and KSL-TV, Salt Lake City.

Iron Curtain TV Web?

Washington, April 22.

An Iron Curtain television network appears to be in the making, on the basis of reports received here from Europe.

Word from Berlin is that Russia, Poland, Czechslovakia, Hungary, Roumania and the commie zone of Germany, are working on a deal for cooperation and regular exchange of programs in video. However, there is very little video yet behind the Iron Curtain, so that the web will be at least a couple of years in the planning and preparation stage.

Sponsoring a Radio Timetable

Philadelphia, April 22.

For the first time in history of local press and radio, and possibly throughout the country, an advertiser bought two full pages in Sunday Inquirer to run radio schedule for week as an advertisement surrounding copy for his product.

American Broadloom Carpet Co. has picked up the tab for publishing week's radio schedule, which used to be regular feature of Inquirer, but was dropped with rise of television. Inquirer now prints only TV schedule for full week and Sunday radio program. Carpet firm has contracted for steady run of week's radio timetable, but how steady will depend on response from ad.

Under two eight column headings "American Broadloom Carpet Co. present this week's radio programs for Philadelphia and New York" the log runs across pages 8 and 9 in news section. No figures would be given out at the newspaper, nor would costs be divulged. Contract rate for Sunday Inquirer advertisements runs about $2,500 per page, which means carpet company is picking up approximate $5,000 weekly tariff to restore radio log to reading public.

Discontinuance of radio log from paper has obviated any chance of conflict between editorial rooms and advertising department. No comment could be obtained at Inquirer as to whether or not weekly TV log was available for advertiser, heads of advertising department both being absent yesterday.

American Broadloom is planning to hold on to radio log for several months, according to unofficial reports. Firm expects to run double page spread for several Sundays, before full impact is felt in sales promotion of product.

Tele Seen as Aid to Newspapers, Boosting Sales, Copy, Readership

Washington, April 22.

Television gives promise of helping rather than hurting newspaper circulation, by providing new fields of interest for readers through programs they view on their sets. And newspapers can capitalize on these new-found interests of TV viewers by giving their readers more information about them.

Speaking at a panel on the impact of TV on newspapers before the American Society of Newspaper Editors here Saturday (19), Wallace Lomoe of the Milwaukee Journal, which owns WTMJ-TV, said the Journal has found that "avid viewers can also become avid readers."

He said the Journal has never considered its TV station as a news competitor, although the medium has more impact on the viewer than radio ever had, particularly when it comes to the details of the news. And the medium, he observed, acts as a check on the newspaper's accuracy, because it gives the viewer opportunity to see the news in the making. Thus, TV requires that "you have to report better than ever," he said.

Lomoe said the Journal's experience proved great interest in news about TV and that the press services are "sometimes lax" in covering developments.

He said the Journal has found that TV has brought new readers of sports news, as a result of interest created by wrestling and boxing programs. As a result, he said, the Journal has found it valuable to devote special stories to acquaint women with information about these sports.

Similarly, he said, the interest created by forum programs has caused the Journal to give detailed coverage to such events.

The Atlanta Journal, its editor, Wright Bryan, pointed out, carries a feature of interest to high school

(Continued on page 26)

Blue Shirt Era

Washington, April 22.

Television may have an impact on the shirts worn at the party conventions this year, which may be known as the "blue shirt" conventions, Theodore Koop, CBS Washington public affairs chief, told the American Society of Newspaper Editors here Saturday (19). Koop explained that "politicians have discovered that white shirts don't go well on television" and that blue is much better.

Koop estimated the network pool to cover the conventions will cost $250,000. CBS, he said will have about 250 people in Chicago to cover the two events, which will have a potential TV audience of 60,000,000.

Denver to Tap TV for Politicos

Denver, April 22.

Although without a television station of their own, Denver citizens will get a peek at the video coverage of the Presidential nominating conventions to be held in July in Chicago. At least those Denverites that can be crowded into the Empire Room of the Shirley Savoy Hotel, that is, will be able to view the event, thanks to the joint effort of radio stations KLZ and KOA.

The two stations have received an okay to tap the westbound micro-relay for a closed circuit feed of the telecast to sets that will be installed in the Empire Room. The showings will be cuffo public service affairs, with the cost borne by the stations and city's TV set distributors.

Denver is one of the largest cities still without video and its channel applicants are figured to get an early nod from the FCC once the actual allocations get under way. The convention telecasts, therefore, will serve to spark additional interest in the medium.

Working out details of the project are Hugh B. Terry, v.p. and general manager of KLZ (CBS affiliate) and Charles C. Bevis, Jr., general manager of KOA (NBC-owned and operated).

Canada Honors Cooke

Toronto, April 22.

Because of his contributions to racial understanding and his humanitarian services irrespective of creed, Jack Kent Cooke, owner of CKEY, Toronto, will receive the annual Canadian "Brotherhood" silver plaque in Beth Sholem Synagog here April 28.

Attending the prior dinner will be Premier Frost, Mayor Allan Lamport of Toronto, and notables of all faiths. Cooke is also president of the Maple Leafs baseball club; publisher of Liberty magazine.

No Job Bias In RCA, Sez Folsom

Washington, April 22.

RCA president Frank M. Folsom told a Senate committee last week that there is no discrimination in employment policies at NBC or any other RCA subsidiary and that the Corporation has found that these policies pay off.

Testifying before a subcommittee of the Senate Committee on Labor and Public Welfare, Folsom said that following the appointment of Brig. Gen. David Sarnoff, RCA board chairman, in 1941 to the President's Committee on Fair Employment Practices, a directive was issued to all RCA executives which eliminated from employment application forms any questions relating to race, religion or color.

Folsom said that NBC "follows and affirmative program of providing opportunity for all minority groups and all varieties of posi-

(Continued on page 26)

HENNOCK'S 'GET GOING' ON TV

'Boom Boy, Watch It'

Columbus, April 22.

Oliver J. Dragon, of "Kukla, Fran and Ollie," attired in stiff shirt front and white tie, stretched his long neck and opened his red plush mouth before 500 at the Ohio "Institoot" banquet, rowdily discussing "The Education and Cultural Possibilities of Television." For 30 minutes he regaled his audience with a dragon's-eye view of educational TV.

After nearly 15 minutes of solid laughter from his viewers Ollie slyly suggested that "when your kids get your feet wet you might dip into show business with your programs and put a little tinsel on them." He mugged constantly for Life photog, severely called down a distinguished personage at the speaker's table for scraping his chair, suggested that "you kids have a UHF tag day to raise money" for stations, sang his TV national anthem, "All Hail, Television," and wound up with a technical ditty called "Boom Boy, Watch It."

Kukla only appeared now and then to get Ollie back on the track of discourse and to sing a folk song.

Carmen Dragon, whom Ollie supposed was "Uncle Dorchester's long lost cousin," conducted a synthesized sample of Standard Oil of California's 25-year-old "The Standard Hour" and "Standard School Broadcast" with Eileen Christie and Charles Harmon as soloists.

New UHF Channel for N.Y. May Become First Foreign-Language TV Outlet

New ultra-high frequency commercial television channel allocated to the N. Y. metropolitan area may become the first foreign-language video outlet in the country. WHOM and WOV, both N. Y. radio indies specializing in Italian language broadcasts, revealed plans this week to bid for the channel, No. 31, and it's anticipated that if either gets the FCC nod, it will air foreign-language TV shows.

First to put in a bid for the outlet was WNYC, N. Y.'s municipally-owned radio station. Latter had planned to file originally for the non-commercial, educational channel allocated N. Y., but was precluded from doing so on the grounds that it does not represent an educational institution. Seymour N. Siegel, WNYC director, has stated, however, that the TV station will be operated on the same non-commercial basis as WNYC if it wins out.

WOV, owned by Ralph Weil, concentrates exclusively on Italian-language broadcasts. Station, revealing its plans yesterday (Tues.) to bid for the channel, noted that it had been laying the groundwork for a TV operation for two years, and will be prepared from both a financial and organization standpoint to put the TV outlet on the air. Station said it would provide a service to N. Y. viewers "not now available," indicating it plans to specialize in shows pitched to the Italian population. Station also noted that it has been producing films in both Italy and Germany for TV use, some of which have already been

(Continued on page 33)

Who Is WHOM?

Plans of WOV and WHOM, both N.Y. radio indies, to file for the ultra-high frequency TV channel allocated the N.Y. area almost resulted in the same Washington law firm representing two contestants for the same video outlet. The Cohn-Marks firm now reps both stations, with Marcus Cohn handling WHOM and Leonard Marks handling WOV.

WOV said yesterday (Tues.), however, that it will appoint a new firm to handle its application in the competitive FCC hearings anticipated for the channel.

Coy Stake 75G In KOB Setup; 50G Salaries

Washington, April 22.

Former FCC chairman Wayne Coy will put up $75,000 to acquire his 50% interest in stations KOB and KOB-TV in Albuquerque, N.M., according to the transfer application filed with the FCC yesterday (21).

Through an involved series of transactions, in which Time, Inc., buys the stations for $900,000, then transfers property for $450,000 to a subsidiary, Michigan Square Bldg. Corp., which leases assets to the operating company, Coy winds up as an equal partner with Time.

Coy is raising half the $75,000 amount by selling his residence in Washington for $43,000 and borrowing the remainder from the Chase National Bank, N.Y., using his stock as collateral.

Coy will receive $26,000 a year as president and general manager of the stations, in addition to $24,000 annually as TV consultant to Time. His wife, Grace, will be secretary of the company. Other directors, besides the Coys, will be Arthur R. Murphy, Jr., manager of March of Time, and Charles L. Stillman, Time veepee.

T. M. Pepperday, owner of KOB, declares that "because of ill health," he is "desirous of disposs-

(Continued on page 27)

Lotsa Fur to Fly On 4A's Merger

Resolution for the Associated Actors & Artistes of America to accept the proposed American Federation of Television & Radio Artists' constitution is expected to provoke sharp controversy at the 4A's meeting Friday (25). Discussion was to have been held last Thursday (17), but was postponed to this week.

The proposed constitution was endorsed overwhelmingly in two referendums conducted last month by American Federation of Radio Artists and Television Authority. Both organizations want to merge on July 1, provided that the five eastern branches of the 4A's haven't gotten together on a board merger by that time. However, both Actors Equity and American Guild of Variety Artists have been vocal in opposing the AFRA-TVA get-together.

Meanwhile, labor relations specialists from two universities, UCLA and Cornell, have been prepping an outline for a five-branch blending.

Church Vice Chester

T. Wells (Ted) Church was named this week as acting director of news and public affairs for CBS Radio.

Formerly editor of CBS Radio news, Church replaces Edmund A. Chester, who resigned to become part owner and general manager of RHC Cadena Azul, Cuban network.

OHIO INSTITUTE 'ALERT' SOUNDED

By DEAN MYERS

Columbus, April 22.

It's do or die time now in television for educators. The approximately 1,000 educational broadcasters who attended the 22nd annual Ohio State University Institute for Education by Radio-Television, which ended its four-day session here Sunday (20), heard it on every side.

FCC Chairman Paul A. Walker told them; Commissioner Frieda Hennock, who has led the fight for educational TV channels and consequently is out on a limb with them, told them; a couple of commercial telecasters told them; and they even told themselves.

The last three years of the Institute saw the school broadcasters dazzled by the prospect of television, but it's a prospect no longer. It's here and the educators know they must stand and deliver on all or as many as they can of the 242 TV channels allocated to them by the FCC on Easter Monday. The academic discussion phase is over and they must act practically.

Ponder TV Windfall

There were the usual meetings of the Institute's time-honored "work-study" groups and "special interest" sessions on radio for school purposes but the over-riding topic was television (costs involved, best ways to use it, etc.), a topic made extremely timely by the FCC's Sixth Report, which ladled out educational channels so generously. Other than the hasty meeting of the Joint Committee on Educational Television called the day the FCC lifted the freeze, this was the first session where grass-roots educators from all over the nation had a chance to get together to ponder and discuss their TV windfall and anxiously talk about how they are going to use it.

In a special session Friday afternoon (18), which was scheduled so late it was not even included in the advance program, Commissioner Hennock and four others composed a panel to discuss "What are the next steps for educational institutions and civic organizations in utilizing educational television channels?"

Miss Hennock exhorted the educators to get applications to the Commission for construction permits and to begin work as soon as possible.

". . . The Commission has placed a heavy burden of responsibility upon educators throughout the country . . . the Commission has staked out several plots of valuable property for education and fenced it off from ordinary commercial usage. Upon it educators will be able to build their homes in the spectrum, but the design, the construction and the use of these homes will be up to the educators themselves. Their failure to meet the challenge of these television

(Continued on page 24)

Ohio State Inst. Awards Waller, Walker, Hennock Lifetime Memberships

Columbus, April 22.

Judith C. Waller, veteran public affairs and education manager for NBC in Chicago; FCC chairman Paul A. Walker and FCC Commissioner Frieda B. Hennock were awarded lifetime memberships in the Institute for Education by Radio & Television.

Miss Waller was cited for "her dedication to the ideals of better broadcasting and her devotion to education." Walker was lauded for standing "by precept and example for the highest ideals of public service on the Commission" and Miss Hennock was cited because "she is identified in the public mind as the oustanding exponent of educational TV. She has unstintingly devoted herself to this cause since she has been on the Commission."

Walker Warns Educ'l Broadcasters They've Only Won First (TV) Round

Columbus, April 22.

You have a year to get going, Chairman Paul A. Walker of the FCC told educators here in his first formal address since the lifting of the TV freeze and the issuance of the Commission's Sixth Report in which educational telecasters were allocated 242 television channels.

Walker spoke at a luncheon Friday (18) of the National Assn. of Educational Broadcasters held in connection with OSU's Institute for Education by Radio-Television.

These educational channels are not available "as long as grass grows and water runs," he said. ". . . at the end of one year from the effective date of this report, anyone may request the Commission to change an educational assignment to a commercial assignment."

The FCC chairman emphatically and forcefully told the NAEB that the educators had won only the first round and if they relaxed (to the extent where they didn't swiftly apply to use the channels) they might find they had won a battle and lost a war.

"Already," he warned, "efforts are under way to initiate an organized campaign for the commercialization of these non-commercial educational assignments." Walker made it plain that now was the hour of action and if the educators didn't speedily rouse themselves they would be out in a much colder cold than that suffered by everyone during the TV freeze.

'Ice Age of TV' Over

Earlier in his address the FCC chairman told NAEB luncheers that the occasion could be called a "victory luncheon" in that "The Ice Age of television has ended" and that the Commission has now made it possible for more commu-

(Continued on page 24)

Tepee to Teevee

Ames, Ia., April 22.

The tepee comes to teevee this week when WOI-TV, the Iowa State College station here, features members of the Tama Indian tribe on its "The Whole Town's Talking" discussion show Thursday (24). Appearing on the stanza are several elders of the Iowa reservation who have never mastered the English language or who prefer to gab in their native tongue on their video debut. Younger members of their families will act as interpreters.

Topic under discussion deals with the proposed establishment of a new school near the reservation which will be open to the Indian youngsters.

FCC Toughie: Can AM Rivals Partner In TV Application?

Washington, April 22.

Can radio competitors in a community get together in an application for a TV station?

This question was dumped in the lap of the FCC last week by none other than Sen. Edwin C. Johnson (D-Colo.), chairman of the Interstate Commerce Committee, but the agency said it's had enough to do with lifting the freeze to give much time to it.

In reply to a letter from the Senator, FCC Chairman Paul A. Walker said he felt that "because of the financial burden of TV, the scarcity of channels and the desire to avoid the delay of hearings, this cooperative arrangement is going to occur to quite a number of AM operators. And it is a problem that the Commission is going to have to formulate a policy for."

Walker added that he is all for getting TV going as quickly as possible. "On the other hand," he said, "during my 18 years on the Commission I have been particularly concerned with the protection of the public against the dangers of excessive concentration of controls over the mediums of mass communications. I would want to study that angle most carefully."

Referring to Johnson's concern that the large number of applications for TV in Denver will result in "long drawn-out hearings and endless litigation", Walker said he felt certain that "while citizens of Denver are eager for TV without further delay, they, too, in the long run, will be concerned with the type of control exerted over their channels of communications. Guarding freedom of speech must

(Continued on page 27)

Wickham Succeeds Bacon As Radio-TV Ed in Cleve.

Cleveland, April 22.

Ben Wickham has been named radio-TV editor of the Cleveland News, succeeding Elmore Bacon, dean of the nation's broadcasting-newspaper editors.

Bacon is setting aside his radio-TV column to concentrate on his music and feature work. Bacon began writing radio columns in 1923.

Wickham, former city editor, is also promotion director for The News, and will continue in that capacity. He will also direct the newly enlarged radio-TV magazine-type section of the News that has been extended to four pages on Friday.

'Kraft Theatre' On Religioso Hot Seat

Chicago, April 22.

After nearly five years of carefully skirting controversial issues on its dramatic productions, NBC-TV's "Kraft Theatre" inadvertently ran afoul of a pressure group with its version of "The Last Mile" beamed two weeks ago.

This time the complaints were on a religious angle and were registered with the network and the Kraft Food Co. by the National Assn. of Evangelicals which met here for its annual convention last week. The beefs charged that the evangelist in the play was portrayed in an unfavorable manner while the Catholic priest was built up as a strong character.

The organized squawks resulted in Kraft pulling the kines of the show, slated for showing last week in seven markets, and entering an apology on the following installment, expressing regret for the alleged "injury." Kraft execs also reportedly voiced their displeasure over the incident in no uncertain terms to the J. Walter Thompson agency, producer of the dramatic stanza.

However, John B. McLaughlin, Kraft ad manager, emphatically denied to VARIETY reports that the food company was thinking of yanking the account from JWT. The reports that the Kraft biz was shaky at the agency were spread around town by a spokesman for the religious group who alerted the daily and trade papers on the situation.

The evangelical organization is described as the fundamentalist wing of Protestantism. Evangelist Billy Graham is a prominent figure in the organization.

McLaughlin said the number of complaints received by Kraft on the show were "relatively few—less than 1,000." He refused to pinpoint the exact number.

Radio Proves Staying Power With 2.5% '51 Biz Increase, $61,800,000 Profit

Washington, April 22.

Radio's staying power was emphatically demonstrated last year when the aural medium, in the face of a $240,000,000 TV gross, increased its business by 2.5% over 1950, according to the Federal Communications Commission's preliminary estimates last week on 1951 financial operations of AM and FM stations.

On the profit side, however, there was a 9.4% decrease from 1950, resulting from a 5.8% decline in network revenues and a 43% drop in network income (before Federal taxes). Aside from the seven national and regional webs and their 26 owned and operated outlets, the nation's 2,203 AM and FM stations upped their profits in 1951 by 3.7%.

Just the same, radio pulled in $61,800,000 in profits out of gross revenues of $455,400,000 last year. And there are indications that the profit figure will be higher when final reports are received from the nets, which reflect more completely the division of expenses between AM and TV. At least one network, the Commission said, is expected to revise its allocations, with result that network profit figures may be higher.

On an overall broadcast industry basis, the year 1951 set a record high gross of nearly $700,000,000 in sale of time and talent and exceeded the $100,000,000 mark for the first time on the profit side as TV got in the black to the tune of $43,600,000.

TV Does Hurt

Although the preliminary estimates show no breakdowns between radio network affiliates and independent stations, it seemed obvious that the latter suffered very little, if any, from the impact of TV. But on the whole, radio was hit by TV, as shown by a decrease of 1% in gross revenues of 439 stations in TV markets as compared to an increase of 8% in business of 1,395 sttaions in non-TV markets.

The Commission's estimates indicate that radio apparently does not feel the pinch of TV until set saturation approaches 50%. In 16 markets with saturation under 30%, reports from 98 radio stations show an increase of 3% in gross sales. In 27 markets with 30% to 50% saturation, reports from 142 radio stations show that business was about the same last year as in 1950. But in 20 markets with over 50% saturation, the average sales of 199 radio stations dropped 2.4%.

Significant in the report is a table showing that in TV markets there were 12 radio stations that increased their business last year by over 50%, that 10 stations upped their gross by 40% to 50%, that 16 stations showed from 30% to 40% gains in sales, and 33 stations from 20% to 30%.

If They Like It in Studio They Like It in Peoria: Cantor on TV Criticism

New York.

Editor, VARIETY:

This is another "first" for me. I don't ever remember taking a critic to task, especially a VARIETY mugg. However, I do believe that the review of our Colgate Comedy Hour Show of April 13 needs a little clarification.

VARIETY's critic claimed that it was a fine show for our studio audience—all men in service, but he asks: "What about the millions of TV viewers?" Well, what about them? Evidently the home viewers like this type show, otherwise our rating would not be almost 10½ points higher than our opposition. Our audience has showed us by the rating that they like it. We are going to continue giving them what they like.

Show Business is judged by the boxoffice. The rating of our show is the only measurement by which we can go.

So, I ask you: "What about the millions of TV viewers?" They have made their choice.

Eddie Cantor.

WJZ's 104% Hike

WJZ, New York key for ABC, has increased its local billings for the first quarter of 1952 by 104% over the same three months last year, according to general manager William (Bud) Materne.

The increase covers local biz only, exclusive of network or national spot income.

BMI Tees Off 43 Program Clinics

Broadcast Music, Inc.'s 1952 series of field program clinics kicks off tomorrow (Thurs.) and will involve 43 separate clinics by May 16. Eleven teams of speakers will participate, augmented by some 90 local broadcasters speaking at their local events. Additionally, several BMI toppers will be attached to the traveling field units.

About 5,000 radioites will attend the 38 clinics in the U. S. and the five clinics in Canada. Last year 3,000 attended the 37 field clinics that were held in almost as many states.

The traveling speakers include: Bill Kaland, WNEW, New York; Charles Siverson, WHAM, Rochester; Joe Connolly, WCAU, Philadelphia; Jim Bormann, WCCO, Minneapolis; Gene Trace, WBBW, Youngstown; Ed Yocum, KGHL, Billings, Mont.; Gordon Graham, WCBS, New York; John Outler, WSB, Atlanta; Milt Slater, WNEW, New York; Emerson Smith, KDYL, Salt Lake City; Charles Payne, KIXL, Dallas; Sam Carey, WRVA, Richmond; Seymour Siegel, WNYC, New York; Leonard Capner, WCAE, Pittsburgh; Hal Bumpus, KVOR, Colorado Springs; Bruce Wallace, WTMJ, Milwaukee; Hugh Smith, KPIX, San Francisco; Ralph Snelgrove, CKBB, Barrie, Ontario; Carl Vandagrift, WOMO, Ft. Wayne.

Also, Ted Cott, WNBC, N. Y.; Murray Arnold, WIP, Philadelphia; George Higgins, KMBC, Kansas City; Jim Russell, KVOR, Colorado Springs; Ed Frech, KFRE, Fresno; George Gingell, WRBL, Columbus, Ga.; Dave Baylor, WJMO, Cleveland; Mahlon Aldrich, KFRU, Columbia, Mo.; Harry McTigue, WINN, Louisville; Bill Holm, WLPO, LaSalle, Ill.; Mike Hanna, WHCU, Ithaca; Finley MacDonald, CJCH, Halifax, Nova Scotia; Gordon Capps, KSRV, Ontario, Ore.; Ray Livesay, WLBH, Mattoon, Ill.; Joe Kirby, WKRS, Waukegan; Hale Bondurant, KFBI, Wichita; Robert Tincher, WNAX, Yankton, S. D., and Harold Safford, WLS, Chicago.

BMI representatives, attached to the various teams will include the field staff, each in his respective territory: Al Marlin, James Cox, Ken Sparnon, Lin Pattee, Burt Squire, Dorsey Owings and Ralph Wentworth. BMI officials with the teams will include: Carl Haverlin, Sydney M. Kaye, Robert J. Burton, Charles E. Wall, Roy Harlow and Glenn Dolberg.

ABC 'PYRAMID PLAN' GETS 4-WEEK CLIENT

Goodyear has bought into ABC's "Pyramid Plan," putting the SRO sign up for the operation. Sponsor started its participation this week, and will use the plan for a four-week period, with the possibility that its backing will continue for some time afterwards. Agency is Young & Rubicam.

Shows involved are a portion of "Stop the Music" on Sunday night at 8 p. m., "Top Guy" on Wednesday at 8:30 p. m., and "Defense Attorney" Thursday at 8:30 p. m. Other bankrollers are General Mills and American Chicle.

Sponsor bought the plan, which is comparable in cost to a half-hour weekly plus a talent fee, to get in quickly with a seasonal pitch for its tires.

ABC Reshuffles Sunday While Winchell Recupes

ABC has completed its Sunday evening program reshuffle, following Walter Winchell's temporary bowout from his Sunday high-rated night gabcast, inserting Bill Tusher's "Hollywood Without Humbug" news stint from the film capital in the 10:30-10:45 p. m. slot. Tusher fills the vacancy caused by George E. Sokolsky's move to 6 p. m., vice Drew Pearson, who is pinch-hitting in Winchell's long-standing 9 p. m. period.

Winchell's lifetime contract with ABC remains in force, with the web continuing to pay him. Carter products, which backs Pearson, has an option on the 9 p. m. period until October, when Carter will have to give up the important spot to Winchell. Should WW wish to return earlier and Carter desire to keep the 9 p. m. period, ABC would find a new period for Winchell for the interim.

WW meanwhile has resumed his syndicated column in the N. Y. Daily Mirror and other papers. He's writing on a slightly reduced schedule while fully recuping from his recent virus siege. Column is appearing on a Monday-Wednesday-Friday-Sunday sked.

Int'l Broadcasting Situation 'Chaotic,' Webster Tells OSU

Columbus, April 22.

Speaking to a work-study group on "Broadcasting To Foreign Countries," Edward M. Webster, FCC commissioner, said only a single national organization can bring order to the international broadcasting situation. International broadcasting is now in a "chaotic" state that only large and powerful nations can improve by joint action, he told the Ohio State Institute.

"Frequently demands of virtually all nations have far exceeded the spectrum area available," he said, "and the countries thus far appear to have been unable collectively to tailor their demands to the restricted space."

The greatest single achievement of the series of allocations conferences that began in 1947 was to recognize the need for a single international organization empowered to plan individual station assignments on an international basis. But it can't happen, he warned, as long as nations in a troubled world use high frequencies for propaganda battles.

KPRC-TV Mulls Late-Nite Repeat of Top Programs For Texas Swing Shifts

Houston, April 22.

The swing shift in this area may be able to see some of the top evening shows in a special "repeat performance" deal being mulled by Jack Harris, manager of KPRC-TV.

Harris has announced that if enough people write into the outlet and make known their desires, it may be possible to televise the 7 to 10 p. m. programs over again between 12:30 and 2 a. m. for swing shift workers.

The outlet has already received one letter containing 296 signatures from workers at the Hughes Tool Co. plant.

WJR's '52 Net Dips

WJR reported sales for the first quarter ended March 31, 1952, of $852,957.65. For the comparable period in 1951, sales were $891,441.83.

Net profit for this period in 1952 was $130,662.50, compared to $165,381.98 in 1951. Net earnings per share of 25 cents against 32 cents a year ago were reported by John F. Patt, president.

Regina, Sask.—Tom Hill, production manager of CKRM here for two years and a staffer since 1945, has resigned to be a partner in a Regina advertising agency.

KING-Size TV Cookery

Columbus, April 22.

Mrs. C. Scott Bullitt, president of KING-TV, Seattle, gave the OSU Radio-TV Institute here "a popular recipe for the average program" as she had observed it everywhere in television. Mrs. Bullitt left no doubt in the minds of her listeners that this was far from ideal, but it is common cookery for all stations. Thus:

"Take 1 cup of Sponsor's Requirements and sift gently two tablespoons of Agency Ideas, carefully chilled. Add half a dozen Staff Suggestions, well-beaten. However fresh and flavorful, they will curdle when combined with Agency Ideas, so they must be beaten until stiff. Stir together in a smoke-filled room and sprinkle generously with Salesmen's Gimmicks. Cover the mixture with a tight lid so that no Imagination can get in and no Gimmicks can get out, and let stand while costs increase. Then take one jigger of Talent, domestic will do. Flavor with Production Problems, a pinch of doubt, and, if you have any, a dash of Hope.

"Fold these ingredients carefully together so they can get into a small studio. This requires a very light touch as the slightest jolt will sour the results. Be sure to line the pan thoroughly with Union Regulations or the mixture will stick. Place in the oven with fingers crossed. Sometimes it comes out a tasty delicacy, and sometimes—it's just cooked."

Hennock's 'Get Going' on TV

Continued from page 23

assignments will be a huge 'black eye' which they will be forced to wear, without honor, for a long time to come."

'Don't Out-Murrow Murrow'

(In a discussion later that evening, Miss Hennock plainly stated it would be her "black eye" also if the school people didn't come through. "I need you," she said at one point. Don't spend time now planning good programs, she exclaimed. Don't try "to out-Murrow Murrow." Spend the time getting on the air, even if it's only a half-hour or an hour a day. There's time enough later to work on good programs. "You ask for 'em (the channels)," she declared, "you better get 'em and use 'em.")

Ralph Steetle, executive director of the Joint Committee on Educational Television, in the same special session said that "Education does not need its hand held and will take steps to get television started."

Legal problems involved with a station were explained by Seymour Krieger, council for the JCET, and Burton Paulu, secretary and editor for the NAEB, pointed out that "The future of educational television is now on a community level and everyone can do his part in making the program a success if it is by no more than learning about television itself. It is you and I as educators that must organize the actual stations and programming."

The Institute is traditionally devoted to discussion. It passes no resolutions and takes no formal action. It has often been accused of being too theoretical, but none of the 21 former meetings, it can be said, has been as practical as this one.

Delegates had many questions concerning costs, design and use of TV stations. They asked them of commercial broadcasters like Edward Lamb, owner of WTVN, Columbus, and WICU, Erie, and of Mrs. C Scott Bullitt, president of KING-TV, Seattle.

100G Cost For Operation

Lamb told the opening general session that he estimated an educational station, either VHF or UHF, could be built for $200,000 and could be operated for $100,000 a year. He asked members of the Institute to visit his new television center now under construction here so that they might gain practical ideas in design of stations.

Dallas Smythe, of the Institute of Communications Research at the U. of Illinois, charged that much of the present TV programs was stereotyped entertainment. He pointed out, in a discussion of the NAEB's surveys in New York and Los Angeles, that the commercial TV men have busied themselves with quantitative or "nose-counting" research and said educators must devote themselves, in order to get good programming, to qualitative research, studying good taste and setting up high cultural standards.

At the opening session, Judith Waller, manager of public affairs and education for NBC in Chicago and an Institute veteran, read a tribute to W. W. Charters, Institute co-founder, who died March 8. Many speakers, including FCC Chairman Walker paid further tribute to him. It was Charters' idea that "you bring interesting people together and give them a place to talk you'll have a good meeting" that has been the basis of the Institute for more than a score of years.

Dr. I. Keith Tyler, of Ohio State U., is Institute director. Kenneth Bartlett, dean of University College and director of the Radio-TV Center at Syracuse U., was discussion leader at all general sessions.

Walker

Continued from page 23

nities to have a television station of their own than now have a daily newspaper of their own.

He expressed solid confidence in the effectiveness of the ultra high frequencies. "It is true," he said, "that there are some differences in propagation characteristics of the UHF and VHF band, but those differences are not nearly as significant as some have thought . . . I have seen UHF demonstrated. I am sold on it . . . UHF is going to grow because it has to grow It is needed," Walker said.

He congratulated the educators on their sturdy fight for TV channels, called them "happy warriors" who did not avoid the battle and hailed their efforts as "a historic service to education."

In two significant instances during his address, Walker told the educators that 242 channels (12% of the total) wasn't the limit available to them.

He called them "the valuable estate to which you educators have fallen heir. There they are: 242 television channels. And even more can be granted later."

Later he pointed out "still another path by which you educators can enter television."

"You have the right to compete," he said, "with any commercial applicant for any of the commercial VHF or UHF channels assigned to your city. And, according to the rules, if you are granted such a channel, you may employ that channel either for commercial purposes or for non-commercial educational purposes."

He cited the upcoming period of television education as one of "the same acceleration that occurred when Horace Mann entered the field of elementary education a century ago."

The costs of TV are really minimum when compared with other educational costs. He cited as examples of construction: auditorium, $2,000,000; biological science lab, $4,500,000; teaching hospital, $6,000,000, and said "a mile of express highway costs as much as an educational television station."

Walker said some educators had already lost some of the most valuable TV channels in the land when they allowed VHF channels to slip through their fingers during the ante-freeze period.

"Do not, I beg of you," he pleaded, "let these reservations of 1952 go by default . . . Exercise your knowledge, your courage and initiative to persuade your authorities of the seriousness of this situation. They must not be penny-wise and pound-foolish or they, too, will be haunted by their negligence."

New Castle, Ind.—William Turner, program director and chief announcer at WCTW, FM station since its inception five years ago in New Castle, has resigned to become general manager of the Elwood (Ind.) Chamber of Commerce.

Tele Follow-Up Comment

A finale takeoff on Johnnie Ray gave the Jack Benny show (CBS) Sunday night (20) a rousing finish. It might have been an obvious piece of business, in the wake of the by-now frequent imitations of the "Cry" singer, but it produced a hilarity, nevertheless, that couldn't have been followed. It started out with Dennis Day singing the "Will You Remember?" ballad from "Maytime" straight, with Benny and background fiddles in accompaniment. Suddenly, Day lapsed into the Ray style, gradually slithering to the floor—with the fiddling retinue doing the same—and ultimately winding up his last vocaling passages flat on his back, with Benny and the other fiddlers ditto.

It was a topper of a show that saw Isaac Stern, the longhair violinist, doing a sock solo, then a comedy duet with Benny; plus Benny in some earlier business with Rochester and Day. Benny himself, as always, revealed himself to be warm and likeable, a comedian who isn't afraid to let his supporting people get the laughs. Which just about makes him the highest-priced straightman in show business.

Donald O'Connor, who is currently riding the crest as the result of his fine work in Metro's new "Singin' in the Rain" musical, should cement that new position even more via his stints on NBC-TV's "Colgate Comedy Hour." Young comedian has improved each time out on TV and his show last Sunday night (20) was his best to date. With a guest lineup topped by Mindy Carson, Ben Blue and Andy Devine, the show perked along at a fast clip, with O'Connor displaying once again his singing-thesping-dancing versatility and solid showmanship.

O'Connor did an okay stand-up monolog for an opener but then swung into real paydirt with his opening production routine, a combo based on the title song of "Guys and Dolls" and a barber-chair parody on "Barber of Seville." It was socko stuff. Middle skit spotlighting him and Sid Miller as a couple of struggling songwriters was again standout, with the duo this time demonstrating how to make filmusicals out of the heavy dramas turned out during the last year. O'Connor teamed with Andy Devine on a funny skit about TV's cowboy heroes. Comic wound the show with a terrif production number on "St. Louis Blues," complete with a line of boy and gal dancers. Set, lighting and production on the number were standout.

Blue, in the opening guest spot, also came up with what was probably his best TV stint to date, doing a quick-change routine on a dramatic sketch, in which he supposedly played all the roles. It turned into a rough-'n'-tumble Keystone Kops caper for a smash ending. Miss Carson looked and thrushed well in her spot, which served as a good pace-changer because of its simplicity.

Jimmy Durante maintains that terrific standard of deportment that makes his shows one of the landmarks in the Saturday night series over NBC-TV. On last Saturday's (19) session, it appears that "Umbriago" never had a better showcasing than given it by the Schnoz and his partner of many years' standing, Eddie Jackson. Latter also hit a high mark with his reprise of "Bill Bailey."

Fortunately, Durante and Jackson hit with a really spirited performance. It made the show hit the overall average that viewers expect from Durante. However, his stint with Bette Davis was somewhat disappointing inasmuch as Miss Davis had moments in which she indicated she could stack up to Durante, but for some unforeseen reason, was unable to give completely in the great clowning tradition of the Schnozzola.

This marked Miss Davis' tele bow, but she's been seen so frequently in video via impressionists that her top moments came when giving impressions of her imitators. The big skit with Durante was a turn in which they played a married couple in the sophisticated Noel Coward tradition. The bit made wide use of film clips. With these frequent acting pauses, while the projectors took over, it was difficult to maintain a comedy mood. There were many barren stretches in this lengthy bit, even though the sketch wasn't too badly written. Major fault was Miss Davis' unfamiliarity with the medium.

"Toast of the Town" shows can compete with virtually any network competition. The heavy name diet put together by Ed Sullivan on CBS-TV Sundays, is sufficient to attract sizable audiences and cater to a variety of tastes.

Sunday's (20) stanza is a good example, with Bea Lillie, Billy Eckstine and Evelyn Knight having the ability to pull a varied audience. For the bobby-soxers, Eckstine is a healthy lure. His songs on the Sullivan session weren't delivered with his usual vigor, but there remained enough to hit the pop fancy.

Miss Lillie maintained a healthy stride, her takeoff on "Song to Remember" originally done in "Inside USA" and several TV shows, remaining an excellent piece of business. The British comedienne hit a yockpot with her depiction as the inspiration for some of the top tunes by Chopin, Liszt and Tschaikowsky. Another number, "Bicarbonate Symphony," failed to achieve the standard of the previous bit. One of the mysteries of the comedy sketch was the Sullivan insistence that she take a bow, but she failed to show for the bending exercise. Sullivan pulled a terrific ad lib by forgetting about the whole thing and introducing the next turn.

Miss Knight in a pair of tunes also clicked. A tricky speedboat set upped the value of "Be My Life's Companion" with a couple of youngsters to provide atmosphere for her. Nancy Walker contributed further comedy with her ballet satire. It's a good bit of vaude hokum, although too exaggerated to be regarded as a takeoff on the classics. Lolo & Lita have an okay novelty which is climaxed by the male's plate-spinning stunt in which he keeps a number of porcelains whirling simultaneously.

CBS-TV's "Mr. I. Magination" has wound up in the Saturday afternoon at 1 slot as the result of the web's reshuffling its early Sunday evening lineup recently. In its new time period, "Mr. I." should have a better chance of drawing a kid audience during the fall and winter season, but itsn't likely to gain much of a toehold before it takes off for the summer. It's doubtful that the kids will stay indoors on a warm Saturday to watch TV, no matter how good the show is.

With Paul Tripp displaying his usual imaginative qualities in scripting and acting on the show, the initialer in the Saturday slot last week (19) was about par for the course. Tripp this time took his young protege, Clifford Sales, back to the Hannibal, Mo., days of Huckleberry Finn. Yarn was a far cry from Mark Twain's original, but it probably served to whet the appetites of the moppets to delve into Twain's story, which should be enough to ask of any show. Young Sales did a neat job as the boy who played Huck, and Joe Silver was a terrifying villain as his father.

Format of the show remains the same, including those original tunes by Tripp and his staff, the opening train ride, etc.

"Schlitz Playhouse of Stars" seems to be coasting, preliminary to breaking out with its 26 Irene Dunne-tagged vidpixers on May 30. The Friday CBS-TV live drama series was trimmed from an hour to 30 minutes several weeks ago, with not much luck in the transition. The celluloid skein will also incept the brewery's ad agency shift from Young & Rubicam to Lennen & Mitchell.

Last week's job, "Now's the Time," a Bernard Schoenfeld original, was a comedy farce souffle using the talents of Walter Hampden (fifth appearance for Schlitz), Ernest Truex and Jerome Cowan, but not extending any of them except in hurdling the lightweight script.

Hampden ran a rundown desert spa to which granddaughter Shirley Standlee brought a couple of charming gents she met on the train, who posed as executives but were con-men. Their holdup of a local bank brought Hampden and his two cronies, all reformed outlaws, into action. After setting things to rights, they went back to their cards and hot water bottles. Best part was Glenn Osser's score, plus Durward Kirby's judge-jury-counsel middle commercial.

Herb Sheldon, who stepped into Eve Hunter's cross-the-board-mati-

(Continued on page 32)

CANDID CAMERA
With Allen Funt, others
Producer: Funt
30 Mins.; Tues., 10:30 p.m.
KNICKERBOCKER BEER
WCBS-TV, N. Y.

(Blow)

Allen Funt's "Candid Camera" (nee "Candid Microphone") has apparently run its course. Based only on a gimmick at best, whatever merit and entertainment values this idea of placing unsuspecting people before the all-seeing eye of a TV or a film camera might have had are no longer present. Judging from the initialer in the new series on WCBS-TV last Tuesday night (15), the show is going to have trouble not only in holding an audience but in finding one.

(This Tuesday night slot was formerly occupied on the CBS video web by "My Friend Irma." When that show moved over to Friday nights, CBS turned the time back to its local affiliates and the N. Y. flagship succeeded in luring "Camera" over from ABC's WJZ-TV, N. Y. It was to have preemed a week earlier but President Truman's speech on the steel strike pre-empted the time, forcing a week's postponement.)

Basic success of this show must lie in the interest engendered by the subjects themselves and on the preem, with one exception, the lot was just uninteresting. They lacked any warmth and thus failed to generate any sympathy. Funt and his colleagues, who lure them before the hidden cameras on various pretexts, did little to bring out their human qualities, too often talking down to them merely to get some alleged comedy into the show. Exception was an old peddler of plastic birds who seemed to be the only one not tipped off in advance that he was being lensed.

Funt bridges the gaps between each of the camera subjects with some innocuous talk, which isn't too well delivered. Perhaps it's just the fact that viewers don't want to see the average citizen making a fool of himself in public, but the show doesn't go. Filmed plugs for Knickerbocker Beer were hardly more than adequate. *Stal.*

MOVIE QUICK QUIZ
With Howard Miller, Sheila Jackson
Producer: Arthur Pickens
15 Mins.; Mon.-thru-Fri., 5:45 p.m.
TELE-TRONICS
WGN-TV, Chicago

Here's a clever little video quiz gadget out of the Walter Schwimmer package shop that ought to snag an adequate viewership for the outlay involved. Although marred somewhat on this run by hectic client blurbs, the basic ingredients are sound and effectively employed.

Format features three 60-second films which contain the clues for the questions asked the home participants via phone. Quickie reels on edition viewed were of good quality and provide the necessary visual values. For example, the first query asked in what president's administration the "Star Spangled Banner" was made the national anthem? The date was established in the pic with scenes tied in with the stock market crash of '29.

Host of this series is Howard Miller, a fast-talking salesman. He's assisted briefly by Sheila Jackson. *Dave.*

MUSICAL NITECAP
With Frazier Thomas, Connie Baxter, Bob Ziegler
Producer: Thomas
Director: Phil Ruskin
15 Mins.; Mon.-thru-Fri., 10:30 p.m.
Participating
WBKB, Chicago

"Musical Nitecap" is a mildly pleasant music and chatter potpourri that serves as an okay vehicle for the participating plugs. Chapter watched (19) bore the messages of three spot buyers, keeping emcee Frazier Thomas busy with the spiels and keeping the musical contributions of chirp Connie Baxter and organist Bob Ziegler down to the minimum.

Nevertheless, the trio impress as a friendly bunch and work nicely in this informal late-evening niche. Thomas is an easy-to-take video host, slightly handicapped by a penchant for reaching out to left field for gags. Miss Baxter plainly knows how to move a ditty as displayed by her handling of "At Last." Ziegler lends a creditable assist with his electric organ and this frame came through strong with his gagged treatment of "The Sombrero Song."

Production trappings are nil, with the group working against a plain backdrop. However, director Phil Ruskin keeps his cameras busy with a lot of tight closeups of the performers so a pretentious set isn't really necessary. *Dave.*

THE ADVENTURES OF ELLERY QUEEN
With Lee Bowman, Florenz Ames, Diana Douglas, Mark Cramer, Joseph Gregory, Helen Carewe
Writer: Norman Lessing
Producers: Norman & Irving Pincus
Director: Don Richardson
30 Mins.; Wed., 9 p.m.
BAYUK CIGARS
ABC-TV, from New York

(Ellington & Co.)

Formerly on the DuMont net for Kaiser-Frazer, "The Adventures of Ellery Queen" has switched to ABC-TV where it is bankrolled by Bayuk Cigars. Lee Bowman continues in the title role as does Florenz Ames as Inspector Queen. Ellery's father. Supporting cast changes from week to week.

Wednesday night (16) preem again attested to the fact that a mystery show is only as good as its script. The untitled Norman Lessing yarn was a loosely constructed piece that seldom bordered on the believable. Much of the acting was on par with the quality of the meller.

Guests at an Arizona tourist ranch, Bowman and Ames get busy with their hawkshawing when the elderly proprietor is murdered. It develops she's been killed by error for the person who should have been the victim was her daughter-in-law. Solution shows that the man behind the crime was a racketeer intent upon rubbing out his ex-wife for fear she might testify against him.

While the story may have seemed interesting on paper, it came off as ho-hum meller fare before the camera. Performances were mainly mechanical including the leads. For example, when the femme proprietor was murdered her kin took her demise with a minimum of emotion.

"Ellery Queen" has come up with some crisp TV mysteries in the past. Although the show made a weak start in its ABC-TV inaugural, the Norman and Irving Pincus production has enough basic values and know-how to make a better showing in the future. *Gilb.*

KOVACS UNLIMITED
With Ernie Kovacs, Edith Adams, Andy McKay, Trig Lund, Eddie Hatrack
Producer: Dan Gallagher
Director: Ned Cramer
Writers: Kovacs, McKay, Lund
45 Mins., Mon.-thru-Fri., 12:45 p.m.
Sustaining
WCBS-TV, N. Y.

Ernie Kovacs, former Philly platter spinner, has knit together an able format for his WCBS-TV as-the-board series, "Kovacs Unlimited." On the initial stanza Monday (21), Kovacs came across as a master of the lull and as another exponent of effortless viedo. The blending of casual capers with pleasant vocal offerings makes for light but easy viewing and should catch on.

Kovacs is no road company Dave Garroway. Although his relaxed video deportment is of the same school, he's got a zany creativeness that makes him a distinctive TV entity. In Edith Adams, he's got a warbler who can sock across a tune with a lighthearted charm that aptly suits the series' matinee mood. Eddie Hatrack supplied effective musical backgrounding with his deft keyboarding while Andy McKay and Trig Lund offer okay assists on the shenanigans.

On opening show, Kovacs parodied The Continental with a hayseed creation called the County-Nental and satirized TV commercials for sock effect. Miss Adams was firstrate in a songalog that included "The Trolley Song," "Look To The Rainbow," "Swinging On A Star" and "I Hear A Rhapsody."

Production assists were top-drawer, especially the lensing, which rates a special nod for supplying some frivolous visual effects. *Gros.*

AUDITION AMBITION
With Sid Andorn, guests
Director: Bob Gardner
Writer: Andorn
30 Mins.; Sunday 1 p.m.
ARTHUR MURRAY STUDIOS
WXEL, Cleveland

(Gerst)

It was only natural for Sid Andorn to take his highly successful radio version of "Audition Ambition" onto TV. Selecting four deserving amateurs, Andorn has them perform before panel of judges who then proceed to give talent benefit of their advice. Best selected act over 13-week stint gets $250 scholarship.

Program progresses with much ease and comments by judges are very helpful, although at times one feels the judges are being overly nice. Andorn keeps the period moving and handles the commercials with a deft touch. Commercials carry weight, too, with their brief moment of exhibition dancing. *Marls.*

STAR-CROSSED
(American Inventory)
With Kenneth Nelson, Vera Massey, Bill Butler, Shirley Blanc, Russell Gold, Dick Deems, Doug Parkhurst, Ray Morgan, Art Cole, Frances Greet, Page Johnson
Producer: William Hodapp
Director: Charles Christensen
Writers: John Jacob Niles, Hodapp; score by Niles
30 Mins.; Sun., 1:30 p.m.
Sustaining
NBC-TV, from N. Y.

An interesting and novel experiment, that of restaging Shakespeare's Romeo and Juliet story in terms of Kentucky hillbillies, came off with good results Sunday (20) on "American Inventory," the series produced by NBC-TV in conjunction with the Sloan Foundation. While the production offered no threat to the Bard and would not hold up as a commercial presentation, it was still a unique treat for viewers and an indication of how a commercial network can program cultural shows with telling effect.

It was probably not an original idea to relate the Montague-Capulet feud to the Hatfield-Coy shooting matches, but the manner of presentation, including the book by producer Bill Hodapp and ballad-singer John Jacob Niles and the score by Niles, was highly original. Sung and thesped by a good cast playing against some authentic mountain scenery, the show captured much of the touching romance and poignant tragedy of the original Shakespearean drama.

This one had the Cunliffs and Morgans feuding, with Rome Morgan falling in love with and marrying Julie Cunliff. Forced to kill a cruel Cunliff (Tybalt) in self-defense, Rome flees to the hills while Julie drinks a special moonshine which puts her to sleep for three days. Rome returns to her supposed bier, where the man her parents wanted her to marry (Paris) stabs her, and then he and Rome kill each other. Sheriff (Prince of Verona) then forces the heads of the two families to call off the killings and shake hands.

Kenneth Nelson, featured in the recent Broadway cast of "Seventeen" and now the Henry Aldrich of NBC-TV's "Aldrich Family," scored with both his thesping and singing. Vera Massey, as Julie, also registered strongly in both departments, while the supporting cast, topped by Dick Deems, Bill Butler, Shirley Blanc, Fred Perry and Art Cole, was standout. Production credits were uniformly top-drawer, including Charles Christensen's direction, Joe Kirby's sets, Robin Gregory's choreography, and Rose Bogdanoff's costumes. Norman Cloutier conducted. *Stal.*

Tele Still On the Ball In B.B. Coverage; Cameras On the Spot for Openers

Video's coverage of the major league games of the New York baseball clubs has long since passed out of the experimental stage into a fixed pattern, which is now followed by all the stations in the field. For the last couple of years there has been no significant changes in technique and the current season isn't producing any innovations either.

That should be a break for the fans, since all attempts at some radical improvements, such as the use of split screen for the first base-home plate shot in the World Series of 1950, have usually been either ineffective or downright annoying to viewers. Such positive advances as the invention of the Zoomar lens, now basic equipment for all the outlets, and the most strategic spotting of the cameras, are now being utilized for maximum results within a fixed formula.

With only minor deviations, the fundamental rule of TV baseball coverage is to follow the ball. Since only a part of the field can be lensed any single instant, the policy of focusing on the ball is the best possible compromise in the toughest of all games for the TV cameras to encompass.

The overhead camera directly behind home plate is still posted to give the basic shot of the pitcher, batter and umpire. With men on base, there's a wider angled lens to cover the whole infield, although this is not consistently used because of the resulting smallness of the images. A couple of other cameras remain spotted in the neighborhood of first and third base for closeups of the batter at the plate. This shot is also used only for very short spans, since it eliminates the view of the pitch-

(Continued on page 32)

'Ya Gotta Gamble'

Continued from page 20

namely and to wit—"revivals can't make money." I am referring, of course, to "Pal Joey," starring the incomparable Vivienne Segal.

"Joey" is about as rough and rowdy a goings-on as you can imagine. By any rule-of-thumb measurement, its production was a foolhardy undertaking; it is one of the three shows today that are selling out night after night.

Pix Biz Cycles

The picture business has, for years, tried to work the formula route. You are as familiar with that as we are. You will recall the gangster cycle, the husband and wife comedy cycle and a half-dozen others. And, I can remember—and I am sure that some of you may have had the same experience—that when the "Aldrich Family" first became a great radio hit, advertisers, too numerous to mention, said "Get us another Aldrich Family. That shouldn't be so difficult. After all, it is just the story of a typical American father, mother, and a boy and his friends." What they forgot, of course, was that there was absolutely nothing typical about Clifford Goldsmith's treatment, his enormous ability to capture the entertainment facets of this situation and turn it into great entertainment.

What this all adds up to, in our minds, is that there is no sure way to big success in any form of the entertainment business, and television is no exception.

In creating new program product, however, there are certain sign-posts that we have set up for ourselves. I would like to tell you about some of them and invite any comment you might wish to make.

In the first place, we believe there will always be a place for a fairly limited number of big, spectacle, revue-type shows. The number will be limited because the advertisers who can afford them are limited. They can be a good investment for the advertiser with a product that has low unit of purchase, rapid turn-over, the need to reach as many families as he can as often as he can. I am talking, of course, of products that live by advertising — soap, cigarets, the drug field. But we, at least, believe that market is a limited one.

Much richer is the market for the program which can be delivered for between $20,000 and $25,000 per half-hour, per week. The trick, obviously, is how do you create that type of programming at a price the buyer can afford, and, at the same time, have an appeal that will attract millions of viewers.

One Successful Formula

We have found one answer in the situation comedy.

This, obviously, can be called a formula. It is one which, as you know, we had considerable success with in radio and which we have, so far, had some success with in television. "I Love Lucy" and "Irma" are examples of it. . . .

But the most important point here is that the new product we are thinking about will represent, both for us and for the potential buyer, some element of adventure.

Certainly no one can guarantee a hit. We can guarantee a backlog of experience and knowledge in producing this form of entertainment. We think we know how to make this kind of show work. But, if we are to deliver new ones at a relatively moderate price, we must do it with new ideas, in many cases with new people, and with producers, directors and writers who may be new to the buyer.

This is an area where we need your help. We cannot get this kind of product in front of the public without it. All of us have heard time and again the old admonition "I want a proved property." But the man who insists on a proved property is going to have to pay for the pedigree. A man who wants a bargain is going to have to be willing to take some degree of risk, but it seems to us, at least, the most important point is that if he will do that he can get just what he wants—a whopping bargain. . . .

Obviously, the situation comedy can only be one answer.

Dearth of Talent

Even if it were wise to load our schedule with them—and it is not—there are simply not enough talents available to create and produce more than a limited number of these in any one week.

We are looking and searching for new ways to create values in the field of drama. But, we believe here, that there must be some basic idea behind the production. To simply create another series of adaptations of existing works, television re-makes of movies or plays, is not going to command a great deal of attention nor does it deserve to. "The Lux Video Theatre," "Studio One," and, to be just, Robert Montgomery are doing that job very well.

We believe new and adult dramatic series must have a new concept, an identity of their own which sets them apart from the current dramatic menu. We have seven projects under way in that field, hoping to find some answers.

In the panel field, we would like to find another "What's My Line?" Obviously, some one will find it. But it can only come by rubbing the right heads together long enough so that the fire strikes. If we can do that, we will, in all probability, be able to deliver as impressive a value as "What's My Line?" has become.

These are responsibilities we must accept and try to execute successfully because they are the only way in which the advertiser with a budget of, let us say, from roughly one million to two million, can get into television. We want that advertiser. But we recognize quite clearly that the burden is on us to get him to join us.

And right now, I want to pause just a moment to explain why we must take at least part of that responsibility.

Network Vs. Agency

Television is an expensive business from the creative, production and experimental end. It is difficult to see how any advertising agency can undertake to maintain the number of creative people necessary at the price which they cost, that we do. Heaven knows this is not because we are rich but we always have to be prepared to all time—we have to program the network—and that obviously means we must have the creative people to "think up" the programs with which to fill it. No phase of the entertainment business needs "thinker uppers" as we do.

So what we are trying to urge these people to do, and what our program operation is dedicated to trying to achieve, is what you might call a balanced line of merchandise. For the customer who can afford $33,500 a week for a half-hour, who as a matter of fact needs it to serve his advertising, sales and distribution interests best, we want to have that kind of property. The new Jackie Gleason show which will start on the CBS Television Network in the fall is a very good example of our ambitions in that direction.

For the advertiser of more modest means and less exacting needs, we are also trying to create product that he will find gives him the kind of a value he wants. Eight new half-hour comedy shows are in various stages of preparation in that field.

And, we are also searching for ways to meet the requirements of the advertiser with a limited budget. This will undoubtedly mean panel or quiz shows or daytime television. . . .

And, I would like to add one other point about which we have a very definite attitude. Insofar as possible, we like to create properties which an advertiser can own and have sole proprietorship of every week he sponsors them. The closer we can come to pricing that presents great continuity of sponsorship, the better.

Program-Sponsor Ties

It is our belief that one of radio's great strengths as a selling medium is that it produces national coverage, with great frequency and the ability for a product to become associated with a piece of entertainment that makes the commercials, if not welcome, at least accepted in millions and millions of American homes.

We think that is also one of television's great assets.

But, to do that, obviously, the costs must be affordable.

Now, it is, of course, self-evident that we cannot touch all the homes in every case.

The only formula that remains constant is that a production organization such as ours must try to secure to itself the best creative planning that it can, and as many varied types of creative skills as it can assemble. The production organization that just "buys" will have to run second to one that "builds."

TV Aid to Dailies

Continued from page 22

students which provided the basis for a quiz show on its TV station, WSB-TV. "It's good for TV and for the Journal," said Bryan.

Theodore F. Kopp, CBS Washington public affairs director, said there's no evidence newspaper sales are decreasing because of TV, and that actually TV sometimes boosts sales. He observed that TV creates considerable news through its forum and discussion programs, and that such major TV programs as the Kefauver Crime Committee hearings and the San Francisco Japaness Peace Treaty Conference accentuated viewer interest in newspaper coverage.

Fight on House Ban

Koop reported that the rating of the CBS 11 p.m. radio news show is not perceptibly affected in Washington by a news show carried at the same time on WTOP-TV. "We built up a new audience for the TV news program," he said.

Koop appealed to the editors to join the fight against the House of Representatives ban on use of radio and TV at committee hearings. "This is your fight, too," he said.

Davidson Taylor, NBC-TV general production exec, said he is not ready to agree that TV is primarily a medium of entertainment, and has hopes that news will grow in its "amount" on TV. Pointing out that the camera can be "editorial," he stressed the importance of objectivity in TV reporting and the need for creating facilities to provide "a new kind of reporter" which the medium requires — one who can handle the camera and knows where and how to use it.

Amplifying Lomoe's observation, Taydor said TV has the tendency "to make everyone his own reporter," and that the medium needs badly "to train its viewers" in the art of reporting.

News can perform a tremendous function, he said, in "feeding the hunger" of TV.

Taylor joined Koop's plea for the support of editors in lifting the House ban on radio and TV. "It should be the function of responsible people," he said, "to press for the right of television to cover any event which can be covered by any other medium."

Dr. Ralph Casey, dean of journalism of the U. of Minnesota, reported on the basis of a two-year survey in Minneapolis that newspaper circulation has increased since TV came to the area. "We are fairly safe in saying," he told the editors, "that whatever TV is doing to other media, it is affecting newspapers little, if at all."

The survey showed, he said, that radio listening and theatre attendance have declined as TV ownership spread, and that time devoted to radio listening continues to decrease the longer people have TV.

The study, made by the Minneapolis Star and Tribune, showed that reader traffic on the editorial page is slightly greater among non-TV homes, and indicated that TV set owners may become more interested in the sports section.

No Job Bias

Continued from page 22

tions." He added that the network "has had no serious problem in absorbing representatives of minority groups into its work force. As a result, their contributions to NBC's objectives have been valuable."

He said the keynote of NBC policy in hiring personalities, performers, and writers is "ability and performance—nothing else."

Folsom said Negroes hold such jobs at NBC as director of community affairs, senior staff writer, studio engineer, photo file supervisor, assistant film librarian, announcer, and accountant as well as performers on programs and scenic artists.

The same policy, he said, applies at RCA Victor, RCA Laboratories Division, RCA International Division, RCA Communications, Inc., Radiomarine Corp. of America, and RCA Institutes, Inc.

From the Production Centres

IN NEW YORK CITY . . .

Lanny and Ginger Gray guest on **Margaret Arlen's** WCBS stanza Monday (28) to talk about their "Jingles That Don't Jangle"....**James E. Kovach**, former NBC-TV productions operations manager, has taken over his new berth as WQXR station manager....**Dorothy Kilgallen** (WOR breakfastcaster with hubby **Dick Kollmar**) took over as a disk jockey on **A. L. Alexander's** afternoon strip this week, during Alexander's illness....WCBS' **Joan Edwards** to be queen of the Columbia U. freshmen class Saturday (26)....**Jackie Grimes** and **Chuck Webster** added to "Romance of Helen Trent"....**Klock Ryder** and **Ann Loring** with "Strange Romance of Evelyn Winters"....**John Seymour** with "Backstage Wife"....**Sidney Smith** and **Richard Janaver** have joined "Stella Dallas"....**Earl George** added to "Just Plain Bill"....**John Morley** and **Ethel Wilson** with "Lorenzo Jones."

Radio Execs Club will again host the annual Peabody awards ceremony at a lunch in the Waldorf-Astoria May 1....WHLI honored by the metropolitan council of B'nai B'rith for its "Democracy in our Times" stanza....WNYC adds 90 minutes to its daily sked when daylight savings time goes into effect next week....**Mystery Chef** starts a new show on WOR Friday (25) at 2:05 p.m.....Click employment agency has added an AM-TV department....**"Let's Listen to a Story,"** Saturday morning series on WMCA, which won the Children's Out-of-School award for regional network and clear-channel station public service shows last week at Ohio State, is aired by actress **Florida Friebus**, under the pseudonym, Jane Evans. . . .Radio-TV actor **Merrill E. Joels** is doing another series of kid disks for Columbia Records.... WNYC will beam the high school singers competing for the Francis Rogers scholarship on Wednesdays at 5 p.m., starting April 30.... **Casey Allen**, who gave up pre-med studies in favor of acting, portrays a doctor Saturday (26) on "Theatre of Today" (CBS).

Martin Starr to handle the preem of the religioso pic, "Loyola, the Soldier Saint," over WINS tomorrow (Thurs.) at 8 p.m.....Compton agency has taken over the Guinness Stout-Burke's Ale account....**"The Answer Man"** returns to WOR with **Quentin Gulliver** on Monday (28) ....WQXR sales y.p. **Norman S. McGee** reports the indie's March biz was 8% higher than same month last year, and that the first half of April continued the upward trend....**Elliott Lawrence** will baton the orch on NBC's special show for United Jewish Appeal, with **Robert Montgomery** and **Sid Caesar**, Monday (28) at 10 p.m.....**Julie Bennett** on "Medicine, U.S.A." Sunday (27) via NBC....**Ted Granik's** "American Forum of the Air" marks its 24th anni on the air Sunday (27)....**Walter Cheetham** has been upped to a director at WCBS to handle the "Joan Edwards Show"....P. Lorillard has renewed its quarter-hour participation in ABC's "Stop the Music" (AM)....Sachs stores have bought the Thursday 10-11 a.m. edition of **Nipsey Russell's** Negro-slanted show on WLIB, which is originating from one of the stores, and is plugging the indie's personalities in its ads in the Negro press ....WWRL has extended its broadcast day an hour, signing off at 1 a.m., to add a new Negro disk jockey, **George Woods**, ex-WJJD and WEDC, Chicago, in the midnight period.

IN HOLLYWOOD . . .

Guy della Cioppa moved up **William Froug** as network program supervisor at CBS to fill the vacancy created by the departure of **"Ham" Nelson** for a berth with **Bob Wolfe's** operation at Kenyon & Eckhardt ....**Al Schwartz** will both write the script and direct **Frank Fontaine** in his new comedy series being set up for the summer....After a short shift on KHJ, **Zeke Manners** moved back to ABC with his early ayem one-man show and picked up three of his old sponsors enroute for the Frisco market....**Gene Webster**, KNX director-writer, was stitched to the town's youngest femme stockbroker....NBC puts "First Nighter" back on its kilocycle July 2 with **Barbara Luddy** and **Olan Soule** reactivating their old roles. It also goes on film for TV next month. **Frank Cooper** acquired all rights from Campana and will co-produce with NBC the video version....**Horace Heidt** will bring his "Opportunity" show back to radio if negotiations with Sylvania Radio work out ....**Tom McFadden** packed up for his new job with NBC as national director of spot sales....KBIG, which sends out its first signal next month, publicized its policy of avoiding "undue yakity-yak and unbroken linking of multiple spots."....NBC's **John K. West** has been innocently campaigning for the upcoming 20th anni of "One Man's Family" by asking all who hove within earshot of him, "what were you doing 20 years ago?" It would make an interesting compilation....Lux Radio Theatre will be off for 13 weeks this summer but Lever Bros. takes the commercial hiatus for only eight. Other five will be filled by cheaper shows from the CBS backlog....News writers at NBC and ABC changed affiliation from Radio Writers Guild to National Assn. of Broadcast Engineers and Technicians, which also represent the engineers. CBS remains with RWG.

IN CHICAGO . . .

Clifton Utley, Chi NBC commentator, handed the annual award by the National Conference of Christians and Jews for his contributions to the betterment of human relations. It's the first time the award has been passed out to a radio-TV newsman....**Tom Moore's** Mutual "Ladies Fair" back at its Chi base after a winter airing from Florida ....The **Ernie Simons** have named their new son Scott....**Ed Boroff** here for a quickie visit with radio fraternity friends....**Jay Andres** subbing for regular emcee **Billy Leach** on WBBM's "Person to Person" during latter's vacation....**Junie Zolp**, TV network salesman, elected prez of the Chi NBC Athletic Assn. at the employee's annual party last week....**Les Learned** and **Lewis Tower** of Mutual's engineering staff out setting up web's arrangements for the upcoming political conventions....**Jack Quinlan**, former sports director at WMBD, Peoria, and **Bob Meskill**, former general manager of WCEN, Mt. Pleasant, Mich., added to the WIND announcer roster....WGN gabber **Hal Lansing** skied to Tokyo on a special assignment for Northwest Airlines.... Singer **Shirley Ryan** and the Kings Jesters spotlighted on a new WBBM afternoon show on Tuesdays and Thursdays....Starnoters, musical combo, added to d.j. **Sam Evans'** Friday night jam session on WGN.... **Jim Hanlon**, WGN publicity director, checked out for a week's hiatus.

IN WASHINGTON . . .

Hazel Markel, news commentator for Mutual web and WWDC, is sole radio rep on current Defense Department junket to Europe to study status of women in overseas military service. Mrs. Markel will do her weekly network broadcast from Europe, but will be replaced on her daily local show by **Alice Freer**, wife of **Robert Freer**, ex-Federal Trade Commission chairman, and herself a well known capital society radio commentator....**Ruth Crane**, WMAL-ABC femme personality, celebrated ninth year of her radio show via a birthday party on her TV show....**Milt Grant's** "Request Granted" all-request d.j. show has been expanded an extra hour nightly, plus a Sunday show, over WOL-Liberty ....Major Herschel Mayall, known in legit as **Herschel Bentley**, has been added to radio staff of Office of Public Information, Department of Defense, as director-producer, replacing **Lt. Alfred Lurie**, who has returned to civvies and WPAB-TV, Ft. Worth. **H. V. Kaltenborn** tees off the new NARTB series on radio in American life over ABC this week....**Don McNeill** and his "Breakfast Club" do a D.C. stunt at Constitution Hall Wednesday (23).

CBS' Closer Liaison On Sales, Packaging Of Radio Programs

In line with the apparent need at this time for more aggressive selling by the radio networks, CBS Radio this week moved its package program sales department into the bailiwick of program veepee Lester Gottlieb. Move was made to effect a closer liaison between the sales and programming departments.

At the same time, CBS repacted William H. Ensign as an account exec and also moved Allyn J. Marsh into the sales department as an account exec. Both are vet radio salesmen. Ensign, in radio for 23 years, was ABC's eastern sales chief for the last four years and had been with CBS prior to that since 1929. Marsh has been with the web 23 years, and was most recently manager of program sales.

Entry of Gottlieb and his chief assistant, Norman Frank, into the package sales picture does not mean that the web's sales staffers won't still be out pitching the house packages. Rather, it means that Gottlieb and Frank will be available at all times to pinpoint specific information on each show to interested clients, and will be ready to move in to close a sale at the last minute if their help is needed.

Web is seeking an exec, meanwhile, to head up a new sales service department, which will aid liaison work between the sales and programming departments.

Colgate

Continued from page 21

dered powerless in deleting the material. Same situation, says Colgate, pertains to the Martin & Lewis "misdemeanors," including their penchant for cuffo plugs, which has become a source of increasing annoyance to Colgate. A hard-hitting, exacting producer bereft of ties with M & L could prevent such "delinquencies," the client maintains.

Primarily, Colgate is concerned over the paucity of new producers in TV and feels that pix and other show biz facets should be fully explored to invite new talent into the medium.

Should Colgate return with "Comedy Hour" in the fall, which is considered likely, it will be attended by other circumstances more favorable to the client—including a greater elasticity in its choice of rotating comics. It's reported that virtually NBC's entire roster of TV comics, with the exception of Jimmy Durante (who will confine his activities to the Saturday night "All Star Revue"), will be at Colgate's disposal.

FCC's Toughie

Continued from page 23

be balanced against the desire for quick action".

Johnson had suggested that if radio station applications "could be joined so that the actual number of applications for Denver TV licenses might approximate the number of channels to be made available to the Denver area, television in a city long denied by an arbitrary freeze what other cities have long enjoyed would have its rights restored at an early date."

Among questions Johnson posed to Walker was: "Would a joint application of two or more AM stations per se be in conflict with the public interest provided that the operation of said radio stations will continue to be operated as separate entities?"

Questions has been discussed informally by Commission and staff in recent months and is admitted a "toughie". One such application is on file with the agency and some answer will have to be forthcoming after July 1 when processing begins.

Hartford—As a result of the recent death of Italo Nartino, chief engineer and vice president of WDRC, two new promotions have been announced. General Manager Walter Haase now becomes v.p. of the Doolitle Radio Corp., operators of the station. He has been with WDRC since 1924. He retains his post as secretary of the organization. Henry M. Broedrick, Jr., is the new chief engineer. He has been with WDRC for 11 years.

Coy

Continued from page 23

ing of his radio and TV interests."

Coy states he expects to increase the schedule of KOB-TV, which now operates 42½ hours weekly, within the first six months of operation. Station now programs primarily with kinescopes from all networks, plus films, but Coy proposes an NBC affiliation, apparently when the cable comes to the area. KOB (AM) is an NBC affiliate.

A statement by Time prexy Roy E. Larsen accompanying the application declares the purchase is a "logical outgrowth" of Time's "past wide-ranging interest in radio and TV." As early as 1924, Larsen points out, Time produced a radio quiz show, and in 1931 started March of Time.

Larsen says March of Time is currently committed to the production of TV programs, two of which are ready for release—"American Wit and Humor," a series of 26 dramatizations of stories by American humorists, and "Ballets de France," a series of 26 original ballets produced in France. Three other programs on sports, news and origination of our modern language are in preparation.

'OHIO STORY'S' CUTBACK DUE TO TV INROADS

Cleveland, April 22.

Nelson Olmstead has been hired to narrate a revised, less expensive series of "Ohio Story" over a 20-station network for the Ohio Bell Telephone Co.

Revamping of the five-year-old format, that has brought the program every top honor in the state, comes as the sponsor, through its agency, McCann - Erickson, curtailed radio expenditures in light of "television's inroads in the evening listening audience."

Olmstead will do a solo narration of scenes from Ohio's past and present history, thus eliminating the previous lineup that included a cast, original music, and trio. The 15-minute program, however, will continue to be heard Monday, Wednesday, and Friday evenings at 6:30 over an evening network of 15 stations from WTAM. At the same time, the agency announced that five additional stations will beam the show on a delayed morning broadcast.

Detroit—"Big Barn Frolic," half-hour program of Western music and folk songs on WJR, now is sponsored by the Mail Pouch Tobacco Co. Show features Casey Clark and his Lazy Ranch Boys.

CIRCLING THE KILOCYCLES

Philadelphia—John Altemus, formerly with CBS-TV spot sales, New York, has been named to the sales staff at WCAU-TV, effective immediately. Prior to joining the network, Altemus was advertising manager of the U.S. Polo Assn. and a member of the sales staff of the New Yorker magazine.

Cleveland—Louise Winslow returns to the WNBK cameras with a Monday-through-Friday half-hour 10 a.m. "Home Cooking" program based on the theme of "Live Better for Less." Kroger Co. is picking up the tab . . . Maytag is sponsoring the Al Henderson five-minute 7:55 a.m. gabfest Monday, Wednesday and Friday, WTAM. NBC will pick up the WTAM staff orchestra under Seth Carey on a 15-minute network shot Saturdays following the horse races.

Pittsburgh—Tragesser brothers, Ed and Don, have been lopped off the KQV payroll in an economy move . . . Chuck Nuzum has landed a tire company sponsor for his "Day in Sports" program over WCAE every weekday evening at 6 . . . Mival Harvey, formerly of the Red Cross, is a new addition to the WCAE traffic department. She replaces Fern Styer, who resigned to go with General Motors . . . Jimmy Murray, KQV boss, named to the annual Welcome Week committee . . . Lee Kelton's staff band back on WJAS after two-month vacation. They do a daily quarter-hour program at 5:30 and then a 10-minute show at 6:35 . . . Bill Sutherland has replaced Jim Shannon as the announcer on Pie Traynor's daily sportscast over KQV . . . Gladys Ingles, WCAE hello girl, won't be back at the station switchboard for a month after undergoing surgery.

Philadelphia—George Goldman, former copy chief at the Zlbman ad agency, has been named assistant director of radio promotion for the WCAU stations.

Cincinnati—Adrian "Specks" Munzell, new Crosley staffer, is talking about the weather on WLW-TV stations in Cincy, Dayton and Columbus, O. He formerly was a platter spinner an stations in the Carolinas and Kentucky.

Seattle—Tom McCann, w.k. announcer, disk jockey and newsman here, is leaving KJR, local ABC outlet, to go to KOMO, NBC station. He will replace Dale Smith, who is leaving for California.

WOV

VARIETY

for "Cementing International Relations"

"... the New York multi-lingual station, faced with the dual competition from radio and television in the world's largest market ... jumped the gun on all of them by making its own unique niche in establishing direct relationship with the homeland in serving its 2,000,000 listeners. Here was ample testimony that radio has its place, and people with the know-how to maintain it."

VARIETY, April 9, 1952

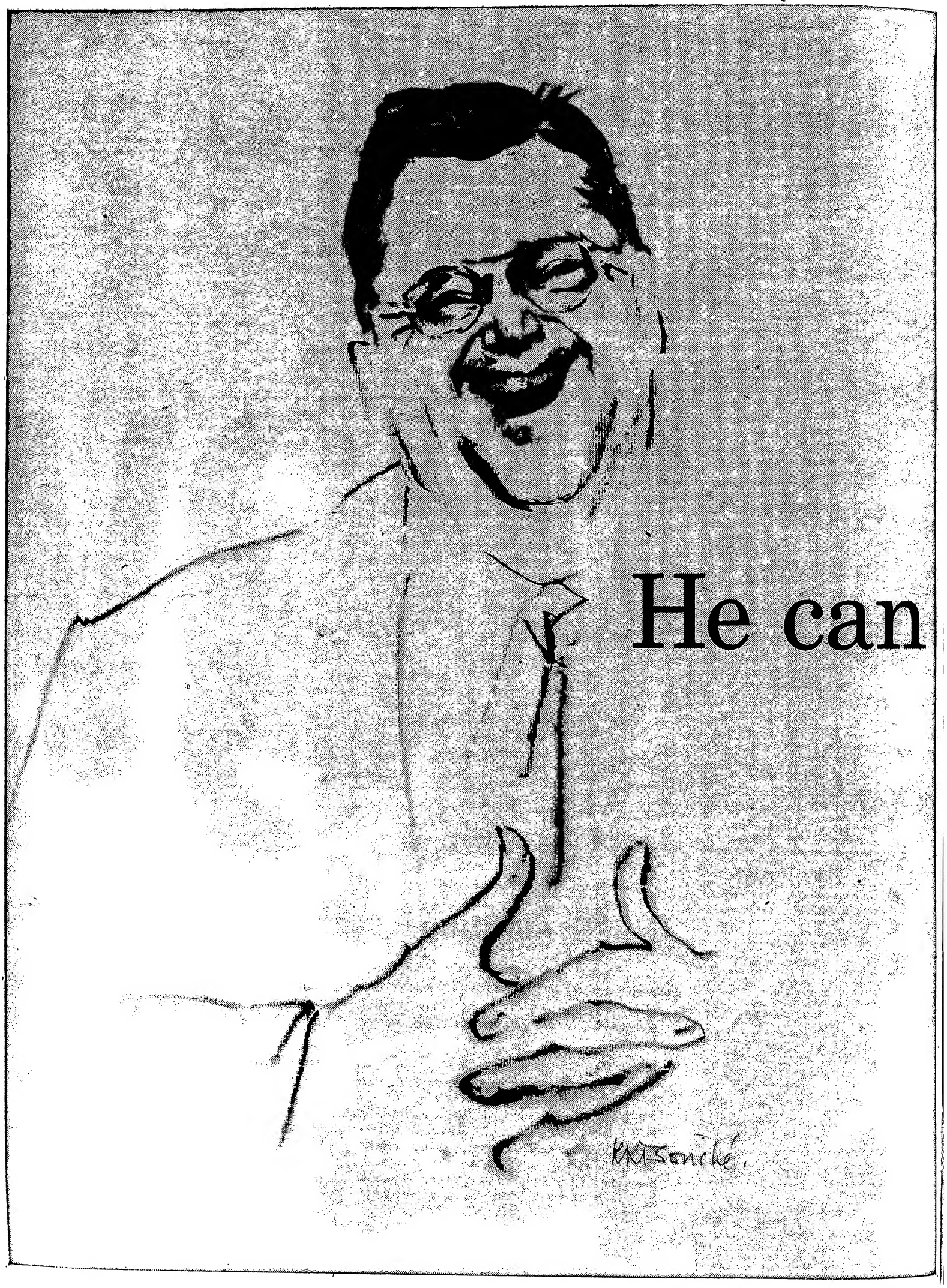
AGAIN ... for the fifth time ... Variety honors WOV with its coveted Showmanagement Award. In accepting this Variety Award, and the challenge that goes with it, we give further impetus to a policy of public service in the belief that radio serves best when it serves listeners and sponsors alike.

Originators of Audited Audiences

WOV NEW YORK 5000 WATTS

Representatives: John E. Pearson Co.

730 FIFTH AVE., NEW YORK 19 • ROME STUDIOS: VIA di PORTA PINCIANA 4


He can

some biased opinion...

WALTER WINCHELL: *"His homespun hilarity is sheer delight!"*

JOHN CROSBY, N.Y. HERALD TRIBUNE: *"Sam... is one of the few genuine humorists to come along in quite a spell.... His show is warm, human, appealing, and fresh."*

HARRIET VAN HORNE, N.Y. WORLD-TELEGRAM AND SUN: *"Sam Levenson is by far the most refreshing and likable 'new face' to appear on my screen.... His humor depends not on gags, not on funny hats and old songs but on the ability to tell a story well."*

JACK GOULD, N.Y. TIMES: *"Mr. Levenson directs his infectious sense of humor at the art of raising parents and without doubt, his 30 minutes are... uproarious as anything on the air.... Sam Levenson may very well prove to be the freshest and most literate humorist yet discovered by TV."*

JACK O'BRIAN, N.Y. JOURNAL AMERICAN: ..."his fun is exuberant and catching... he'll likely be around TV as long as he lives, which we trust will be forever, with options."

make you happy

Sam Levenson offers you the gift of laughter... he's generous about spreading it around. He's made so many people happy that half of all the sets turned on at Levenson's time are turned on to see Levenson, and that's added up to a 22.5 Trendex rating.

Now he's moved to Tuesday at eight, so that even more people can be happy over his wholesome, effortless humor and inspired story-telling.

One of those people could be a sponsor who knows how family pleasure can carry over into family buying.

That happy sponsor could be you.

CBS TELEVISION

THE VOTERS' FORUM
With John Bosman, Josephine Halpin
Producers: Stanley Ediss, Paul Toumaine
15 Mins.; Mon.-Fri., 7:15 p.m.
Sustaining
WINS, New York

This Crossley Broadcasting Corp. outlet has a listenable public service vehicle in "The Voters' Forum," a cross-the-board airer dealing with news and issues of the upcoming elections. It includes interviews with spokesmen for the various candidates and reports on developments in the campaign.

John Bosman and Josephine Halpin handle the program on alternate evenings, but both are on hand for the Friday sessions which summarizes the events and discussions of the week. On the show caught Friday (18) Bosman and Miss Halpin went through their paces smoothly, with an interesting report on the current scene, covering such items as the New Jersey primaries, the sudden flurry of interest in W. Averell Harriman, etc.

On this broadcast they capsuled the opinions of the guests on earlier in the week, including a spokesman for Gen. Eisenhower, a supporter of Sen. Taft and a femme biggie of the Democratic National Committee. Besides the more general issues, Miss Halpin probed into aspects of special concern of the distaff voters. Program was palatably done, although in one instance, where the gabbers were discussing Harriman's background, their observations were of a superficial nature and they should have prepared a more detailed analysis of his role. More research would help. Further, as the series gets rolling, it would be a good idea to cover the minority parties. *Bril.*

Crosley's New Pantry

Cincinnati, April 22.

Crosley Broadcasting Corp. has opened a Penny Prudent Pantry in Dayton for origination of taste-test programs on WLW-D under direction of H. P. Lasker, manager of that station. Layout follows that of first pantry in Cincy and ties in with women's groups for audience participation shows.

Robert E. Dunville, Crosley president, plans pantry for WLW-C, Columbus, O., and modified versions in about 50 communities served by Crosley radio and TV operations.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

MAIL CALL
With L. "Doc" Cassidy
15 Mins., Tues.-Thurs., 11:30 a.m.
Sustaining
WGRC, Louisville

WGRC's promotion manager, L. "Doc" Cassidy, has come up with an idea here which should pay off in goodwill for the station, and make a lot of letter-starved GIs in Korea and Europe happy to receive news from their home communities via letters from volunteer correspondents.

"Doc" opens his show with recorded sound effects of battery fire, then reads the names and addresses of boys in the service who would like to receive letters. He gives their serial number, designation of the outfit and APO number. He also invites addresses from listeners of men in the service anywhere in the world, who would like to receive mail.

Cassidy approaches his ether stint in a straightforward way, and omits any gushing or sentimentality. His mail response is heavy, and one of his regulars, a "Mom" Bush who resides in a small town in Kentucky, writes to 500 GIs. Program pulls mail from Kentucky, Indiana, Illinois, Tennessee, and West Virginia, although most of the mail is from the WGRC primary area in Kentucky and Indiana.

VAN DE CAR & THE NEWS
15 Mins.; Mon.-thru-Fri., 6:45 p.m.
WSNY, Schenectady

Harold Van de Car, director of development at Union College, has built a sizable audience with his news and commentary cross-the-board program during the past year. He is sponsored by an automobile agency Monday, Wednesday and Friday, while he broadcasts the other two week-nights under the auspices of safety organizations.

Van de Car is direct and terse in reporting international, national and local news. Commentaries are brief and pointed.

On two shots heard, Van de Car commented on the red-hot Schenectady school issue—he is the only broadcaster expressing opinions on local controversies. A report about a ride in a new Army tank, made by the American Locomotive Co., and an interview with a magician planning a drive blindfolded down the main street, as promotion for a hobby show, were included on one block.

Van de Car's voice is clear but inclined to be a bit hard and flat; his reading or delivery sometimes has a monotonous pattern. Writing style is simple; personality is friendly. Bob Wallace competently announces commercials and safety messages. *Jaco.*

886,000 TV Sets in Hub

Boston, April 22.

Television set installations in the Hub coverage area are nearing the 900,000 mark with figures released by WNAC-TV and WBZ-TV April 1 showing 886,349 sets installed in homes and public places.

This shows an increase over the previous month's figures of 12,588.

Radio Followup

"The Big Show" wound up its current season on NBC Sunday (20) on a high note. It was a gay, carefree program, with a host of expert farceurs in bright form, and level of entertainment pretty high. There were some slow spots, to be sure, but overall impact was strong. Fare was all on the light side, only serious spot being a scene from "I Am a Camera," with its Broadway leads, Julie Harris and William Prince, making an excellent impression in a sharp dramatic bit where the two lost youngsters snarl at and make up with each other. Gilbert Gabriel, for the N. Y. Drama Critics Circle, made an award to "Camera" author John van Druten, whose play was chosen as best of the season, and van Druten displayed his talents as gagster in neat repartee with emcee Tallulah Bankhead.

Tallu was in rare form for the season finale, her intros for the singers being choice and brief, her repartee with Ethel Merman being sharp and killing, and her reprise of the recital of her trip "upstate" to 181st St. and Broadway by subway being hilarious. Fred Allen and Groucho Marx were in good fettle for their several brushes with each other, and with other cast members, although their lines weren't as sock as Tallu's and Ethel's. Boys also wandered a bit too much from the script, although Groucho's ad libs did pep up some so-so spots.

Miss Merman sang "Heat Wave" in as exuberantly sock a style as ever, and contributed strongly in the gag department. George Sanders lent a rich baritone to "Some Day My Heart Will Awake," although his duet with Miss Merman, "Marrying For Love," was a little stilted. Earl Wrightson sang a many-languaged "Freedom" number that was a little pretentious but was exciting nevertheless. Groucho even sang an amusing song parody, in "Show Me A Rose."

Phil Foster batted strongly, as usual, in the monolog department, with a recital of his troubles on buying a thoroughbred dog, and he, too, added an amusing song, in "I Got News For You." Meredith Willson and his orch and chorus offered smooth assists throughout, while at the close the chorus sang a touching a capella "My Darling" in farewell to Tallu. The last 10 minutes of the 90-minute airer, taken up with farewells and credits, did seem a little long, but it left room for Tallu to give a nice, deserved tribute to producer Dee Engelbach and the writing staff.

K. C. BLUES BASEBALL GAMES
With Larry Ray
MUEHLEBACH BREWING CO.
WHB, Kansas City, Mo.

Third straight year American Association games of the Blues are being broadcast via WHB with Larry Ray at the mike and Muehlebach beer picking up the tab. Ray has covered the games a number of years previous to that, and is the area's ace sportscaster on baseball. Games are covered live when at the Blues Stadium here, and recreated via telegraph when the team is away.

Over the years Ray has done a considerably good job, and has developed a sizable following. This year he picked up very much where he left off last fall in reporting the opening series with St. Paul. He gives it alert coverage, embellishes with a good deal of background material and lore of the game, gives a first-rate audio picture of the game.

The broadcast is a sizable undertaking for the sponsor, the station, the sportscaster and the ball club, entailing a layout of something over $70,000 by the brewing firm. It's the key venture in the policy of heavy baseball and sports coverage which Muehlebach has pursued under its present top man, Otis Bryan. The brewery outfit also picks up the tab on baseball play-by-play in Joplin and Wichita and sponsors a number of sports shows. *Quin.*

Holtz, Georgie Price Head KPRC-TV Marathon

Houston, April 22.

Lou Holtz and Georgie Price headlined the 14-hour Television Celebrity Parade on KPRC and KPRC-TV which began on Saturday at 10:30 p.m. and continued until Sunday (20) at 12:30 p.m. Fund raiser was for the United Cerebral Palsy and Houston Central Lions Club.

Headliners from radio, stage, local night clubs all donated their talent for the event.

Inside Stuff—Radio

Chicago branches of the American Federation of Radio Artists and Television Authority are launching a campaign for stricter compliance of their pacts with the various stations and production agencies. Both unions have set up voluntary committees to check local shows and production activities.

Letters have gone out to all Chi signatories to either an AFRA or a TVA contract announcing that from here on both guilds will be on the alert for any pact violations. The TVA checking committee will be especially on the lookout for any bypassing of the union shop stipulation and any violation of the talent fee setup.

Besides these basic points, the AFRA group plans to investigate reports that some of the transcription companies have been calling performers back for a re-cut on a platter without making further payments for the "repair" job.

Communication Materials Centre, a division of Columbia University Press, has produced a transcribed series of eight 15-minute radio shows, "The Human Heart," for the National Heart Institute and American Heart Assn. The heart agencies and the various health departments will spot the disks in their local areas.

The airers, sponsored by the Public Health Service of the Federal Security Agency, feature Arlene Francis, Bill Leonard, Susan Douglas, Martha Scott, Melvyn Douglas, Sam Levene, Arnold Moss and John Daly. They were scripted by Morton Wishengrad, Erik Barnouw and Morris Schrieber. Barnouw is editor of CMC.

Purpose of the series is to lessen the terror and tension which surrounds the subject of heart disease, which is why performers associated with news and light drama were used.

CMC works on projects such as a radio series on alcoholism, a comic book on juvenile narcotics addiction, a film on syphilis, a cartoon film on chronic diseases and in other "mass media."

Winners of the 1951 Alfred K. duPont radio and television awards will be announced at a dinner on Saturday, May 17, at the Mayflower Hotel, Washington, D. C.

Supervisory educational institution on the awards is Washington and Lee University. O. W. Riegel is curator of the awards foundation.

RCA has presented Massachusetts Institute of Technology a collection of documents and printed material recording the growth of radio from circa 1903 to present. Collection, begun by George H. Clark during his undergrad days at MIT and continued after he joined RCA, is memorabilia that comprehensively covers the industry and will be known as the RCA-Clark Collection of Radioana.

Equivalent of 500 volumes, collection includes research reports, specifications, logbooks and records of several early radio companies covering a 50-year span.

Pitt Gabber's Hat in Ring

Pittsburgh, April 22.

Herb Morrison, veteran KQV announcer and newscaster, has tossed his hat in the ring and is seeking the GOP nomination for Congress in nearby Westmoreland County. He's taken a two-week leave of absence from the station in order to campaign for the primary.

Morrison is president of the Pittsburgh chapter of AFRA and gained fame some years ago when he did an on-the-spot description of Graf Zeppelin crash at Lakehurst, N.J., an account which was later included in the "Hear It Now" album.

Carl Betz's Pix Pact

Pittsburgh, April 22.

Carl Betz, former WCAE announcer, just signed a seven-year film contract with 20th-Fox and will report to the studio on May 12.

Scouts caught him in a small role in the short-lived "Long Watch," which marked Betz's Broadway debut, and his deal followed.

MFRS. MAP SWITCH ON SETS FROM VHF TO UHF

Chicago, April 22.

The television set manufacturers are taking steps to make the conversion of VHF receivers to UHF as easy as possible for present set owners.

Admiral Corp., for example, announced last week it would supply gratis the necessary UHF tuning strips to all current owners of its sets.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

TV-MUSIC QUIZ:

Who was Musical Director for "COSMOPOLITAN THEATRE," DuMont's top ranking dramatic show of last season?

SEE PAGE 33

Your Top TV
Sales opportunity

WDEL-TV

Wilmington, Del.

in the market which has highest income per family in the country

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

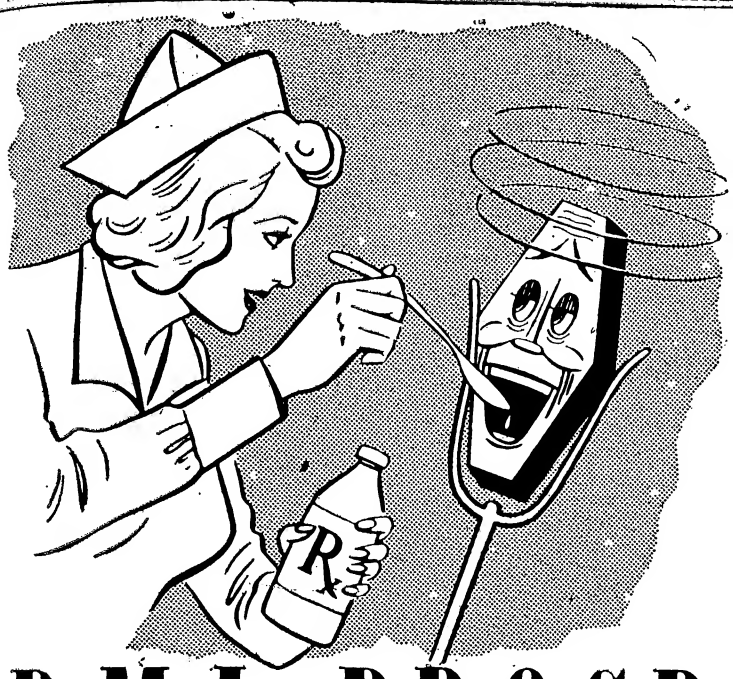
Profitable TV Audience
exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in this area

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago



Spring Tonic

FOR THE BROADCASTER

STATION MANAGERS - PROGRAM DIRECTORS

SALES MANAGERS - PRODUCTION MEN

For all who seek the answers to Better Programming

BMI PROGRAM CLINICS

APRIL 28 – MAY 12

A concentrated cross-country schedule brings the BMI Program Clinics to you in your own area. Thirty-eight Clinics in 37 States under the auspices of your State Broadcasters Associations. Five additional clinics in Canada complete the itinerary.

Past BMI Program Clinics have been hailed as "the most comprehensive job of spreading info about latest programming techniques and ideas"—(Variety) and "BMI Clinics spark local showmanship"—(Sponsor). This 1952 series will be bigger and better.

CHECK YOUR STATE OR NEARBY STATE AND HAVE YOUR KEY PERSONNEL ATTEND

State	Date	City	Meeting Place
ALABAMA	May 12	Montgomery	Jefferson Davis Hotel
ARKANSAS	May 2	Little Rock	Marion Hotel
ARIZONA	April 28	Phoenix	Jokake Inn
CALIFORNIA	May 9	San Francisco	Clift Hotel
CALIFORNIA (Southern)	April 29	Hollywood	Hollywood-Roosevelt Hotel
COLORADO	May 2	Denver	Cosmopolitan Hotel
FLORIDA	May 8	Gainesville	University of Florida
GEORGIA	May 10	Athens	University of Georgia
IDAHO	May 2	Boise	Boise Hotel
ILLINOIS	May 9	Chicago	Sheraton Hotel
IOWA	May 7	Des Moines	Hotel Savery
KANSAS	May 5	Wichita	Broadview Hotel
KENTUCKY	April 28	Owensboro	Owensboro Hotel
LOUISIANA	May 5	Alexandria	Bentley Hotel
MAINE	May 12	Augusta	Augusta House
MARYLAND	May 5	Baltimore	Sheraton-Belvedere
MASSACHUSETTS	May 9	Boston	Touraine Hotel
MICHIGAN	April 30	Battle Creek	Post Tavern
MINNESOTA	May 7	Minneapolis	Radisson Hotel
MISSISSIPPI	May 3	Jackson	Heidelberg Hotel
MISSOURI	May 6	St. Louis	Hotel Jefferson
MONTANA	April 27	Missoula	Florence Hotel
NEBRASKA	May 1	Omaha	Paxton Hotel
NEW JERSEY	May 6	Atlantic City	Dennis Hotel
NEW YORK	May 8	Syracuse	Onondaga Hotel
NORTH CAROLINA	May 2	Raleigh	Sir Walter Hotel
OHIO	May 2	Columbus	Deshler-Wallick Hotel
OKLAHOMA	May 7	Oklahoma City	Skirvin Hotel
OREGON	May 7	Portland	Benson
SOUTH CAROLINA	May 6	Columbia	Columbia Hotel
SOUTH DAKOTA	April 30	Sioux Falls	Cataract Hotel
TENNESSEE	April 29	Nashville	Andrew Jackson Hotel
TEXAS	May 9	San Antonio	Plaza Hotel
UTAH	May 1	Salt Lake City	Newhouse Hotel
VIRGINIA	May 1	Richmond	John Marshall Hotel
WASHINGTON	May 6	Seattle	Olympic Hotel
WEST VIRGINIA	April 29	Charleston	Daniel Boone
WISCONSIN	May 5	Milwaukee	Plankinton Hotel

BROADCAST MUSIC, INC. 580 [illegible] New York 19, N.

Television Chatter

New York

Joseph N. Curl, ex-Crosley Broadcasting, has joined ABC-TV spot sales department . . . **Jim Fleming**, news editor of NBC-TV's "Today," flies to London on Friday (25) to interview British politicos for the morning stanza . . . **Max Wilk, George Axelrod** and **Irving Graham** have scripted a show for songstress **Dorothy Shay**; William Morris office is peddling . . . "Star For a Moment," juve interview program sponsored by Teleportraits, preems on WOR-TV on Friday at 5:30 p.m.; kickoff was postponed due to long Dodgers-Giants game last week . . . **Hope Miller** on "Suspense" (CBS) last night (Tues.) after doing the same network's "The Web" a week ago . . . **Leslie Harris**, AM-TV head for Colgate, winged to the Coast for a two-week visit Friday (18) . . . **Thomas Naegele** named head of WOR-TV art department . . . **Dr. Bruno Furst**, memory-training expert, assisted by some of his students, will give a lecture-demonstration of every-day application of memory-training over WABD on Friday night (25) . . . WOR-TV, N. Y. indie, will pick up the pool coverage of the Democratic and Republican party conventions this summer.

Edward Lamb Enterprises, operators of WICU, Erie, and WTVN, Columbus, has set up a N. Y. office under the managership of **Benard H. Pelzer, Jr.** . . . **Rudy Vallee** added to the guest lineup on Ed Gardner's first show for NBC's "All Star Revue" May 31, which is to be filmed. **Jeanette MacDonald** had previously signed to guest . . . BBC-TV in London televised **Irve Tunick's** original video drama, "Portrait of Rembrandt" last night (Tues.). Written originally for CBS-TV's "Studio One," it marked the first American TV play to be presented via BBC . . . **Claire Mann**, star of WJZ-TV's "Glamor Show," tapped to produce and narrate a fashion show for the benefit of the United Cerebral Palsy Foundation May 3 at the Essex House . . . Sachs Quality Stores renewed for the second time its "Decorator's Workshop," aired Tuesday nights via WPIX . . . **Curtis Roosevelt**, formerly with Emerson Radio & Phonograph, joined the Weintraub agency's exec staff.

Hollywood

Art Stander signed by **Ed Wynn** as head writer for May 3 All-Star Revue on NBC-TV . . . **Korla Pandit**, organist, ankled KECA-TV, asking release from two-year pact on grounds his work too "exhaustive" . . . Frigidaire Sales Corp. signed 52-week pact with KNBH for first half-hour of **Bill Stulla's** daytimer, "Parlor Party," deal involving over $150,000 . . . Seven L. A. telestations covered arrival, reception of **Queen Juliana** by pooled coverage last weekend . . . **Kathy Monroe** replaced **Diane Richards** as femme thrush on **Leo Carrillo's** "Dude Ranch Varieties" on KLAC-TV . . . **Aileen Stanley**, Jr., teed off half-hour musical teleshow on KHJ-TV, Market Baskets picking up tab . . . Chevrolet Dealers of Southern California bought second-run of Edward Small pix on KTTV, time-and-talent for 26 weeks amounting to about $75,000 . . . **Dana Andrews** guesting on "Life With Linkletter" on KECA-TV, April 25 . . . **Tennessee Ernie** returns to "Hometown Jamboree" on KLAC-TV, following two weeks of personals . . . **Lyn Osborn** of NBC-TV's "Space Patrol" returned from week's vacash . . . **Frank Jaffray** named outdoor editor of KNBH . . . **Nancy Wible** show on KECA-TV cancelled, effective May 2 . . . **Fred Amsel** to Frisco on biz . . . Thyavals cancelling AM-TV blurbing, about $25,000 a month, to put coin in small newspapers, point-of-sale plugs, chief casualties being **Jimmy Wakely** show on KNXT. "What's the Name of That Song?" on KHJ-TV, segment of "Time for Beany" on KTLA, and participation on "Ladies Matinee," KTTV . . . **Rubey Cowan** named head of AM-TV for Mitchell Hamilburg agency.

Chicago

Russell Stebbins added to the Chi NBC national TV spot sales staff . . . "They Stand Accused," WGN-TV's courtroom drama stanza riding out on DuMont again, gets a local beaming . . . **Geraldine Kay** elected chairman of the board of Television Authority's central region, replacing **Cliff Norton** now operating out of Gotham . . . Kellogg staying aboard its Tuesday and Thursday slice of "Howdy Doody" on NBC-TV . . . **Randy Kent** now a staff gabber at WBKB . . . **Bud Hauser**, Nash dealer, has set aside his "Grand Marquee" show Saturday (26) on WNBQ for a special 90-minute Red Cross blood appeal. **Joe Spery** is producing the affair from NBC's Studebaker Theatre . . . **Pat Tobin** and **Todd Purse's** "Trade Inn" via WENR-TV expanded to a half-hour daily . . . Keeley Brewing Co. backing **Tom Duggan's** "Let's Look At Sports" Thursday nights on WNBQ . . . Illinois Bell is eyeing a weekly variety show built around Great Lakes sailors with WGN-TV expected to get the nod . . . WNBQ program director **George Heinemann** off next week for a 14-day tour of duty with the Navy Air Corps reserves . . . **Luckey North**, WBKB's gal spieler, guestspeaks at a Theta Sigma Phi meeting May 4 . . . **Art Youngquist** now in his fourth year as WENR-TV's "Dr. Fixum," home craftsman show . . . Singer **Danny O'Neil** signed to do another series of 13 "Paradise Island" musical film shorts for **Jerry Fairbanks**. O'Neil will plane to the Coast during his vacation for the lensing.

Eileen BARTON

Coral Recording Artist
Direction: MCA

Philly Sluffoff Claim on VHF

Philadelphia, April 22.

Charges of discrimination aggainst Philadelphia by the FCC over its failure to assign a fourth very high frequency channel (VHF) to this city, were made by J. Harry LaBrum, president of the Chamber of Commerce.

The FCC, despite various applications and appeals, refused to allow another VHF station in Philadelphia. Part of the FCC refusal was based on the fact that another VHF channel here might interfere with TV stations now operating in Lancaster, Pa., and Wilmington, Del. Philadelphia, however, got four ultra high frequency (UHF) channels in the recent FCC allocations.

UHF channels assigned to this city are 17, 23, 29 and 35. This last is to be used for educational, noncommercial purposes only. Philly's present three channels — 3, 6 and 10 — operate in the VHF spectrum.

Albert M. Greenfield, chairman of the Chamber's board of directors commenting on the city's failure to get another VHF channel, said: "Philadelphia has more TV sets now in use than any other town except New York and possibly Los Angeles. Perhaps Philadelphia cannot yet be called the 'Television City,' but we believe we have a better claim to that title than does another community."

Board of Education, on behalf of 84 educational institutions in this area, unofficially has committed itself to apply for Channel 35. Excluding the cost of a building, Board of Education heads expect to spend $375,000 to equip the schools, channel and about $135,000 a year to operate it.

TV Baseball

Continued from page 25

er and the direction of the ball.

In short, four or five cameras at most are being used by WPIX for the Yankee and Giant games (WABD also telecasts the Yankee games) and WOR-TV for the Brooklyn schedule. Although some minor lapses occurred in following the ball in the opening games, the cameras were on the spot in the two most spectacular plays of the young season. First was Del Ennis' running away bare-handed catch of Willie Mays' drive in the second Philadelphia-Giant game and Mays' tumbling grab of Carl Furillo's liner in the Brooklyn-Giant opener.

The announcing staffs for each club have also been unchanged from last season. Red Barber, Connie Desmond and Vince Scully are again handling the Brooklyn games, with the bankrolling split between Schaefer's beer and Lucky Strike cigs. The Barber brand of cool and informed commentary still remains the best in the business. For the Giant games, Russ Hodges and Ernie Harwell are doing the play-by-play for Chesterfield cigs in highly competent style, while Mel Allen, assisted by Art Gleeson, is the chief gabber for the Yankee games. In the game caught, Allen's commentary was generally more objective than last year's, when his Yankee partisanship was more than evident. The season, however, is only beginning. *Herm.*

Minneapolis — Stu MacJherson, WCCO sports announcer, back after a flying trip to London to defend himself in a breach of contract law suit . . . Allan Jackson, CBS newscaster, here this week to address Minnesota Radio and Television council . . . Arle Haeberle, TV and radio station WTCN staffer, off to Tokyo to interview Minnesota G.I.'s, go shopping in the Ginza, etc., and then tell about her experiences over the air.

Tele Followup Comment

Continued from page 25

nee spot on NBC-TV several weeks ago, is riding along pleasantly with a mild blending of hokey humor and interview sessions. The 30-minute stanza tees off at 1 p.m. and Sheldon pegs the series for the femme viewer.

He tends to fall into a disturbing self-appreciation groove, at times, by laughing at his own jests and stunts but it's a flaw that can be easily corrected. For the most part he comes across as a warm and genial emcee with a definite hausfrau appeal.

On show caught (18) Sheldon gabbed with Marjorie Craig, a health instructress; and legit and screen thesp Sam Jaffe. The session with Miss Craig came across okay, but Sheldon went a bit overboard on his ideas for the Jaffe interview. In an effort to get some action, or perhaps yocks, into the gabfest, Sheldon and Jaffe sat on swings as they talked. It's strictly kid stuff and seemed a little undignified for a thesp of Jaffe's stature.

NBC-TV's "Philco Television Playhouse" probed an interesting problem on Sunday's edition (20), dealing with discrimination against a Japanese-American in the Marines during World War II. Robert Alan Aurthur's script revolved about a prejudiced captain who, although he was an excellent combat officer, was bull-headed and bigoted towards a Nisei interpreter. Latter was a courageous soldier who risked his life by entering the caves in which Japaneses holdouts were hiding, to persuade them to surrender. Climax of the drama came when it was discovered that 45 Japanese were trapped in a cave and the captain, in blind hatred of the foe, wanted to let them starve to death rather than take them prisoner. It came at a time when the captain learned his wife was divorcing him and when he was ordered back to the States because of combat fatigue, all of which resulted in his emotional crackup. Final scene revealed him in a mental hospital, a broken and lonely man weaving baskets.

Walter Matthau did a fine job as the intolerant captain who was compulsively trying to prove his toughness. Robert Keith, Jr., was sock as the executive officer who countermanded the captain's order and permitted the Nisei to get the enemy troops to surrender. Sho Onodera registered okay as the Japanese-American. Writer Aurthur, an ex-Marine, handled one of the minor parts.

Vehicle started slowly, but built suspense nicely and handled a touchy problem sensitively. Gordon Duff directed the Fred Coe production.

What started out to be a fast-paced farce on how a British chambermaid almost broke into "the movies" furned into a slow-paced, plodding attempt at comedy on CBS-TV's "Studio One" Monday night (21). Story was "Lily, the Queen of the Movies," adapted by Alvin Sapinsley from a Paul Gallico short story. Cast, headed by British actress Glynis Johns and ex-Metro contractee Richard Ney, tried hard but couldn't overcome the stilted direction of Franklin Schaffner. Donald Davis and his wife, Dorothy Mathews, who've taken over production reins on "Studio One" from Worthington (Tony) Miner, will need an occasional comedy on the series for pace-changing, but they had better come up with something better than this.

Way the attempted imagination factors went awry to mess up the yarn was tipped off at the outset, when the cameras focussed on a small dog while the audio played the roar of Metro's Leo, the lion. Dog sat there bored refusing to yawn in time with the sound, thereby killing the effect. Show had a number of other highly-novel stunts but the only ones to come off successfully were the special effects used to depict Miss Johns' daydreaming as she looked at herself in a mirror. This was done with an apparent combination of a split-screen and superimposition, and evidenced how CBS is rapidly licking the special effects problems to give TV much wider scope.

Miss Johns, playing with a broad cockney accent, displayed her solid thesping ability in the title role but was never able to get the farcical aspects of the play off the ground. Ney, as the young British duke with whom she imagined herself to be in love, was good in a shorter role. David B. Greene scored as her cockney boyfriend and Phillippa Bevans was good as her boss. Others in the supporting cast were lost in their British accents.

Special 'Breakfast' B'cast From Philly's Mastbaum

Philadelphia, April 22.

Don McNeill's "Breakfast Club," making its first appearance here in four years, will give a special WFIL broadcast at Warner Bros.' Mastbaum Theatre Friday morning (25).

In pervious years, "Breakfast Club" local appearances were always staged at the 3,000-seat Academy of Music. Recent change of management at the Academy, with the Philadelphia Orchestra Assn. unofficially in control through majority stockholdings, has led the concert hall to up rates for visiting attractions.

WFIL and "Breakfast Club" balked at the price hike and promptly switched to the 4,360-seat Mastbaum, flagship of the Warner chain of midtown deluxers. Appearing with toastmaster McNeill will be Sam Cowling, Fran Allison, Patsy Lee, Johnny Desmond and orch leader Eddie Ballantine.

MIDTOWN NEW YORK

Attractive one room and bath in modern charmingly furnished 5 room apartment. Kitchen privileges and home atmosphere for business or career woman. References required.

Write Box 104, VARIETY, 154 West 46th Street, New York City.

Comedy Writer

Now writing for top CBS personality. Can handle extra assignment or attractive full time. TV or radio skits, gags, interviews. All fresh, original material. Long experience.

Agent, Geo. Peabody, 300 Park Ave., N.Y.C. MU 8-2897.

KEN CLINE

STAR SALESMAN for you

on WJBK!

Strong on current musical hits and the familiar standbys, Ken Cline is another of WJBK's stellar disc jockeys. Ken, who knows and caters to the popular appeal, is a versatile air personality equally at ease whether making with the music or the fine points of a sponsor's product.

WJBK-DETROIT

TOPS IN MUSIC—NEWS—SPORTS

National Sales Headquarters:
488 Madison Avenue, New York 22 • Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

Thanks to

Buchanan & Co., Inc.

Dee Engelbach, James Harvey, Dorothy Brown

and, of course

Miss Bankhead

For a wonderful season as

"The Voice of the Reynolds Metals Co."

On NBC's "The Big Show"

bert cowlan

Inside Stuff—Television

Isaac Don Levine, anti-Communist writer, had nothing to do, either directly or indirectly, with American Business Consultants or with Counterattack, or the origin of either, a spokesman for him states in objecting to a paragraph in VARIETY's article (April 9) on Merle Miller's "The Judges and the Judged," report on blacklisting in radio and television made for the American Civil Liberties Union.

The spokesman states that Levine "knew and heard nothing of the preparation and publication of the volume 'Red Channels' until its issuance." He adds, "Levine never approved and does not now approve of blacklists by private citizens."

According to Miller's report, there was a meeting in early 1946 between the three former FBI men (Theodore C. Kirkpatrick, John G. Keenan and Kenneth M. Bierly) and Levine, Christopher Emmet (another writer) and Alfred Kohlberg, wealthy importer. After this meeting, Miller says, Kohlberg agreed to furnish the money to launch the publication Plain Talk, with Levine as editor. In addition, Miller says, Kohlberg set aside a sum of money for just one year for the setting up of files in a research office for Kirkpatrick-Keenan-Bierly. This arrangement lasted about a year. Then, on April 9, 1947, Kirkpatrick, Bierly and Keenan incorporated American Business Consultants, which later published Counterattack and "Red Channels." According to Miller, "most of the money [for American Business Consultants] came from Kohlberg."

Robert Montgomery pulled one of those nightmarish fluffs on his NBC-TV dramatic show Monday night (21) by referring repeatedly to Teresa Wright, who starred in the show, as Martha Scott. Fluff was pulled in the final few minutes of the show, in which Montgomery usually thanks his star in person before the camera.

Producer himself planed out to Europe for a 10-day trip yesterday (Tues.) and so could not be reached for comment, but NBC spokesmen stressed that the Wright-Scott mixup was purely an unintentional error. Robert Cummings, incidentally, will take over in Montgomery's host spot on the show next Monday night (28).

CBS-TV's second "Showcase" production, designed to provide the web with more new talent for its shows, has been slated for tomorrow afternoon (Thurs.) at the Mansfield Theatre, N. Y., with June Lockhart as femcee. Robert Fryer, CBS-TV casting director, will again produce, in collaboration with directors Andrew McCullough, Gus Schirmer, Arthur Batanides, Richard Purdy, Edward Horner, John Fearnley and Leonard Heech. Show will not be broadcast.

As with the first "Showcase," staged last Feb. 8, when 90 jobs were obtained by those auditioned, all CBS-TV producers and directors, as well as show biz agents and scouts have been invited. "Showcase" will include a scene from Clifford Odets' "Country Girl" with an all-Negro cast; a vignette from an unproduced play penned by McCullough; a scene with an all-femme cast, a musical showcasing original tunes penned by three young American composers, etc. "Showcase" picks its performers from a pool of 400 artists, selected from among the 5,000 names registered with CBS-TV.

Dancing Evans Family, who live in Pittsburgh, were on something of a bicycle at tag end of last week. FoHowing their guest shot on Duquesne beer's "Show Time" program over Pitt's WDTV Wednesday night (16), they hopped into their car and drove for New York and an appearance on Kate Smith's afternoon hour on Friday.

Immediately after that stint, the Evanses piled back into the family auto again and scampered for home and a club date at the William Penn Hotel on Saturday. No sooner were they finished with that than it was on the road for them once more en route to Buffalo, where they opened Monday night at the Town Casino.

Motion picture producer Harry Popkin disclosed on the Coast he's been bombarded by queries from networks and stations all over the country, wanting deals for his pix on television. Seems Quality Films prexy Charles Weintraub and Snader Sales, among others, have been offering six Popkin pix, including currently released "The Well" for TV. However, Popkin avers he has never given anyone authority to offer his pix to video, nor to distribute. Popkin says he has no intention of selling pix to teevee under current conditions, but will hold on to them until more markets are open and price is up. CBS-TV had been interested in $50,000 per pic tag mentioned by Weintraub, but chilled on deal when Popkin informed it offer was made without his okay.

'Captive' Audience

WOR, N. Y., has a literally captive audience in the Rahway (N. J.) State Prison, where 231 prisoners mutinied. Inmates, denied radios, were able to construct simple sets which can receive one station —WOR—due to fact the latter's transmitter is at nearby Carteret.

Correction officials made use of that fact by asking WOR to carry the announcements in its newscasts that the Osborne Society, which investigates prison conditions, would be called in when the mutiny is over—one of the rebels' demands.

WOR-Mutual schedule, incidentally, includes such shows as "Under Arrest" and "Crime Does Not Pay."

Clients Stick

Continued from page 22

this summer and next fall to prove his point. Those who will ride through the summer, either with their present shows or a replacement, include Pillsbury with "House Party," Lever Bros. with a sub for "Talent Scouts" and retaining "Big Town"; Colgate, with Mr. and Mrs. North"; Pabst, with its Wednesday night fights, and General Foods with "Gangbusters" and "Tarzan."

Taking a hiatus and returning in the fall are Mars, with "People Are Funny"; "Lux Theatre"; Colgate, with "Our Miss Brooks"; "Hallmark Playhouse" and General Foods with "Mr. Chameleon." Wrigley, which now has both "Life with Luigi" and the Gene Autry show, is expected to buy in on CBS' summer saturation plan again this year in place of a hiatus. Web's other clients haven't yet finalized their decisions.

Karol pointed out that Cavalier cigarets previously had signed to bankroll "My Friend Irma" next season, with Ennds, which now sponsors that show, buying "Inner Sanctum" this summer. In addition, American Tobacco had previously wrapped up plans to return next fall with Jack Benny.

Philadelphia—"Unseen Adviser" has moved to WPEN for three-times-a-week series, sponsored by building firm . . . Jim Grohman, former WCAU disk jock, has switched to WMID, Atlantic City . . . News commentator John Corcoran, has resumed his nightly "Corcoran Speaking" broadcasts on WFIL, following a five-week tour of Europe and Near East with a group of U. S. journalists.

'Treason' Author Hits Back

Continued from page 22

from the air by an ABC vice-president 'because Toledano is too anti-Communist,' it promised immediate action," de Toledano charges, implying that ACLU merely listed his name in its complaint eight months later.

In answering de Toledano's criticism, ACLU exec director Patrick Murphy Malin stressed that ACLU's complaint was filed with the FCC not in behalf of any of the individuals named and "was based on the interest of the public in this controversial issue."

Malin said de Toledano is "incorrect" in saying that ACLU has been thrusting pro-Communists on the broadcasters. ACLU's interest "rests only in the civil liberties principle concerned, the right of an individual to work without discrimination because of real or alleged political beliefs, past or present." Citing the ACLU introduction to "The Judges and the Judged," Merle Miller's recent report on blacklisting in broadcasting, Malin said that AM and TV should observe this principle "except where national security dictates non-employment in sensitive positions of poor security risks, and then these positions should be designated by an authorized Government department, not by private individuals."

ACLU Offered Kirkpatrick Aid

Regarding the alleged blacklisting of Hollywood anti-Communists in 1947, Malin said, Clifford Forster, then ACLU staff counsel, "remembers no specific charge under that heading brought to the union's attention." Malin said ACLU is "equally concerned about charges of discrimination against anti-Communists," and recalled that in late 1950, when Theodore Kirkpatrick, one of the publishers of "Red Channels," faced possible cancellation from an NBC program, ACLU offered Kirkpatrick its aid.

ACLU claims that as soon as it learned about de Toledano's case it gave the info to Miller for his investigation, "as we did in all cases." Results of the investigation were incorporated in "Judges," and were cited in the complaint to the FCC.

Civil Liberties outfit's brief, de Toledano wrote, "is predicated on an erroneous and dangerous equation of the Communist and the anti-Communist. By extension, therefore, the ACLU equates the murderer with the anti-murderer, the Semite with the anti-Semite, the traitor with the anti-traitor." He added that ACLU position implies "that American society must be legally compelled to nourish and support those elements which are organized and dedicated to bring about the violent destruction of the American way of life . . . If the ACLU wants to defend me, that's fine. But it has no right to involve me as the front man for a mealy-mouthed defenso of its outrageous 'principles.'"

Replying to these points, Malin said that ACLU doesn't equate Communists and anti-Communists and that it opposes Communist totalitarianism. "Because the ACLU is devoted to a free and democratic society, we respect the rights given to all persons, so long as their actions are lawful, and we believe the radio-TV industry, to remain free itself, should practice freedom in its own house," Malin said.

He quoted from the ACLU statement in "Judges": "Radio-television actors, writers, et al., should be tested for employment by the single standard of competent performance, as long as their acts and associations are lawful ones."

An ABC spokesman said that de Toledano had appeared on the network when his book was discussed on "Author Meets the Critics," and that after the alleged "barring" he guested on George Hamilton Combs' WJZ, N. Y., show.

Cuba, Mexico

Continued from page 21

come into its own. While N.Y. will undoubtedly take a percentage of the viewers away from local programs the interest raised by such a move might jump the sales of receivers and cure the industry's chief handicap—too few sets in the homes.

Television has made large strides in Cuba during the past year, however, in spite of the fact that even today there are only about 45,000 receivers in use and radio has better than 100% coverage.

The main reason for TV progress is station CMQ-TV which went on the air a bit over a year ago, headed by Goar Mestre and his brothers. The Mestre brothers head an efficient organization based on American methods and ideas. Their system has paid off and CMQ is now considerably ahead of Union Radio-TV which has been in operation longer.

Texaco

Continued from page 21

On Wednesdays, the Kate Smith 8 to 9 hour will be opened up but the web has several prospects for the time slot to bankroll the projected new dramatic series to be produced by Worthington (Tony) Miner, which will preem this summer. "Kraft Theatre," which hasn't taken a hiatus in its five years on the air, will again ride through.

DeSoto-Plymouth will re-run some of its Groucho Marx shows as its summer replacement on Thursdays, and Chesterfield and Ford are expected to come up with replacements for their Thursday night shows. U. S. Tobacco will continue with "Martin Kane, Private Eye." Friday schedule will remain solid, including RCA, Gulf Oil on "We, the People," Pall Malls on "Big Story," Campbell Soup on "Aldrich Family," Gillette with a sub for the fights and Chesebrough with its "Greatest Fights." All participating sponsors on the Saturday night "All Star Revue" and "Show of Shows" will stay, along with Luckies on "Hit Parade."

Web will have a less costly variety show to replace "All Star," and has decided to pick up "Midwestern Hayride" from WLW-TV, Cincinnati, to replace "Show of Shows" for the summer. Daytime schedule, Madden said, is shaping up more slowly because of a later deadline for the daytime sponsors to sign on. He pointed out, though, that 10 of the 20 segments in the Kate Smith daytime show have renewed for the summer, for the replacement for Miss Smith.

New York's UHF

Continued from page 23

aired in N. Y. via WJZ-TV and WOR-TV.

WHOM, owned by Fortune Pope, publisher of the Italian-language Il Progresso, in revealing its plans to bid for the TV outlet, indicated it would not necessarily concentrate on foreign-language shows. WHOM now airs shows in seven languages, but emphasizes Italian broadcasts. Pope said the decision on whether the TV outlet will broadcast shows in English or some other language will be decided before the application is actually filed.

FOR SALE

10 KW FM TRANSMITTER

Completely installed, with antenna, all RCA equipment. Midtown area, New York City. Box 41452, Variety, 154 West 46th St., New York 36.

Answer To—

TV MUSIC QUIZ:

MURRAY ROSS

Directed the music for "COSMOPOLITAN THEATRE"

.....29 DuMont.....

It is with pride

that announcement is made

of the first occasion on which

an original american television play,

namely, PORTRAIT BY REMBRANDT

by IRVE TUNICK

was telecast by the BBC

in the United Kingdom

on Tuesday, April 22, 1952

Mr. Tunick's play originally was telecast in

the United States on Studio One

Personal Representative for Irve Tunick

Martin Poll, 200 W. 57th St., New York

Retailers Foresee Sizzling Summer Disk Price War Due to Slow Sales

With the platter price war in full swing for the past couple of months, many disk execs foresee a worsening of the situation for the next period. Reason for the pessimism is the anticipated slow summer period when retailers usually seek to liquidate their stocks as quickly as possible with the lowest possible margin of profit.

Although more retail outlets are expected to be brought into the orbit of the price war, the amount of the discounts now offered will not be radically increased during the summer months. Many stores are already offering 30% slashes off list price, leaving only an 8% margin on which they can make a profit. In some cases, the full 38% discounts are being offered by department stores in an effort to lure customers into the stores to buy other merchandise.

Record retailers, however, find themselves in no position to offer "loss leaders" since they only sell disks. As a result, they are forced to maintain some gap between the buying and selling prices in order to cover their overhead costs at least. In some cases, even this has been impossible and numerous retailers are refusing to stock up on long-play disks. They are refusing to tie up substantial sums of cash on an inventory investment which will bring them little or no profit.

A more ominous sign, however, is the spreading of the price war to single pop records in both 45 rpm and 78 rpm speeds. In the New York metropolitan area, some outlets are already giving up to 40% cutbacks on the singles, although most of the stores are still charging the regular 89c price.

If the price-cutting spreads to the singles market, most disk execs fear the elimination of numerous neighborhood stores. These have been subsisting on the singles sales, since their long-play market has faded in face of the discount competition. Without a normal markup on the singles, the nabe retailers will find it impossible to stay in business.

Jazz Pianist Package Pulls Pale B.O. in Pitt

The Guardsmen, local promoters of the piano concert, took it on the chin last week when Errol Garner, Art Tatum, Meade Lux Lewis and Pete Johnson played a one-nighter at big Syria Mosque. Although attraction got plenty of publicity, due to fact that Garner's a Pittsburgh boy and Tatum has always been boxoffice in the niteries here, 3,800-seater was much less than half full and Guardsmen are understood to have lost around $1,500 on the deal.

General consensus was that it came in at a bad time, with so much dough tied up on advance sale for four-week engagement of "South Pacific" at the Nixon; the Patti Page-Frankie Laine-Billy May one-nighter just around the corner; the Pittsburgh Opera's closing bill of the season also at Mosque, and the three-day stand there, too, this week of "Bagels and Yox."

Carle to Open Det.'s Edgewater Pk. Ballroom

Detroit, April 22.

For the first time since the Edgewater Park Ballroom was opened, name bands will be featured at the park this summer. Frankie Carle is first booked into the newly decorated ballroom, being constructed on the semi-open style, with an under-the-trees patio at the west end of an amphitheatre-type indoor ballroom.

Ballroom opens Memorial Day.

Cincy's Coney Island Dates

Cincinnati, April 22.

Clyde McCoy's combo will be at Coney Island's Moonlite Gardens April 26-27 for the first of three pre-season Saturday and Sunday dance sessions.

Ralph Marterie comes in May 3-4 and Clyde Trask's Cincy ork plays May 10-11 with Betty Clooney added as star chirper. Trask's unit will again fill gaps between engagements of top road bands.

Noble Sissle Hurt In Rehearsal Fall

Orch leader Noble Sissle suffered a spine injury last week during orch rehearsals at the Public Theatre, N. Y., when he fell off the stage and into the pit. The 62-year-old bandleader slipped while stepping down from the stage.

It's reported that his condition is not serious and that he'll be released from Bellevue Hospital, N. Y., late this week.

BRIT. DECCA DICKERS FOR QUEEN LIZ ALBUM

British Decca is wrapping up a deal with the indie Abbey label to handle the distribution of the Abbey long play album, "The Second Elizabeth," in England. Album relays the life story of Queen Elizabeth II in tape recordings of personalities who were prominent in the world in which she grew up. David Niven handles the narration.

Don Reid, Abbey artists and repertory topper, who edited the album, returned from England last week where he initiated the deal.

Pluggers Get Report On Pension Scheme

Exec board of the Music Publishers Contact Employees met last night (Tues.) to hear union's prez Bob Miller's progress report on the pension plan activities. For the past couple months Miller's been huddling with publishers in New York and on the Coast on the MPCE pension plan which calls for a 3% assessment of a plugger's $100 weekly wage from both pub and contactman.

Exec board conclave finalized plans for MPCE's pension committee's formal huddles with the pubs.

Seattle Civic Aud. Ban On Paul Robeson Concert

Seattle, April 22.

Contract for the use of the Civic Auditorium here May 20 for a concert by Paul Robeson has been cancelled by City Building Supt. John B. Cain.

Cain notified William J. Coyle, auditorium manager, that he had cancelled the contract under a city ordinance which bans use of public buildings for meetings which might stir up "racial or religious antagonisms." The concert was sponsored by a group known as People's Programs.

Best British Sheet Sellers

(Week ending April 12)

London, April 15.

Unforgettable	Bourne
Cry	F.D.&H.
Always Our House	Connelly
Slow Coach	Sterling
Mistakes	Wright
Little White Cloud	Spier
Be Life's Companion	Morris
Won't Live in Castle	Connelly
Saturday Rag	Fields
Domino	Leeds
I Wanna Say Hello	Sterling
Tell Me Why	Morris

Second 12

At End of Day	Chappell
Please Mister Sun	Chappell
Why Worry	Macmelodies
Only Fools	Sun
At Last	Pickwick
Loveliest Night Year	F.D.&H.
Enchanted Eve	Williamson
Down Yonder	Feldman
Love's Roundabout	Cinephonic
Rollin' Stone	Kassner
Anytime	Victoria
Because of Rain	Magna

Chi AFM Local Revokes Ban on Outside Jobs

Chicago, April 22.

Chicago Federation of Musicians, who banned outside jobs for studio musicians three months ago, has backed down from its stand with the aid of James C. Petrillo, head of AFM and local 10. Big hassle was over the chamber music concerts which radio staffmen had been doing.

Petrillo said it was okay to do the dates providing the musicians gave the union list of the engagements well in advance, which would have to be approved by the board. Union contract calls for 45 men in the stations and when staffers are doing outside jobs, local wants replacements for those men. Petrillo said that the union wasn't interested in hurting non-competitive work.

Robbins, Kassner Abroad To Plug 'Blondes' in Eng.

Ed Kassner, partner in J. J. Robbins & Sons, leaves for England in June to prep an early kickoff of the plugging campaign of the tunes from the legit musical, "Gentlemen Prefer Blondes," which Jack Hylton is preeming in London in August. Jack Robbins plans to get to London for the opening and he'll remain a month to assist in the exploitation campaign.

Score, which was penned by Leo Robin and Jule Styne, will be split between the Robbins and Kassner firms in England.

Lyricist Jack Lawrence heads out to the Coast tomorrow (Thurs.) to begin work on the score for the Walt Disney pic, "Sleeping Beauty," on which he'll collab with Sammy Fain.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Martin: "Kiss of Fire"-"For the Very First Time" (Victor). Martin, who came up with a click side in the "I Get Ideas" adaptation of "Adios Muchachos," has similar material in "Kiss of Fire," a takeoff on a standard tango theme. It's another strong Martin etching that will give the **Billy Eckstine** M-G-M and **Georgia Gibbs** Mercury sides a close race for the money. Reverse is a lovely **Irving Berlin** oldie which Martin works over in suitable lyrical style for class results.

Four Aces: "I'm Yours"-"I Understand" (Decca). Four Aces are back in their best groove on "I'm Yours" and should be contenders for the top position on this number. Vocal quartet handles this ballad with a steady rhythmic attack and some of the typical harmonizing which clicked for them on "Sin" and "Tell Me Why." Group also hits well on the flip, **Al Alberts** again handling the solo parts in this combo's vocal arrangements.

Eddie Fisher: "I'm Yours"-"Just a Little Lovin'" (Victor). "I'm Yours" has a big ballad quality with the necessary drive to break through. Eddie Fisher gives it a particularly strong ride with his open-voiced style and belting delivery. Reverse is an appealing ballad on a light beat which Fisher also handles with finesse in front of a country-styled instrumental arrangement.

Neal Hefti-Frances Wayne: "Lonesome and Blue"-"Why Not;" "Ev'rytime"-"Sure Thing" (Coral). The Hefti-Wayne team have been turning out consistently fine disks, and these sides maintain the pace. "Lonesome" is the standout entry, a torch item with definite hit potential via Miss Wayne's bluesy rendition. "Ev'rytime" is another likely tune but this cut doesn't open with the necessary impact. Two instrumentals by the orch on "Why Not" and "Sure Thing" are typical of Hefti's solid swing arrangements.

Les Paul-Mary Ford: "I'm Confessin' That I Love You"-"The Carioca" (Capitol). This imaginative duo, who pioneered the "new sounds" frontiers in the disk market with their multiple dubbing technique, have produced a simple and tasteful side in "Confessin'." It's a fine low key interpretation which may, however, lack the sock impact of this team's more rhythmic etchings. On the reverse, Paul indulges in some of his standard electronic pyrotechnics in an instrumental workover on the Latin standard.

Champ Butler: "Meet Me On the Corner"-"Two" (Columbia). "Corner" is a rocking rhythm item which Champ Butler gets off with a powerful impetus. It's in a hot groove which will rate lots of juke spins and a big jock play for specialized audiences. "Two" is an excellent ballad with a fine melodic line and good lyrics, Butler delivering it with a soft attack for neat impact.

Art Lund-Anita Gordon: "Pigtails and Freckles" - "Frenesi" (M-G-M). Lund hasn't been on the hit lists for some time but "Pigtails" could project him back into a contending spot. It's one of those cute novelties which has the potentials for breaking through on a big scale in the current market. Lund gets a valuable assist from Anita Gordon's attractive vocal. Lund also does a good job on "Frenesi" but this side lacks the special peg to make it step out.

Peggy Lee-Gordon Jenkins Orch: "Be Anything"-"Forgive Me" (Decca). In her initial slice for Decca since switching from Capitol, Peggy Lee comes up with the most sensitive and effective workover of the current ballad, "Be Anything," a number that is starting to climb fast. Despite her late start, Miss Lee could make this cut mean a lot via jock and juke spins. Reverse is another good ballad, Gordon Jenkins backing up Miss Lee with another of his lush string arrangements.

Paul Winchell-Jerry Mahoney: "Jack and the Beanstalk"-"M-i-s-s-i-s-s-i-p-p-i" (Victor). Ventriloquist Paul Winchell and his dummy, Jerry Mahoney, team up on a couple of novelty sides which have solid juve appeal and might even click in the regular novelty market. "Beanstalk," from the Warner pic of the same name, gets an amusing ride as does the oldie on the flip.

Lou Dinning: "Torment"-"Again and Again" (Capitol). Lou Dinning is a firstrate song stylist who, unfortunately, has to work in the shadow of Johnnie Ray, the first to click with the agony angle. Even the material is alike although "Torment" is a fine number despite the downbeat title. The vocal of course is in the tortured genre. The reverse is a fair tune which Miss Dinning dishes out with a good beat, **Nelson Riddle's** orch backing up competently.

Gordon Jenkins-Clark Dennis: "It Only Takes a Moment"-"If They Ask Me" (Decca). "Moment" (co-clefted by **Milton Berle** and **Buddy Arnold**) is an okay ballad with fair potential. It's conventionally tailored number getting an equally conventional treatment by tenor Clark Dennis and the Jenkins orch. The flip accents the Jenkins' instrumental with Dennis handling the lyrics in fair style.

Platter Pointers

RCA Victor has packaged three firstrate albums, "Perry Como TV Favorites," "Eddie Fisher Sings" and "The Three Suns Twilight Moods" . . . **Jimmy Wakely** comes up with a potent version of "Just Because" (Capitol) . . . **Lucky Millinder** has another good juke in "Loaded With Love" (King) . . . **Art Morton** vocals "Buy Her a Hat" in appealing style with excellent choral and orch backing (Harmony) . . . **Fontaine Sisters** have a cute side in "I Grabbed for the Engine" (Victor) . . . On the same label, **Pee Wee King** comes up with sock version of "I Don't Mind" (Victor) . . . **Gisele MacKenzie** handles the standard, "What'll I Do," in topflight style (Capitol) . . . **Jo Ann Greer** registers in standout style on "I Love to Hear a Choo Choo Train," **Dave Barbour** orch backing up (Decca) . . . **Bob Eberle** and **Les Baxter** team for excellent results on "Green Grow the Lilacs" (Capitol) . . . **Don Estes** again impresses with his slice of "That's How It Goes" (Victor) . . . On the same label, **Ralph Flanagan** orch has cut another good version of its theme song, "Singing Winds" . . . **Duke Ellington** orch also dishes up some excellent sounds on "Blues at Sundown" (Columbia) . . . The influence of **Johnnie Ray** is clearly evident in the **Billy Bunn** slice of "Until the Real Thing Comes Along" (Victor) . . . **The Modernaires** have a likely side in "Goody Goody" (Coral) . . . Some of **Ray Bloch's** superb arrangements are heard in his workover of "Harlem Nocturne" and "Espanaharlem" for Coral.

Standout western, folk, blues, rhythm, polka, religious, etc.: **Arnett Cobb,** "Jumpin' the Blues," (Okeh) . . . **Mac Odell,** "Be on Time" (King) . . . Gene Autry, "Stop Your Gambling" (Columbia) . . . **Luther Stoneham,** "Sittin' Here Wonderin'" (Mercury) . . . **Steve Gibson,** "Two Little Kisses" (Victor) . . . **Leon Payne,** "Weeping Willow" (Capitol) . . . **Hi-Neighbor Quartet,** "Working on the Building" (Bibletone) . . . **Freddie Mitchell Orch,** "String of Pearls" (Derby) . . . **Buddy Tate Orch,** "Waitin'" (Derby).

VARIETY 10 Best Sellers on Coin-Machines Week of April 19

1.	**WHEEL OF FORTUNE (10) (Laurel)**	*Kay Starr* ..... *Capitol*
2.	**BLUE TANGO (9) (Mills)**	*Leroy Anderson* ..... *Decca* *Les Baxter* ..... *Capitol*
3.	**A GUY IS A GUY (3) (Ludlow)**	*Doris Day* ..... *Columbia*
4.	**PITTSBURGH, PENNSYLVANIA (2) (Oxford)**	*Guy Mitchell-M. Miller* ..... *Columbia*
5.	**BLACKSMITH BLUES (5) (Hill-R)**	*Ella Mae Morse* ..... *Capitol*
6.	**AT LAST (5) (Feist)**	*Ray Anthony* ..... *Capitol*
7.	**BE ANYTHING (1) (Shapiro-B)**	*Eddy Howard* ..... *Mercury*
8.	**PERFIDIA (3) (Peer)**	*Four Aces* ..... *Decca*
9.	**ANYTIME (14) (Hill-R)**	*Eddie Fisher* ..... *Victor*
10.	**TELL ME WHY (16) (Signet)**	*Four Aces* ..... *Decca* *Eddie Fisher* ..... *Victor*

Second Group

CRY (15) (Mellow)	*Johnnie Ray* ..... *Columbia*
I HEAR A RHAPSODY (Broadcast)	*Frank Sinatra* ..... *Columbia*
TENDERLY (E. H. Morris)	*Rosemary Clooney* ... *Columbia*
AY-ROUND THE CORNER (Frank)	*Jo Stafford* ..... *Columbia*
FORGIVE ME (Advanced)	*Eddie Fisher* ..... *Victor*
I'LL WALK ALONE (Mayfair)	*Don Cornell* ..... *Coral*
BERMUDA (3) (Goday)	*Bell Sis.-H. Rene* ..... *Victor*
LITTLE WHITE CLOUD (13) (Spier)	*Johnnie Ray* ..... *Okeh*
COME WHAT MAY (7) (Shapiro-B)	*Patti Page* ..... *Mercury*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney* .... *Columbia* *Mills Bros.* ..... *Decca*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.* ..... *Coral* *Kay Starr* ..... *Capitol*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray* ..... *Columbia*
THAT'S THE CHANCE YOU TAKE (Paxton)	*Eddie Fisher* ..... *Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

GOVT. PROBE PUZZLES INDUSTRY

Efforts to Wipe Out Diskleggers Snagged as Dewey Nixes Bennett Bill

Albany, April 22.

Efforts of the disk industry to wipe out shady wax operators by a revised criminal code ran into a snag last week when N. Y. Governor Thomas E. Dewey vetoed the Bennett Bill. Latter would have made platter piracy a penal offense.

Strongly supported by the recording artists and the recently formed Record Industry Assn. of America, the measure was unanimously passed by both houses of the state legislature. The veto was not accompanied by any explanation.

With the nixing of the Bennett Bill, pirating remains, as before, only a cause for civil action by the copyright owners of the music or the owners of the original disks used by the bootleggers. Major argument for the bill was that civil suits are too uncertain and too lenient to discourage the pirates, who generally operate on a hit-and-run basis and are willing to risk a civil action for a quick cash turnover. It was claimed that a prison term and/or heavy fine would be an effective deterrent.

Even before the bill was vetoed, however, the music industry had taken steps to curb the diskleggers through legal channels. Columbia Records put Dante Bolletino's Jolly Roger label out of business through a civil action, brought jointly with Louis Armstrong, who received a $1,000 judgment from Bolletino. Latter also was hit last week by four major publishers, who brought suit under the Copyright Law for triple damages stemming from unauthorized use of their tunes of Bolletino's disk releases.

Need Copyright Act Rewrite

Commenting on the Bennett Bill veto, Julian T. Abeles, attorney for the publishers in the pending suit vs. Bolletino, said: "The bootleggers will laugh themselves sick at this turn of events." Abeles pointed out that in most cases, the bootleggers can get away with their operation because the amounts due each individual publisher are too small for them to bother with legal action.

He said that much stiffer penalties are needed in infringement actions to protect the copyright owners.

$221,850 Deficit For Local 802

New York's Local 802, largest unit within the American Federation of Musicians, incurred a deficit of $221,850 during 1951. The loss was divided equally between the local's general fund for administrative expenses and the relief fund, which helps unemployed musicians.

Main factor causing the deficits for the past several years has been the Lea and Taft-Hartley acts, which outlawed standby collections. The loss of revenue from this source alone has been totalling $240,000 annually. Last year, the relief fund was virtually exhausted and coin from the general fund was appropriated for this purpose.

Local 802 moved to meet the deficit this year by hiking dues $8 a year. Based on an average membership of 30,000, the dues increase should raise $240,000. This year, however, the local is facing the additional expense of $85,000 by setting up new headquarters on the site of Gay Blades skating rink. Union is moving into its new headquarters this week.

M-G-M'ers in N.Y. Confabs

Flock of M-G-M records distribs are in New York this week for sales confabs. Heading the contingent are Harold Lane, of the Lew Bonn Record Co., Minneapolis distrib; Len Smith of Albany; and Herman Gimbel of Baltimore.

They'll remain about week.

Billy Williams Ankles M-G-M for Mercury Pact

Billy Williams Quartet ankled M-G-M Records last week to sign a longterm pact with Mercury. Williams, who exited at the expiration of his two-year pact with M-G-M, is currently on NBC-TV's "Show of Shows."

Meantime, M-G-M picked up options on vocalist Danny Davis and the Frank Petty Trio. Each renewal runs for a year.

Solid Boxoffice Of Music Packages Spurs More Units

Current flock of touring musical packages are again hitting the b.o. with such an impact that managers and agencies are already prepping new units for late spring and early fall bookings. Initial week's reaction to the "Biggest Show of 1952" and "Piano Parade" indicates that there's still a top market for package attractions. Last fall "Biggest Show of 1951," "Jazz At the Philharmonic" and the Billy Eckstine-George Shearing unit racked up solid gross in cross-country treks.

The '52 edition of "Biggest Show" has Frankie Laine, Patti Page and the Billy May orch while "Piano Parade" stars Erroll Garner and Art Tatum in the layout. Both packages are being handled by the Gale Agency. Already set for an eight-date tour is "Record Review of 1952," which has been packaged by Abe Turchin, orch leader Woody Herman's manager. Unit will feature such platter stars as the Mills Bros., Dinah Washington, Tommy Edwards and the Herman band. It tees off in Washington May 18.

General Artists Corp., meantime is setting up an October tour for a package which'll be headed by the Jan Garber orch and the Mills Bros. Also being prepped for a fall tour is an Associated Booking Corp. package. Names in the ABC unit are being kept under wraps until all the booking wrinkles have been ironed out.

Example of sock b.o. impact of the musical packages is the record-breaking gross racked up by the Laine-Miss Page-May unit in Montreal Sunday (20). Package drew more than 14,000 payees into the Forum drawing more than $28,000 for the one night stand. It's the biggest one-nite take ever pulled in by a musical package.

Adler to Preem Opus In N.Y. Concert Return

Larry Adler will world-preem Vaughan Williams' concerto, "Romance For Harmonica and Orchestra," at his Town Hall, N. Y., concert May 3. Adler will also play the new work, which was written for him, at the Promenade Series in Albert Hall, London, in September. Daniel Saidenberg will baton the Little Symphony Orchestra, accomping Adler at the Town Hall date.

The Town Hall engagement will be Adler's first U. S. appearance in several years. He recently returned from a Korean junket, where he entertained United Nations troops.

Jim Conkling, Columbia Records prexy, returned this week from a six-week South American inspection tour.

NO CLUE TO O.O. OF TOP MUSICERS

One of the deepest mysteries in the music publishing field for the past 12 months has been the activity of Department of Justice investigators in the industry. Government probers have been investigating the books of top publishers for over a year but to date nobody seems to know what they are after.

And the Justice Department isn't talking.

In recent weeks, D. of J. investigators have been examining books of both film company-owned pubs and top independents. The check-up has been conducted sporadically, with the Government men active for a month or so and then disappearing for an equal length of time. If they have found anything off base in their probing up to now, no major publisher is aware of it.

Speculation about the investigation centres around two major assumptions. One is that the Government is looking for evidence or price-fixing by the publishers in sheet music. This theory is buttressed by the fact that the Government probe started shortly after a midwest distrib complained about discriminatory selling pratices by some standard publishers. This distrib charged that he was cut off from supplies because he gave higher than usual discounts.

The other assumption is that the Government is eyeing the link between the film companies and their music subsids. This is seen as an extension of the Government's drive to force divorcement between the pix company's distribution and exhibition operations.

Pubs, SPA Reach Tentative Accord On All Issues

Reps of the top publishers and the Songwriters Protective Assn. wound up their efforts to reach an agreement on industry problems last week with a tentative understanding covering all outstanding issues. Lawyers for both sides are currently working on a statement, covering the agreed points, which will be submitted to the exec councils of SPA and the Music Publishers Protective Assn. for ratification. Any ratification by either SPA and MPPA will be in the nature of recommendations to their members and will not be binding on them.

Prelliminary agreement covers the following points: (1) the retroactive date to which SPA can audit the publishers' books; (2. division of coin received from Austria on withheld taxes; (3) division of the English tax rebates to U. S. publishers, and (4) coin due writers for inclusion of their lyrics in song lyrics mags. On the latter point, the joint meetings of pub and writer execs agreed upon a formula which can be applied both to past and future mag inclusions.

Midwest, Good Sheet Sales Area, Hit Hard By River Floods

Sheet music sales, which have dipped to the lowest point in several years, have been further hit by the Missouri River flood. Trade execs estimate that the flood area comprises about 10% of the total sheet market, the midwest being the best territory for copy sales.

Prospects for the future, moreover, are not good either in that area, since the flood is expected to destroy or badly damage pianos in flooded homes. In previous floods, the piano has usually been the last item to be replaced in the refurnishing process, since it's in the luxury category.

BMI Competition Prompts ASCAP Pubs Into Promoting Catalogs on Their Own

Kelton Sues Red Foley For 100G 'Alienation'

Nashville, April 22.

A $100,000 alienation of affections suit was filed against folk singer Clyde (Red) Foley in circuit court here last week by Frank B. Kelton, Nashville folk music publisher and husband of a TV singer known professionally as Sally Sweet.

Both Kelton and his wife have suits for divorce pending. The former recently obtained an injunction which prevents Mrs. Kelton from taking their five-year-old son out of Tennessee.

Jack Norman, Foley's attorney, in denying the charges, declares that "we have twice refused to pay any money on this thing out of court. We are anxious to get a hearing as soon as possible."

Lombardo Concert Gross of $500,000 Equals Socko '51

In the final week of his 62-date swing across the country, Guy Lombardo is heading for a smash $500,000 gross. Tour, which teed off in Johnstown, Pa., Feb. 14, winds in Providence, R. I., Friday (25).

Lombardo worked for heavy guarantees against 60% and matched last year's socko half-million dollar mark, which he pulled in on a similar swing. Unlike last year, however, when Lombardo toured with the Ames Bros., orch worked alone, picking up vocalists for special dates. Don Cherry, for example, accomped the orch on its swing through Texas.

High figure for the junket was racked up March 1 in Memphis, Tenn., with $12,900. Trek also brought Lombardo back to his hometown, London, Ontario, for his first commercial date since he left there in 1923. He had played several benefit engagements there during the past years. Playing at the London Arena April 14, orch drew 4,300 payees for an $8,900 gross. On the following night in Kingston, Ont., he racked up $6,000 drawing 2,700 persons. On April 16 band hit the $6,000 mark again in Ottawa while the April 18 date in Rochester, N. Y., drew 3,500 payees for a gross of $7,200.

During the 10-week swing, Lombardo played cuffo dates on Thursday nights at Army and Navy bases. He aired his "Hit Parade" radio show programs on these evenings.

Kern, Gershwin, Menotti To Have Stadium Nights

For the first time in its 35-year history, the Lewisohn Stadium, N. Y., concerts this summer will include a Jerome Kern Night and a Gian-Carlo Menotti Night, with programs those evenings devoted entirely to the one composer's works. Stadium has had Gershwin Nights for some years—generally the biggest drawing night of the season — and in the past two summers has had a Rodgers & Hammerstein Night, which also was a sellout evening.

The pop side of show biz will figure strongly throughout the six-week season, which starts June 23. Jane Pickens, William Warfield, Jarmila Novotna, Oscar Levant, Carol Bruce and Eileen Farrell are included among the many soloists. Season will also include an Italian opera night, Vienna night, and another special event in a concert version of "Carmen," with Met Opera singers, and Dimitri Mitropoulos conducting.

Faced with a multi-pronged competition by Broadcast Music, Inc., many top firms of the American Society of Composers, Authors and Publishers are planning to launch promotions of their catalogs on their own hook. Moves by the major firms are in the works because ASCAP, as an organization, has failed or declined to supply the kind of promotions typical of BMI for the past couple of years.

Central area for the upcoming BMI-ASCAP firms conflict will be in video, which is rapidly emerging as the biggest source of performance-fee revenue for the music industry. BMI set the pace in this field with its regular issuance of its "TV Sketch Books," comprising skits written around tunes in the BMI affiliates' catalogs. Although such firms as Leeds Music pioneered in this field several years ago, no ASCAP firm has moved so aggressively and consistently into the video field as BMI. Several major ASCAP firms, however, are planning to correct this disparity in the near future.

The ASCAP firms, of course, have decided advantage in this field because of their established catalogs. With video still accenting the standards, the ASCAP firms are currently getting the bulk of the plays on TV despite their lack of promotion. However, instead of resting on their catalogs, they are planning to push their standards even more prominently and take the edge off BMI's video promotions.

ASCAP execs as a whole, however, continue to play down the importance of BMI's threat. Latter's success last year, with a string of hits that lasted through 1951 and into 1952, is ascribed to a temporary trend in public tastes which lifted a flock of newcomers into prominence. ASCAP toppers figure that sooner or later the public will revert to solid songs written by the vet songwriters in ASCAP's fold.

Many ASCAP publishers are not so sanguine about the future and want the Society, per se, to start a broad public relations program. Such a move, however, will have to await the naming of a new ASCAP prexy at the board meeting tomorrow (Thurs.).

Music Biz On Bayou Binge

Pointing up record companies' steady drive to pick up tunes that offer new-sound opportunities and off-beat melodies, is recent splurge of waxings of numbers originating in the Louisiana Bayou country.

The Bayou bounce upbeat was launched several months ago with "Shrimp Boats." Click etchings by Jo Stafford via Columbia Records and Dolores Gray on the Decca label skyrocketed the tune into the hit class. Col is following the Bayou trend with another release by Miss Stafford, due shortly, of "Raminay." Tune's an adaptation of the cry of the chimney sweep in that territory. Mercury also has hopped on the bandwagon with its current release of Richard Hayes' "Junco Partner."

Col went a step farther last week with the inking of Vin Bruce, Cajun singer (Cajun is a Louisiana local reputed to be of Acadian French descent) to a longterm pact. Bruce's initial recordings will be "Dans La Louisianne" and "Fille de la Ville."

Merrill Tribute to Jolson

Composer Bob Merrill is preparing a musical tribute to Al Jolson as a highlight to the all-star show to be presented at Madison Square Garden, N. Y., May 26, anniversary of Jolson's birth.

Affair will be for the benefit of the Brooklyn Veteran of Foreign Wars' Al Jolson Servicemen's Canteen.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING APR. 19

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST										SOUTH											MIDWEST					FAR WEST				TOTAL POINTS
						N.Y.	Boston	Phil.	Baltimore	B'fl'boro	Ithaca	D.C.	Rochester	Fitchburg	Ware Mass.	St. L.	Richmond	K.C.	Norfolk	N.O.	Jack'ville	Gonzales	L'ville	Savan'h	Atlanta	Tampa	Chi.	Mpls.	Det.	Dearborn	Cleve	L. A.	Tulsa	Salt Lake	S. F.	
						Jack Lacy—WINS	Norm Prescott—WORL	Ed Hurst—WFEN	Buddy Deane—WITH	Dave Kean—WTSA	Jack Deal—WHCU	Jerry Strong—WMAL	Mort Nusbaum—WHAM	John Wrisley—WFGM	Pete Ward—WARE	Norb Moore—KXLW	Ray Schreiner—WRNL	Jim Lantz—KCMO	Roger Clark—WNOR	Bob Hamilton—WDSU	Tommy Tucker—WMBR	David Walshak—KCTI	John Gale—WINN	Stan Friedman—WTOC	Bill Lowery—WGST	Pat Chambers—WFLA	Myron Barg—WCFL	Jack Thayer—WLOL	Larry Gentile—WJBK	Robin Seymour—WKMH	Bud Wendell—WJMO	Bill Anson—KFWB	Bill Hyden—KRMG	Wayne Cody—KALL	Les Molley—KYA	
1	1	11	Kay Starr	Capitol	Wheel of Fortune	8	..	..	1	5	..	1	..	2	..	..	1	1	1	1	..	..	..	3	10	..	5	8	..	..	4	..	1	..	..	113
2	3	15	LeRoy Anderson	Decca	Blue Tango	7	..	..	..	7	..	8	2	7	1	..	9	..	..	2	..	..	1	4	7	..	3	..	..	..	2	..	2	4	2	108
3	5	8	Doris Day	Columbia	A Guy Is a Guy	..	..	..	..	1	..	7	7	1	..	1	3	8	2	8	7	..	..	9	..	..	2	..	6	7	3	..	9	1	..	105
4	6	7	Don Cornell	Coral	I'll Walk Alone	1	5	..	9	..	6	4	1	..	10	2	..	..	..	..	..	..	2	..	..	..	9	1	..	3	6	..	..	5	..	90
5A	8	5	Eddie Fisher	Victor	Forgive Me	3	8	..	3	..	2	..	..	4	3	6	7	6	..	..	..	..	..	..	..	..	6	9	8	1	..	7	..	..	..	81
5B	4	10	Ella Mae Morse	Capitol	Blacksmith Blues	..	..	..	7	..	..	2	..	5	..	3	4	2	..	3	..	..	7	6	..	..	4	5	..	..	..	..	3	..	..	81
7	12	19	Eddie Fisher	Victor	Anytime	..	..	..	..	3	..	3	..	..	..	..	..	5	..	9	..	..	..	..	1	..	..	..	..	..	..	4	..	5	47
8	2	12	Ray Anthony	Capitol	At Last	..	..	8	2	..	..	..	..	..	..	10	..	..	3	..	..	..	..	..	2	..	1	10	..	..	..	8	..	..	..	44
9	31	2	Johnnie Ray	Columbia	What's the Use	..	1	1	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	41
10	11	11	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	2	1	39
11	9	4	Eddy Howard	Mercury	Be Anything	4	..	4	6	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	..	7	..	..	6	..	..	..	7	..	38
12A	13	5	Eddie Fisher	Victor	That's the Chance You Take	..	..	2	..	..	..	9	..	..	5	..	..	..	5	..	..	..	4	..	..	..	..	6	..	..	..	..	..	..	..	36
12B	40	13	Patti Page	Mercury	Come What May	..	..	..	..	3	6	..	..	..	..	..	..	..	..	..	..	3	..	..	4	..	..	..	3	..	..	..	..	..	..	36
12C	16	7	Guy Mitchell-M. Miller	Columbia	Pittsburgh, Pennsylvania	..	..	..	..	..	..	..	..	3	..	8	8	10	..	..	..	10	..	..	..	..	..	2	..	..	..	..	8	3	..	36
15	43	2	Georgia Gibbs	Mercury	Kiss of Fire	6	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	4	..	..	..	10	..	29
16	22	21	Johnnie Ray	Okeh	Cry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8	3	..	..	..	..	..	..	10	10	..	3	27
17	7	10	Rosemary Clooney	Columbia	Tenderly	2	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	24
18	..	12	Eddie Fisher	Victor	Tell Me Why	..	..	..	4	..	..	..	..	..	..	..	..	9	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	23
19	22	2	Vaughn Monroe	Victor	Lady Love	7	..	..	..	..	..	..	..	..	9	..	..	..	7	..	..	..	..	8	..	..	..	..	2	..	..	..	..	..	..	22
20	15	13	Johnnie Ray	Columbia	Brokenhearted	..	3	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	20
21A	33	5	Four Lads	Okeh	Turn Back	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	4	..	..	..	..	..	..	..	18
21B	40	3	Mills Bros	Decca	You're Not Worth My Tears	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	18
23	..	1	Frankie Laine	Columbia	When You're in Love	6	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	15
24A	..	1	Johnnie Ray	Columbia	Walkin' My Baby Home	2	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
24B	46	14	Weavers-G. Jenkins	Decca	Wimoweth	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	14
26	..	1	Frank Sinatra	Columbia	Don't Be Afraid to Go Home	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	13
27A	35	3	Percy Faith	Columbia	Delicado	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	12
27B	14	7	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	12
27C	10	19	Four Aces	Decca	Tell Me Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	5	..	..	12
30A	16	9	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	3	..	..	..	11
30B	..	1	Jeri Southern	Decca	Thought of You Last Night	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	11
32A	18	10	Four Aces	Decca	Perfidia	..	7	..	..	..	..	..	..	10	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	10
32B	43	15	Perry Como	Victor	Tulips and Heather	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	10
32C	..	1	Richard Hayes	Mercury	Junco Partner	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	7	..	..	..	..	..	10
32D	31	2	Helen O'Connell	Capitol	Be Anything	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	10
32E	..	10	Ames Bros	Coral	I'll Still Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10
32F	..	3	Nat (King) Cole	Capitol	A Weaver of Dreams	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
38A	24	6	Mantovani	London	Dancing With Tears in Eyes	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10	..	..	..	..	..	..	..	..	9
38B	21	16	Bell Sis.-H. Rene	Victor	Bermuda	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	7	..	..	..	..	..	..	..	6	..	..	9
38C	27	6	F. Laine-Jo Stafford	Columbia	Hambone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38D	..	2	Dick Hayman	Mercury	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38E	..	1	Mills Bros	Decca	High and Dry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38F	..	1	Ray Anthony	Capitol	I Hear a Rhapsody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
38G	..	1	Bob Eberly	Capitol	Anything That's Part of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
38H	..	1	Don Cornell	Coral	I'm Yours	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
46A	..	2	Ray Anthony	Capitol	There Are Such Things	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9
46B	..	12	Johnnie Ray	Columbia	Please Mr. Sun	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8
46C	..	8	Rosemary Clooney	Columbia	Be My Life's Companion	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
49A	..	2	Johnnie Ray	Columbia	Mountains in the Moonlight	9	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	8
49B	..	2	Four Aces	Decca	My Hero	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
51	..	10	Hugo Winterhalter	Victor	A Kiss to Build a Dream On	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	7

(Copyright Variety, Inc. All Rights Reserved)

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue for

WEEK ENDING APRIL 19

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Kay Starr (Capitol)	Wheel of Fortune
2	2	Leroy Anderson (Decca)	Blue Tango
3	4	Doris Day (Columbia)	A Guy Is a Guy
4	3	Ella Mae Morse (Capitol)	Blacksmith Blues
5	5	Eddie Fisher (Victor)	Anytime / Forgive Me
6	7	Four Aces (Decca)	Tell Me Why / Perfidia
7	9	Guy Mitchell-M. Miller (Columbia)	Pittsburgh Penn.
8	6	Johnnie Ray (Okeh)-(Columbia)	Cry / What's the Use
9		Don Cornell (Coral)	I'll Walk Alone / I'm Yours
10		Les Baxter (Capitol)	Blue Tango

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Wheel of Fortune	Laurel
2	2	Blue Tango	Mills
3	3	Blacksmith Blues	Hill-R
4	4	A Guy Is a Guy	Ludlow
5	5	Anytime	Hill-R
6	7	Pittsburgh Pennsylvania	Oxford
7	8	Cry	Mellow
8	10	Perfidia	Peer
9	6	Tell Me Why	Signet
10	..	Be Anything	Shapiro-B

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 19

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	"Wheel of Fortune" (Laurel)	1	1	2	2	1	5	1	9	3	1	1	2	103
2	3	"Blue Tango" (Mills)	2	2	1	4	2	1	7	4	4	2	6	1	96
3	2	"Anytime" (Hill-R)	4	3	5	1	5	6	2	6	..	4	3	5	77
4	4	"Blacksmith Blues" (Hill-R)	5	8	9	5	3	2	4	..	5	3	8	9	60
5	6	"Please Mr. Sun" (Weiss-B)	..	4	3	..	..	8	..	7	..	7	2	4	42
6	5	"A Guy Is a Guy" (Ludlow)	3	..	..	..	6	4	3	..	7	6	..	7	41
7	10	"Pittsburgh, Penn." (Oxford)	6	9	7	7	10	..	5	..	1	9	..	..	34
8	8	"Cry" (Mellow)	..	..	10	6	..	..	..	2	..	5	4	..	28
9	9	"Be Life's Companion" (Morris)	..	6	..	..	..	7	6	..	6	..	5	..	25
10	12	"Be Anything" (Shapiro-B)	8	..	4	9	4	..	..	..	..	..	..	..	19
11A	..	"I'll Walk Alone" (Mayfair)	7	7	..	..	..	..	8	..	9	..	7	..	17
11B	7	"Tell Me Why" (Signet)	..	5	..	3	..	..	..	..	..	..	..	8	17
11C	..	"Ay-Round the Corner" (Frank)	..	..	..	..	..	3	..	..	2	..	..	..	17
12	11	"Little White Cloud" (Spier)	..	..	..	..	..	10	..	3	..	8	10	10	14
13	15	"Perfidia" (Peer)	..	..	8	..	..	..	..	..	..	..	..	3	11

Columbia's Metopera Disks Gross $2,000,000 in 5 Yrs., Ride on LP Boom

Spotlighting the strong upsurge of sales in full-length operas since the introduction of long-playing records, Goddard Lieberson, Columbia Records exec vice-prexy, disclosed this week that the company's release of Metropolitan Opera productions on wax has grossed over $2,000,000 since 1947. The total represents the equivalent of a full New York season's boxoffice receipts of the Met Opera.

Since its tieup with the Met Opera five years ago, Columbia has issued six complete productions with Met casts, chorus and orchestra. Bestseller of the half-dozen has been "La Boheme" with Bidu Sayao and Richard Tucker. The other operas are "Hansel and Gretel," "Madame Butterfly," "Faust," "Die Fledermaus" and "Pagliacci." "Cosi Fan Tutti," new production of the Met's 1951-52 season, will be waxed by Columbia in June for fall release. Eleanor Steber and Richard Tucker will star in the disk production.

"Fledermaus," recorded in an English version with lyrics by Howard Dietz, was released early last year and became one of Col's 10 bestsellers in the Masterworks catalog for last year. "La Boheme" has outpaced the "Fledermaus" gross because of its earlier release.

Lieberson reported that sales of the operas on LP disks were four times the sales of the conventional 78 rpm albums in some cases. Important factor working in behalf of the LP's is their cheaper price and unbreakability. Before the advent of LP's, the cost of a full-length opera, running to 10 or more 12-inch platters, made the price prohibitive for the mass market.

It's understood that the Met Opera is receiving the regular 10% royalty for its official imprimatur on the Columbia releases. While its cut of the $2,000,000 gross is not impressive when spread over five years, it's expected that the Met's royalties will steadily increase in the years to come once the repertoire of its operas increases to a sizable number. The royalty income is expected to become one of the main sources of extra revenue from which the Met can offset its annual deficits.

Where Are the Irish?

Dublin, April 15.

Current beef among musicians here is that the National orchestra, Radio Eireann Symphony, is not an Irish organization at all because it contains musicians from eight different countries. Only 40% of the outfit are Irish citizens.

During the last five years musicians have been imported to strengthen orchestra on the ground that there were not enough Irish instrumentalists of required skill available. The organization also is usually conducted by a Continental batoneer, there being no regular Irish conductor.

Tin Pan Alley Really Dipping Into the Classics

Although the major trend in the music business for the past couple of years has been to the country and cornball idiom, a contradictory tendency has been sending Tin Pan Alley looking more and more into the classics for its pop material. An increasing number of tunes are currently being based on classical and semi-classical tunes. This is a switch on former years insofar as the longhairs are getting full credit on the sheet music copies and disk labels. The yesteryear Tin Pan Alley custom was to "adapt" (steal) from the masters.

Among the recent pop entries with classical origins is "You," a waltz tune taken from the opera, "La Boheme," which Sammy Kaye etched for Columbia. Another, "Since My Love Has Gone," which Tony Bennett sliced for Columbia, is based on "La Traviata."

Last year, one of the year's top hits, "Loveliest Night of the Year," was taken from the classical number, "Over the Waves." Latter became a click, incidentally, after a half-dozen previous adaptations with English lyrics failed to make the grade. The biggest click with a classical tune in recent years was made in 1945 with "Till the End of Time," with a lyric set to Chopin's "Polonaise."

Another similar source for pop tunes recently has been standard Latin-American numbers. This trend was spurred by last year's "I Get Ideas," hit adaptation of the oldie, "Adios Muchachos." Currently, "Kiss of Fire," which is breaking for a hit, has been taken from another Latin tango standard, "El Choclo." Latter number was also dressed up with numerous English lyric versions but "Kiss of Fire" stepped out after Georgia Gibbs sliced it for Mercury.

Midwest Floods Cancel McIntyre, Garber Dates

Sioux City, Ia., April 22.

Hal McIntyre had to cancel out his date at the Tomba Ballroom here last week due to floods. Jan Garber also had to put back a dance at Creighton U., Omaha, until this week after waters had subsided.

Four Freshman, vocal combo, opened at Angelo's, Omaha, last week although General Artists Corp. offered to have act available later.

Scott, Duncan Soloists In N.Y. Gershwin Concert

Hazel Scott, Todd Duncan and June McMechen will be soloists with an orch of 65 members of the N. Y. Philharmonic, under Charles Paul, in an All-Gershwin Night at Carnegie Hall, N. Y., May 10.

Program will include "American in Paris," "Rhapsody in Blue," Concerto in F and excerpts from "Porgy and Bess." Concert is a benefit for the St. Charles School and Community Center Fund.

Disk Exclusives Rile Rival D.J.s

New rift between the disk jockeys around the country and the major record companies is seen developing via the growing practice of the majors to make special exclusive deals with certain jocks in each area. Diskeries have been giving the jump by one week to 10 days on new releases to these hand-picked platter spinners despite the squawks and threats from the other deejays in the same city.

Situation has developed to such an extent that the left-out jocks are beginning to brush the platters that have gone to the rival jockey on the exclusive deal. Diskeries' policy has been to select the jock they think most powerful in a specified area and make the exclusive deal in exchange for a promise of a heavy platter push.

Beef from the non-exclusive jocks has been that no single spinner can build a tune and that companies are only hurting themselves for future cooperation requests. These jocks have told the diskeries' local distribs that they'll lay off their product entirely if the practice continues. They admit, however, that if the platter is a natural hit they'll be forced to spin it, but if it needs a jock ride the companies will be out of luck.

In some cities the exclusive deals have intensified a strong jealousy between the jocks. In Boston, it's reported, one of the local deejays tapes his rival's show so that he can air any of the exclusive disks which weren't shipped to him.

Crest Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares. Samuel Shereff, of N. Y., is a director and filing attorney.

On the Upbeat

New York

Barbara Carroll Trio inked personal management pact with Carlos Gastel... **Alan Deane** opens at Prince George Hotel, Toronto, May 5 . . . Nat (King) Cole into Loew's Theatre, Buffalo, Friday (25) . . . **Johnny Desmond** on a disk jockey promotion trek to Boston . . . **Ella Fitzgerald** opens at the Towne Casino, Cleveland, Friday (25) . . . **Gene Ammons** orch booked into the Show Boat, Philly, May 5 . . . **Sol Yaged's** jazz combo playing every Wednesday and Sunday at the Rustic Lodge, North Brunswick, N. J. . . . **Erskine Hawkins** orch into the Chicago Theatre, Chicago, May 16 . . . **Savannah Churchill** begins an engagement at the Flame Club, Detroit, Friday (25) . . . **Duke Niles**, Ardmore Music and Beechwood Music contactman, on a three-week disk jockey tour of the midwest.

Chicago

Bill Polk of the Chicago Willard Alexander office has snagged **Jimmy Featherstone** away from the MCA office . . . **Vaughn Monroe** started a series of midwest concert and dance dates at Greely, Colo., Mon. (21), and swings east ending up at Asbury Park, N. J., May 31.

Margaret Whiting and **Joe Carr** join **Four Aces** at the Chicago Theatre May 16 . . . **Saul Grauman** brings his musical stairs to Palladium, London, June 2 . . . **Lee Gillette**, Capitol Records, came in to supervise some sessions with **Ray Anthony**, currently at the Aragon . . . **Beachcombers** go into Chase, St. Louis, April 25.

Bill Farrell and **Harry Ranch** set for Domaine Ideals, Montreal, May 19 . . . **Earl Hines** into Skybar, Cleveland, May 5 . . . **Jackie Davis Trio** into Blue Note, Chicago, April 18. **Georgie Auld's** new group contracted for same place May 16 for two weeks . . . **Buddy Greco** sings at Gay Haven, Detroit, May 19 for two frames . . . **Betty McGuire** settles down for the summer at the Riverview Ballroom, Sauk City, Wisc., June 27 for 10 weeks.

Pittsburgh

Johnny Marino, trumpet-playing maestro at the Carousel, vacationing for a couple of weeks and **Kloman Schmidt** is pinch-hitting for him . . . **Sonny Dallas**, singing bass player, and saxman **Bobby Evans** have joined **Jimmy Gamble's** band . . . **Shep Fields** booked into Vogue Terrace for week of June 9 . . . **Sammy Pagna** 5 opens fortnight engagement at Blue Moon on May 5 . . . **Ted Perry** now doing the vocals with **Walter Gable's** orch at the Ankara . . . **Buddy King's** unit playing weekends at Johnny Brown's Club in East Liberty . . . Organist **Everett Haydn's** option picked up again at Hotel Sheraton Lounge . . . **Jean E. Dixon**, on organ, has replaced **Dom Trimarkie Trio** at Sylvan Room of Hotel Roosevelt . . . **Wes Parker's** band opened week's engagement Monday (21) at Bill Green's.

Kansas City

Kirby Stone Quintet moves on to Denver and Park Lane Hotel for two weeks after its current stand at Eddys' here . . . **Sid Gould** back to New York and television work with **Dagmar** after his stand at the Southern Mansion . . . **Tommy**

(Continued on page 40)

HAVE YOU HEARD?
BLUE TANGO
By LEROY ANDERSON
MILLS MUSIC, Inc.

WOODY HERMAN
AND HIS ORCH PLAY
BLUE FLAME
NEW GOLDEN WEDDING
MGM 11154 78 RPM
K 11154 45 RPM
M-G-M RECORDS

Songs With Largest Radio Audience

Survey Week of April 11

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

After I Say I'm Sorry	Miller
Anytime	Hill & R
Ay-Round the Corner	Frank
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
Cry	Mellow
Did Anyone Call	Remick
Forgive Me	Advanced
Gandy Dancers' Ball	Disney
Glorita	Life
Honest and Truly	Lion
How Close	Life
If Someone Had Told Me	Witmark
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Noodlin' Rag	BVC
One Little Candle	Leeds
Perfidia	Peer
Peter Cottontail	Hill & R
Please Mr. Sun	Weiss-B
Singin' In the Rain—†Singin' In the Rain"	Robbins
Slow Poke	Ridgeway
Somebody Bigger Than You and I	Bull's Eye
Swingin' Down the Lane	Feist
That's the Chance You Take	Paxton
Up and Down Mambo	Life
Wheel of Fortune	Laurel

Second Group

A Garden In the Rain	Melrose
Am I In Love—†"Son of Paleface"	Famous
At Last	Feist
Come What May	Shapiro-B
Easter Sunday Morning	Crestview
For the Very First Time	Berlin
I Could Write a Book—*"Pal Joey"	Harms
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I Wanna Love You	Finburgh
It's Easter Time	Plymouth
I've Tried a Million Times	St. Nicholas
Jeannine	Feist
Kiss of Fire	Duchess
Marshmallow Moon—†"Aaron Slick"	Famous
My Mother's Pearls	Miller
Oops—†"Belle of New York"	Feist
Play Me a Hurtin' Tune	Pickwick
Tell Me Why	Signet
To Be Loved By You	Remick
Trust In Me	Advanced
Undecided	Leeds
Wishin'	Midway

Top 10 Songs On TV

A Guy Is a Guy	Ludlow
Anytime	Hill & R
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Cry	Mellow
Gandy Dancers' Ball	Disney
Hambone	Rush
Kiss of Fire	Duchess
Please Mr. Sun	Weiss-B
Wheel of Fortune	Laurel

FIVE TOP STANDARDS

Boy Next Door	Harms
Easter Parade	Berlin
Exactly Like You	Shapiro-B
Fine and Dandy	Harms
Take Me Out To the Ballgame	Broadway

† *Filmusical.* **Legit musical.*

Inside Orchestras—Music

Current revival kick which has pubs digging into their vaults for oldies and record companies re-pressing old masters, has given the Jimmy Dorsey orch an unusual multi-disk label parlay. Dorsey, a Columbia Records pactee, is currently riding high on the Coral label with a reissue of "I Hear a Rhapsody" and is also being pushed by M-G-M Records via a pressing from an old master of "Moon Over Miami." On the Col label, meantime, Dorsey has been hitting with a new number, "Wimoweh."

Indications of the power still left in live radio plugs to put over a song is seen in the case of the across-the-board "Breakfast Club" promotion of the "One Little Candle" number on the ABC network. For the first time on the show, a number was played five days in a row, resulting in a sharp pickup of sheet sales on the tune, which is published by Leeds. Don McNeill, emcee of the show, gave the song a ride because of its religioso-inspirational angle.

In keeping with the new disk trend of non-musical items, Nancy Olson, film actress, has narrated and recorded a platter tagged "My Dear Mary." It's in the form of an oral letter to a friend who expressed disbelief in God. Decca and Capitol have evinced interest in taking over distribution of the platter.

Eddie Marshall to Head N.Y. Cornball Shindigs

Eddie Marshall, RCA Victor cornbelt singer, will head up weekly Western Jamboree shindigs at the Arcadia Ballroom, N. Y. The square dancing sessions teed off last night (Tues.).

Bernie Cummins orch will supply the straight dansapation.

Symphonic Releases, chartered to conduct a record and transcription business in Brooklyn. Capital stock is $20,000. Hyman J. Ginsberg, of Brooklyn, is a director and filing attorney.

Band Reviews

RALPH MARTERIE ORCH (16)
With Nancy Thomas
Melody Mill, Riverside, Ill.

It's been more than a decade since Chicago, once birthplace of many of the country's great bands, has come up with a potential comer for music's first ranks. Marterie, who is making his first location date here, with the exception of one weeker downstate at the Lake Club, Springfield, shows promise of making that list.

Former radio staff musician has been picking his group for the past two years, playing weekend dates in the nearby area. Band has been the subject of intense record promotion during the last year and half, along the lines of the Ralph Flanagan buildup, by Mercury Records. Diskery has sliced about 24 sides with the unit and has conducted a promotion campaign while the orch was not available, except for jobbing dates. Band has clicked on wax with "Green Dolphin Street," "Truly," "Only Have Eyes for You," "Perdido," "Tenderly" and recently, "Boulevard of Broken Dreams."

Organization is heavy on the reeds, having five, and has three trombones, four trumpets, including the maestro, who's in at least once in every medley, and three rhythm. While the composition leans to the brassy side, it's toned down with mutes and special scoring. Most of the lead work is done by the reeds except when the jump tunes take over and then the trumpets and trombones ride high.

Dance sets accent medleys,

(Continued on page 40)

A MERCURY ARTIST
RALPH MARTERIE
Now Appearing
MELODY MILL BALLROOM
Chicago
Current Release
"Boulevard Of Broken Dreams"
"STOMPIN' AT THE SAVOY"
Record No. 5827 and 5827X45
Opening May 27
Frank Dailey's
MEADOWBROOK
Cedar Grove, N. J.

Al Donahue
AND HIS ORCHESTRA
Currently
STATLER HOTEL
DETROIT

Crashing
thru
with
their
first
RCA
Victor
release

PAUL WINCHELL and JERRY MAHONEY

"Jack and the Beanstalk"

and

"M·I·S·S·I·S·S·I·P·P·I"

20-4651 (78 RPM) 47-4651 (45 RPM)

RCA VICTOR RECORDS

On The Upbeat

Continued from page 38

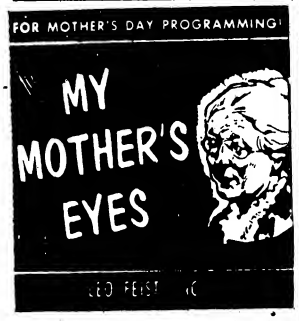
Reed orch has both CBS and Mutual airtime during its current stand at Chase Hotel, St. Louis . . . George Eddy has The Weavers, Beachcombers and Gus Van lined up for summer dates at the deluxe downtown spot . . . Denny Beckner orch due for Denver and Elitch's Gardens after it winds up in Hotel Muehlebach where it is for three weeks now . . . Jimmy Lenge crew set for one-nighters following its stand at the Latin Villa . . . Stan Kenton orch played a one-nighter in the Municipal Auditorium April 20, its second time in town within a month . . . Hal McIntyre in Plaza-Mor Ballroom Saturday (19), to be followed by Vaughn Monroe April 26 . . . Five Red Hot Scamps in a return date at Flamingo currently.

Ak-Sar-Ben Arena, Omaha, In Big Summer Season

Omaha, April 22.

Ak-Sar-Ben going in for talent wholesale this summer. Following the Lily Pons concert May 2, will be the Jan Garber show May 19-20. July 15-16 brings Robert Weede, Met baritone, Dorothy Jarnac and harmonica beater John Sebastian. The Family Show on July 28-30 features an Ernie Young ensemble of circus acts. Conrad Thibault and Eddie Peabody on August 5-6. "Cavalcade of Stars" runs August 20-22. This is a 60-person variety ensemble.

This is one of the most ambitious summer seasons Ak has put on and is done in addition to its annual racing meet and rodeo.



It's Music by
JESSE GREER
Program Today Yesterday's
FLAPPERETTE
COLUMBIA #39666
PAUL WESTON and ORCH
MERCURY #5756 HARMONICATS
(Mills Music)

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 19

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	3	2	3	2	5	4	1	1	2	5	1	102
2	2	LEROY ANDERSON (Decca) "Blue Tango"—40220	2	1	1	2	..	..	1	3	2	3	2	..	82
3	3	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	4	4	..	5	5	1	2	..	3	..	6	2	67
4	4	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	5	..	..	1	9	4	3	8	5	..	4	9	51
5	6	EDDIE FISHER (Victor) "Anytime"—20-4359	6	8	4	..	..	..	..	2	4	..	..	6	36
6	9	FRANKIE LAINE (Columbia) "Gandy Dancers Ball"—39665	10	..	5	8	..	6	5	..	..	..	7	..	25
7A	10	JOHNNIE RAY (Columbia) "What's the Use"—39698	7	10	..	6	8	..	..	..	7	4	..	..	24
7B	8	FOUR ACES (Decca) "Perfidia"—27987	8	..	..	..	..	..	8	10	6	9	1	..	24
7C	13	DON CORNELL (Coral) "I'll Walk Alone"—60659	9	..	..	7	..	3	10	..	..	5	..	8	24
8	5	EDDIE FISHER (Victor) "Forgive Me"—20-4574	3	9	..	..	7	10	6	..	..	8	..	..	23
9	12	G. MITCHELL-M. MILLER (Col.) "Pittsburgh Penn"—39663	..	..	6	..	..	2	..	..	..	..	3	..	22
10	..	HUGO WINTERHALTER (Victor) "Blue Tango"—20-4518	..	..	..	..	1	8	..	..	..	..	..	3	21
11	11	JOHNNIE RAY (Okeh) "Cry"—6840	..	..	9	..	6	..	..	..	8	..	..	4	17
12	..	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	..	2	..	4	..	..	..	..	..	..	..	..	16
13	7	FOUR ACES (Decca) "Tell Me Why"—27860	..	..	3	..	..	..	..	..	..	..	..	7	12
14A	..	DON CORNELL (Coral) "I'm Yours"—60659	..	5	..	..	..	..	..	..	..	6	..	..	11
14B	..	LES COMPAGNONS (Columbia) "Three Bells"—4105F	..	..	..	..	3	..	..	..	..	..	8	..	11
15A	13	JOE STAFFORD (Columbia) "Ay-Round the Corner"—39653	..	..	..	..	..	7	..	6	..	10	..	..	10
15B	15	LES BAXTER (Capitol) "Blue Tango"—1966	..	..	..	..	..	..	..	..	..	1	..	..	10
16	14	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928	..	6	7	..	..	..	..	..	..	..	..	..	9

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	I'LL SEE YOU IN MY DREAMS Doris Day Columbia CL-6198 C2-89 B2-89	GUYS AND DOLLS Broadway Cast Decca DA-325 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299

Band Reviews

Continued from page 38

which the terpers seem to like. Oddly enough, on night caught, when ballroom was filled with high school and college age pairs, the hits from the '30s were the ones which seemed to get the biggest response. While not on the waltz kick, Marterie has a lot of slowies for the walk-around patrons. Leader uses all special arrangements, for example, untempoing "People Will Say We're in Love."

While there are some vocals by Nancy Thomas, fresh looking chirper, there might be more. Miss Thomas, while okay on the novelty and jumps tunes like "Blacksmith Blues," doesn't register on the ballads. Sidemen do some joining in from time to time. Band takes to the road for series of one-nighters May 1 and winds up at the Meadowbrook in New Jersey May 27 and has its first theatre engagement at the Paramount, New York, after that. *Zabe.*

DENNY BECKNER ORCH (11)
With Jane Swayze
Hotel Muehlebach, Kansas City

Denny Beckner crew is up from the Texas country and a newcomer to these parts, this date in the Terrace Grill of the Muehlebach being its first location stand in town. Crew has something of a different flavor, giving major attention to entertaining as well as to dancing. Beckner works hard before the orch, keeps the proceedings at light pace in the room and offers a varied line-up of vocals.

On the instrumental side Beckner uses four reeds, pair of trumpets, trombone, drums, piano and guitar. Ordinarily he carries a string bass; but recently lost his vet man who has not yet been replaced. Stylings from this set up are in the pattern of tic-toc rhythms, reminiscent of the Gray Gordon outfit of a few years back. Outfit pretty well mixes up the rhythms, drawing from the current pops, old faves and Latins.

In the vocal department Beckner has blonde Jane Swayze to carry the glamor assignment and warble ballads and pops capably. For the baritone vocals Tommy Sica handles melodies in well-tailored style. Beckner rounds out the solo voice work with his own handling of rhythm and novelty tunes. Virtually the entire band is vocal, Beckner offering several groups, including the fivesome of the "Happy Timers" for sweeter tunes and the trio of "Hilltoppers" for novelty work. *Quin.*

Paris Expo

Continued from page 2

some coin will be earned back from ticket sales and recordings. The N. Y. City Ballet is on a five-month European trek currently, and is giving one week of its Paris stay to the Expo, on a guarantee.

Expo is paying for roundtrip transportation of the "Four Saints" production, plus expenses for a week in Paris, tab being estimated at 25G. Opera will play a second week in Paris on its own, and may stay even longer there, with possibilities of further presentations in Germany, Italy and Scandinavia. Ethel Linder Reiner, who is associated with ANTA in presentation of "Four Saints" currently on Broadway, is underwriting balance of the "Four Saints" European stay, after the Expo week.

U. S. authors participating include William Faulkner, W. H. Auden, James T. Farrell, Glenway Westcott, Katherine Anne Porter and Allen Tate. The U. S. is also sending some paintings to join an international art exhibit.

European groups participating—to show the Expo's international flavor—include the Vienna State Opera; Vienna Philharmonic; Paris Opera Orchestra, under Bruno Walter; Geneva Orchestra, under Ernest Ansermet; French National Radio Orchestra, under Igor Stravinsky; Paris Conservatory Orchestra; Berlin RIAS Orchestra; Lamoureux Orchestra, under Pierre Monteux; Strasbourg Chorus; St. Cecilia Acadamy of Rome orch and chorus; and London's Covent Garden Opera (in toto) with Benjamin Britten's opera, "Billy Budd."

A TOP TUNE
In West Coast Sales
"SOMEBODY BIGGER THAN YOU AND I"
By Johnny Lange
BULL'S-EYE MUSIC, INC.
6526 Selma Ave., Hollywood, Calif.

A Great Record
DEAN MARTIN'S
Capitol Recording
of
"PRETTY AS A PICTURE"
MILESTONE MUSIC CO.
6526 Selma Ave., Hollywood, Calif.

THE GENE KRUPA TRIO
The Ace Drummer Man
GENE KRUPA
with the World's Greatest Saxophonist
CHARLIE VENTURA
at the Piano—TEDDY NAPOLEON
NOW TOKYO, JAPAN
MERCURY RECORDS

Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres
New York | Chicago | Hollywood
745 5th Ave. Pl. 9-3400 | 203 No. Wabash | 8619 Sunset Blvd.

DECCA RECORDS
America's Fastest Selling Records!

Floods Blotto Iowa-Nebraska B. O. But 'Capades' Hits 100G in Omaha

Omaha, April 22.

Rampaging floodwaters of the Missouri River killed virtually all show business in some spots along the route. Sharpest to feel impact was Council Bluffs, Ia., where all theatres were closed for a week. Omaha has not had any curtailment but business was poor afternoon and night after the flood really began to look dangerous. In South Sioux City, Neb., things are dead, and situation is bad in Sioux City, Ia. Exhibitors along the territory reported anxious conditions.

"Ice Capades" is usually a sellout here for the whole run. There was $95,000 in advance sale in the boxoffice at the Coliseum before the show opened. Then, on the fifth day, conditions became alarming and the sale fell off, but just a little. On the last day, "Capades," handicapped by inability of hundreds to get into town, did only a 50% business. At that, the gross hit around $100,000 for eight performances.

John Harris, who came on from Pittsburgh to see his show and talk over the 1953 version, was happy over results in general, calling the gross here terrific under the circumstances.

"Capades" may go into New York next year, he said, cutting St. Paul for the first time. For three years in a row, b.o. has been off in the Minnesota capital and as the show hasn't been in New York for years, Harris is angling for the Garden there (see separate story).

Cancellations due to the flood did not start coming in with any regularity until the day before closing (16). Refunds were at a high rate from that time on.

7G Lien Vs. Milw. Cafe

Milwaukee, April 22.

A U. S. income tax lien of $7,024 was filed against Albert J. Tusa, operator of the Tic Toc nitery here.

Internal revenue collector indicated the lien relates to added income taxes for 1949.

2-Legged Ky. Derby Stars

Louisville, April 22.

Louisville's annual re-entry into the bigtime comes Saturday, May 3, with running of the Kentucky Derby. Armory has set a gala Derby eve show with Frankie Laine, Patti Page, Billy May orch, Illinois Jacquet, Chocolateers, Jay Lawrence, Don Rice, and Clark Bros. House is scaled at $3.60 top, with $1.80 general admission.

Lionel Hampton orch and show are billed for the Armory on Derby night.

N.Y. Garden Woos Rogers for Rodeo

Madison Square Garden, N. Y., is again attempting to line up a topper for its annual rodeo this fall. Ned Irish, Garden veepee, last week flew down to Texas to proposition Roy Rogers to star in the shindig. Rogers hasn't yet made up his mind.

Garden toppers, more than ever, feel that a top cowboy filmster is absolutely essential if there's to be any boxoffice at the cowpokery this year. Feeling was heightened by the poor showing last fall when the Lone Ranger and Vaughn Monroe headlined the event in successive appearances.

Problem of getting a topper is aggravated by the fact that the number of performers who can draw customers into the Garden is extremely limited. For many years Gene Autry headed the tanbark crew and did fairly well in most instances. Rogers replaced him at the Garden during the war when Autry was in the Army. Upon his discharge, Autry resumed his annual Garden appearances until last year.

So-Lo Tax Repeal

Concord, N. H., April 22.

The Concord City Council has repealed ordinance passed last April, imposing tax of $10 on each jukebox in operation here.

The levy failed to prove much of a municipal revenue-raiser as there is only one jukebox operator here, who kicked in a total of about $250 for the year.

Woo Danny Thomas to Sub Jane Froman at Riviera; Schnoz's 1-Nite Pinchhit

Attempts are being made to have Danny Thomas come in from Chicago to work the Riviera, Ft. Lee, N. J., as a temporary sub for Jane Froman. Jimmy Durante stepped in for last night's (Tues.) preem, and sails for England today (Wed.) for a May 5 opening at the Palladium, London. Thomas closes at the Chicago Theatre, Chicago, tomorrow (Thurs.).

It's possible Miss Froman will start at the Riviera some time next week. She asked to be let out of her date because of the shock received when notified that her husband, John C. Burn, had crashed in a Pan-American plane off Puerto Rico nearly two weeks ago. Trip to and from San Juan was a strain on the Lisbon Clipper crash heroine.

The William Morris Agency had been particularly anxious for Miss Froman to play the Riviera, feeling that she would cash in on the exploitation which her biopic, "With a Song in My Heart," is getting. Film closes at the Roxy, N. Y., next week.

Henie Week-to-Week In Stand at Havana

Havana, April 22.

Sonja Henie's ice show, current at the Blanquita Theatre here, was put on a week-to-week basis by Miss Henie.

Show topper advised the American Guild of Variety Artists on Sunday (20) to that effect.

AGVA Sets May 10 Ballot Deadline For Delegates to Coast Powwow

A May 10 deadline has been set in the voting for American Guild of Variety Artists' delegates to the convention to be held June 9-12 in Los Angeles. Ballots have already been sent to the membership and voting will be under the auspices of the Honest Ballot Assn., as usual.

There are 134 names on the ballot and one designated write-in for the Sarasota, Fla., branch. New York branch again tops the ballot numerically with 11 to be chosen out of 35 names. Los Angeles and Chicago get the next highest representation with six delegates out of 12 contestants in the Coast branch and 13 for Chi.

There are several oddities in the New York ballot. For example, Red Buttons is running as a delegate and so is his straight man, Alan Walker. There are two man-and-wife teams running—Sid De May and Sally Moore, and Murray White and Florence Wyman.

For the first time, members of the Radio City Music Hall cast are campaigning. Wade Thompson and Danny Walden, both singers at that theatre, are seeking posts.

Most of the names on the ballot are standard type acts with a sprinkling of circus clowns to represent the outdoor division. A peculiarity on the slate is the fact that the only performer not further described is Dewey Barto (ex- & Mann), former AGVA national administrator and now rep of the union in the Associated Actors and Artistes of America.

New York Slate

The New York delegation will comprise 11 selected from among the following: Dewey Barto, Jackie Bright, Willie Bryant, Jack Burton, Red Buttons, Bob Byron, Jon Carlton, Peter Chan, Carlo Corelli, Sid De May, Roy E. Davis, Ruth Feldman, Jack Gilford, Irving Grossman, Noel Hytown, Bobby Jordan, Murray Lane, Sally Moore, Elaine Ravel, George Robinson, Marshall Rogers, George Ross, Hy Sands,

(Continued on page 45)

Ted Lewis' Dallaser

Dallas, April 22.

Ted Lewis orch and acts are set for the Mural Room of the Baker Hotel here starting May 15.

Package includes Geraldine DuBois, Meribeth Olds, Elroy Peace, Manor & Mignon and Ben Yost Colleens. Current in the spot are DeMarco Sisters.

Garland Coast Pre-Preem SRO

Hollywood, April 22.

Judy Garland's opening at Philharmonic Auditorium yesterday (Mon.) as special pre-preem offering of 15th annual Civic Light Opera season was a terrific sellout. However, the emotional impact which marked her Palace, N. Y., presentation was lower. She got an ovation at entrance, separate salvos for each number, but professional audience seemed to turn it off and on at will. There just wasn't sufficient electric spark to weld together the performer and plush crowd.

Singer's act ran about 47 minutes. Other turns on bill were the Shyrettos, Jesse, James & Cornell, Bob Williams, Giselle & Francois, Szony and Max Bygraves, who played first half of bill. Miss Garland was supported by her Eight Boyfriends.

Four-week stand probably will hit capacity of $220,000, out of which she'll get $154,000 as her share under deal giving her $32,500 against 70% of gross per week. She pays surrounding show, budget coming to around $9,500 per frame, making her personal potential take around $116,000.

EDWARD NOLL

creator of the renowned—

Empire Girls

DAILY MAIL OCTOBER 31, 1950
From their improvised flower-covered box in the center of the circle the Royal Family joined loudly in the applause for those beautifully immaculate and precise dancers, the Empire Girls.

VARIETY JUNE 21, 1950
As usual, it's the Empire dancers who click for the biggest ovation.

VARIETY MARCH 21, 1951
The Empire Girls now regular show-stoppers, have a brilliant new, routine, with Edward Noll's choreography standout.

SUNDAY CHRONICLE NOVEMBER 11, 1951
Incidentally, for the second year in succession Britain's finest dancing troupe—the Empire Girls—were the hit of the Royal Film Performance.

2½ Years At Metro-Goldwyn-Mayer Empire Theatre, Leicester Square

DAILY MAIL JANUARY 30, 1951
For the finale of the show Edward Noll has created one of the best routines for the precision girls that we have yet seen.

☆ LONDON ☆

RETURNING TO AMERICA—
CHOREOGRAPHER FOR
PITTSBURGH CIVIC LIGHT OPERA
SUMMER SEASON 1952

SUNDAY DISPATCH JULY 22, 1951
No matter who else is on the bill, the precision dancing of the 24 Empire Girls always gets most applause.

Night Club Reviews

Hotel Plaza, N. Y.
(PERSIAN ROOM)

Mimi Benzell with Leon Leonardi and Margaret Ross; Alan and Blanche Lund; Dick LaSalle and Mark Monte orchs; $2 and $2.50 cover.

Good balance in the current Persian Room lineup between the personable and pert thrushing of a lammister from the Met, Mimi Benzell, and the sprightly terps of Alan and Blanche Lund.

Miss Benzell has unlaxed completely on a cafe floor, since she made the shift from longhair to the middlebrow belt of the class cafes, and is equally adept with an operatic aria, an audience number ("Saint Catherine") in the leap-year idiom as she works the ringside like a saloon smoothie, and her musicomedy excerpts from George Gershwin and Victor Herbert. Sporting a particularly fetching gown, the soprano's superior song style immediately commands attention. She closes with a rhythmic version of "The Wren."

Dick LaSalle's major band is invariably facile in the musical backer-uppering, but Miss Benzell insures herself with Leon Leonardi as her special maestro from the Steinway, and with Margaret Ross on the harp. Leonardi has wide background that embraces European symph, Radio City Music Hall where he was associate conductor, Warner Bros. arranger on 45 picture scores, etc. He's her regular concert maestro.

The Lunds, originally from Canada, do such un-Canuck routines as square-dance conceptions, yesteryear vaude takeoffs, and the like, besides the orthodox ballroomology in which they're facile and graceful. Team evidences constant application to their chores. Per usual, Mark Monte's group is the suave combo as musical alter ego to LaSalle, and maitre d' Fred and his expert crew maintain an aura about the Persian Room of which less and less spots can boast in this age of chain operation. This observation, of course, goes with full awareness of the Plaza's Hilton Hotels affiliation. *Abel.*

Mocambo, H'wood

Hollywood, April 15.

Mindy Carson (accompanied by Sherman Edwards), Dorothy Donegan Trio, Eddie Oliver Orch (5); $1.50, $2 cover.

An ideal bet for the intimate atmosphere of Charlie Morrison's plush-lined aviary, Mindy Carson should prove a strong fortnight's draw. She's offering a pure song stint that merits—and gets—the audience's undivided attention, no mean feat in this spot.

A good voice and a relaxed delivery are parlayed into top results by Miss Carson, who has developed tremendously since last seen on the Coast. Stint is cannily paced and delivery is heightened by little production fillips and she works closely with ringsiders, even bringing one onto the floor for a brief waltz routine as part of her "Getting To Know You" number.

Best on ballads, she pounds over such showtunes as "All the Things You Are" and "End of a Love Affair," making the lyrics carry their full weight in the presentation. She's backed at the keyboard by Sherman Edwards, who does the okay arrangements and guides the Eddie Oliver musicrew through its showtime paces.

Dorothy Donegan Trio has been added to the layout here to feature rhythmic intermission stuff highlighted by Miss Donegan's frenetic keyboarding. It's well spotted and garners attention. *Kap.*

Mount Royal, Mont'l

Montreal, April 16.

Jimmy Savo, Max Chamitov Orch (8) with Norma Hutton, Dick Marshall Trio; $1-$1.50 cover.

Following usual Holy Week closing, the Mount Royal Hotel preemed the Normandie Room with Jimmy Savo as the topper.

A packed room greeted both Savo shows, and inimitable comic more than satisfied his established Montreal following and converted many others over to the Savo charm and artistry.

Clad in the usual outsized suit, battered derby and cockeyed cravat, Savo introes several new bits of business in his socko mimming fashion while telling his favorite stories and then reprising the inevitable "River" and "One Meat Ball" to a fine reception.

In an era that has spawned hundreds of comedians gifted with little more than the ability to gab and lift jokes as they try to better the other thousand in the same bracket, Savo's shy, effortless but savvy-laden approach to entertainment is refreshing—to use an understatement. Maybe the basic elements never change; maybe Savo sings some of his songs too many times, but with the rare Savo touch continually in evidence, this affable comic is never tedious. Judging from the plaudits on opening night, he will seldom be without an audience. *Newt.*

La Vie en Rose, N. Y.

Bobby Lucas, Jane Morgan (with Andrew Ackers), Jana Jones (2 a.m. only); Joe Candullo Trio, $5 minimum.

Jane Morgan is gradually making the rounds of the New York class spots, and her current date at La Vie En Rose emphasizes anew that the New England chirper with the Continental background can fill the bill anywhere. During the past year and a half Miss Morgan has played the Maisonette of the Hotel St. Regis and the Persian Room of the Plaza.

Monte Proser made an especially smart booking in the blonde songstress, because it was so important for him to follow the preceding sockeroo Dorothy Dandridge date with someone who could maintain the phenomenal impress made by the colored singer during her 10-week tenure at this stand. La Vie had been experiencing shaky going immediately prior to the Dandridge booking, and someone with the class and talent of Miss Morgan, with proper exploitation, should be able to hold up the biz pace of her predecessor.

La Vie's new headliner imparts plenty of class, but never gets chichi. She satisfies any taste with a good pop voice that knows the value of stressing lyrics. It's a mostly French routine that she does, as acceptable as if it were done by a native French chanteuse. It's a stylized act that points up the concentrated thought given it in routining and arrangements, with American songs done in French and others particularly indigenous to the native idiom. All of it is done with great charm and an underplayed salesmanship that is a sharp disparity from the toopunchy selling of too many American singers.

Miss Morgan, for instance, opens (with hand mike) singing "Might as Well Be Spring," in French and English, and it quickly establishes her in the idioms with which she is identified—an American singer who pipes authentically in French. A medley of rhythm tunes such as "Buttons and Bows" and "No Business Like Show Business," done in French, is a nice, light followup. "Mlle. De Paris" is a plaintive note and done extremely well, with a particularly good feel for the lyric.

The special-material hat number is cleverly arranged and lyricized, with "Tenderly" (in French) going over neatly as the next number. "April in Portugal" is sockeroo in both arrangement and quiet selling.

Jane Morgan sings rhythm and ballad tunes equally as well and she makes a nifty appearance with her sock gowning. Andrew Ackers does a neat job at the piano accomp for her two shows nightly (three weekends).

Bobby Lucas, nice-looking colored baritone, is showing a greater flair for rhythm tunes than the ballads. His singing of "Jericho" suggests that the spiritual or religioso type tune might be his metier, for that's what he does best without being mannered. Speaking of affectation, he works too closely like Billy Daniels to get by, in view of Daniels' success with that style.

Jana Jones, brunet songstress (New Acts), works the 2 a.m. show. Joe Candullo's threesome does a neat job playing the lulls. *Kahn.*

Waldorf-Astoria, N. Y.
(EMPIRE ROOM)

Dorothy Shay, Nat Brandwynne and Mischa Borr orchs; $1, $2 cover weekdays; $1.50, $2.50 Friday-Saturday.

Back with her hillbilly tunes in her native Park Ave. habitat, Dorothy Shay continues to impress as one of the more clever soubrettes on the plush nitery circuit. The anomaly of a pretty, well-groomed gal selling mountain tunes with all the corn and hoke of the Tennessee hills is still what gets the customers, and she's developed the routine to a socko science. Her lure was evidenced at her opening last Wednesday (16), when she packed the Waldorf's spacious Empire Room.

Miss Shay misses no tricks in belting across her stuff. Attractively gowned in white and with a white orchid taped to her bare shoulder, she hits the incongruous right off the bat with that shy southern drawl. While her tunes have clever lyrics, they're also a trifle obvious. As a result, it's her manner of selling them, complete with some well-planned gestures and nifty little asides to the audience, that sends 'em across. Her entire routine displays her solid sense of humor, which is projected clear to the back tables.

She's got some new tunes and also dispenses her own standards, some requested by the ringsiders. "Real Big Spenders" is just a mild appetizer, but she rolls into high on "Pop," a nostalgic ditty cleffed by Joan Edwards. Her "Sagebrush Sadie" is tops, and then she goes into "Little Western Town Called Beverly Hills" for a good pace-changer. After another mountain tune, she comes back with "Love Isn't Born," the only one she does legit, and it comes off well. She closes with her two most-requested tunes, "Uncle Fud" and "Feudin' and Fussin'," both of which she sells for a well-earned begoff.

Nat Brandwynne's orch (with Russ Black as Miss Shay's accompanist) backs her competently and, with Brandwynne back at the keyboard, dispenses fine dance music. Mischa Borr crew, as always, satisfies the Latune terpers. *Stal.*

La Rose Rouge, Paris

Paris, April 16.

Jacques Hilling, Picolette, Marcel Marceau, Yves Robert, Jean Barranger Troupe (5), La Rose Rouge Orch (5); $2 minimum.

La Rose Rouge, Nico's popular St. Germain cellar club, has come up with another original, diverting show that is paying off in word-of mouth and SRO. Big drawback is lack of air conditioning and when the club is packed, as it always is, the atmosphere is stifling. In spite of the sweating, it is an enjoyable evening and the best offbeat cabaret in town. The clientele is mostly the nitery Gallic crowd and regulars with a big influx of tourists. Club runs on the membership basis, but this does not get in the way of letting in the tourist with the green.

Show starts at midnight with a sketch by Jacques Hilling on the stuffy, cruel professor and his poor scapegoat. Hilling's mugging and timing make this oldie skit amusing fare. Next is adolescent chunky Picolette, who is a fave here on her naivete and obvious lack of talent and sophistication. A breathless voice wheezes out some clever lyriced songs and she even does a takeoff on the little girl forced to recite at a party. She could only get by in this quarter and is a refreshing departure from the average.

Next up is top Gallic pantomimist Marcel Marceau playing a lone nitery stand with his famous character, Bip. Marceau is a brilliant mime and gives his clown character expert life. He begs off.

Topper is the takeoffs on various types of pix. Though a facile type of humor, it is done with gusto by the fine troupe and packs a barrel of yocks. Each pic starts with a series of titles which set the mood. Spoofed are everything from Leo the Lion to Alfred Hitchcock. A virtual begoff.

The Rose Rouge orch supplies good dance music which is wasted on the postage stamp floor. Standout in the shenanigans is Rosy Varte, the only gal in the group, impersonating Dorothy Lamour, Edna Purviance and Michele Morgan. *Mosk.*

Ciro's, Hollywood

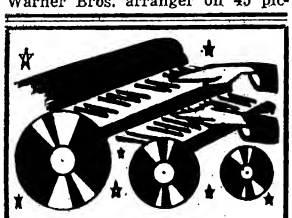
Hollywood, April 18.

Polly Bergen, Honey Bros. (3), Dick Stabile Orch (10), Bobby Ramos Orch (5), Jack Kelly Trio; $2 cover.

This two-act bill took 44 minutes to unreel on opening night. While a sum-total effectiveness was achieved, punchier impact might have been scored had the course been shorter.

Polly Bergen, toplining, dispenses a routine which will please Ciro's clientele and which will compete actively with the lineup over at the arch-rival spot, Mocambo, where Mindy Carson is on display. Miss Bergan has a great

(Continued on page 44)



Columbia Records
KEN GRIFFIN
Currently
THE SHOWBOAT
Lorain, Ohio
Direction: MILO STRLT
Mutual Entertainment Agency
203 N. Wabash Chicago 1, Ill.

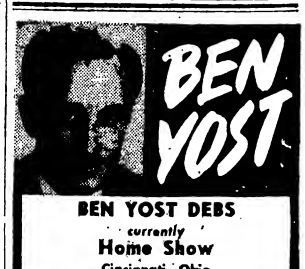
PATRICE JAN
HELENE and HOWARD
CHESTERFIELD SHOW
From the Palmer House, Chicago
Dir.: M.C.A.
Per. Mgt. TOM SHEILS

Courtney Brothers
Currently
WAIKIKI LAU YEE CHAI
Honolulu
Pers. Mgmt.: BELLA BERKNER
THE JACK ALLAN AGENCY
San Francisco

FOSTER AGENCY, LONDON,
Presents

Currently
ABC THEATRE
Copenhagen, Denmark
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG-FILE
(The Service of the Stars)
35 ISSUES $25
First 13 Files $7.00; All 35 Issues $25.00
Singly: $1.05 Each IN SEQUENCE Only
(Beginning with No. 1—No Skipping)
• 3 Bks. PARODIES per book $10 •
• MINSTREL BUDGET $25 •
• 4. BLACKOUT BKS., ea. bk. $25 •
HOW TO MASTER THE CEREMONIES (reissue), $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $100. Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. Y
Circle 7-1130



BEN YOST DEBS
currently
Home Show
Cincinnati, Ohio

VARIETY
"Georgie Kaye, rapid-fire and keen-edged comic, romps home with top plaudits."

FLORABEL MUIR, L. A. MIRROR
"Georgie Kaye had me laughing until I was gasping for breath. He's going to make a lot of well established comedians move out of the way."

CINCINNATI ENQUIRER
"Comic shines in new revue. The revue is packed with solid entertainers and entertainment, but we just can't help recounting that Georgie Kaye, a comic among comics, stands head and shoulders above all. Georgie Kaye is at his funniest."

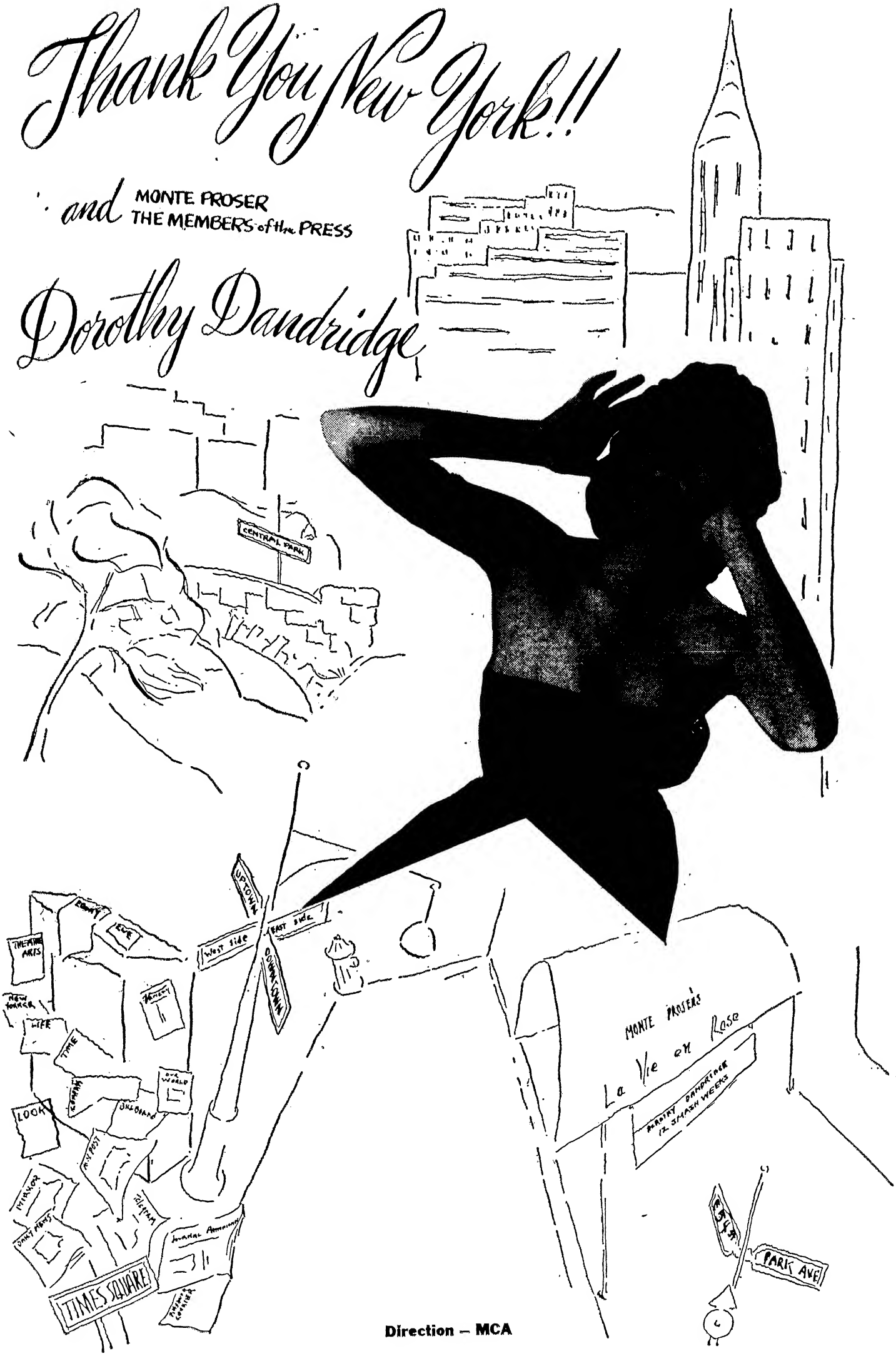
CINCINNATI POST
"Comedian Georgie Kaye for the shows top laughs, gives the show the benefit of his needle-sharp, satiric comedy. Among other offerings Georgie has a wonderful vignette on 'Women.' This is really a classic and one of the funniest skits I've seen in months."

BILLBOARD
"Georgie Kaye, nifty young comic, handling the reprise which was good enough to garner sock mitts. The personable Kaye's 'Modern Trend' bit is sure-fire fodder, but its on his 'Women' turn in the number 5 closer that he turns on the heat to break up the house with unusual material . . . leaves patrons yelling for more."

★ GEORGIE KAYE ★

JUST COMPLETED DESERT INN, Las Vegas Currently BAND BOX, Hollywood

Direction: JACK DAVIES



Direction — MCA

Night Club Reviews

Continued from page 42

Ciro's, Hollywood

deal of poise, and what she lacks in vocal timbre she compensates for with a suave sense of song styling and a pharsing most apt for niteries. Her "Old Black Magic" closer is one of the most expressive arrangements of the oldie ever torchlit.

The chirp's pace-changing keeps the interest unflagging as she weaves through "Little White Cloud" (riding the melody and eschewing any Johnnie Ray-isms), "Most Unusual Day," "Life's Companion" and "Wonder Why," among others. She threads much of her routine together via a narrative much too wordy and pretentious. By clipping the chatter, Miss Bergen could rein in her routine for tighter effect. She gets very fine backgrounding from the Jack Kelly Trio (bass, harp, 88) which travels with her. Kelly, on piano, particularly punctuates the moods.

Honey Bros. extended their antic hoofing and acrobatics to 18 minutes at show caught, but they milked every facet and really had the packed room steamed (not warmed) up by the time the carpet was unrolled for Miss Bergen. The three boys have been indulging in this uninhibited knockabouting for some time, but they are fresh enough on the Coast to create some talk. It's difficult for such acts to present wholly new approach and material, but the Honeys come as close as any. Their "Jesse James" bit is rather over-long, but withal quite a routine. Their patter is particularly bright, the factor which elevates this turn above most of the others in same category.

Dick Stabile and his boys back the show and dish up the foxtrots; Bobby Ramos' quintet alternates at keeping the dance floor peopled.

Bert.

Last Frontier, Las Vegas

Las Vegas, April 18.

Josephine Baker, Dave Barry, Gil Johnson, Fred Stamer, Harry Edison, Devlyn Girl Revue (9), *Bob Millar Orch* (10); *no cover or minimum.*

The big question mark of Josephine Baker's reception in this glitter spot on the nitery map seems to have been solved following her opening night soiree. Opinions will possibly remain divided, but in the main, la Baker wooed 'em and wowed 'em with her ultra-sophistication. Result will be found in the long queues waiting for reservations during her fortnight parade of glamor personified.

Not since Hildegarde has such a strong femme personality graced the spotlight beam in this outpost. Impact is electric upon entrance, with distaffers appraising the gorgeous creations she wears, and males acknowledging her sexiness. She glides into view adorned in a green job with luxurious patina fur cape. Hair-do is unique—a pyramid piece built into a "horse's tail." Chatters invitingly, calling attention to points of interest about her person, after which she hits her first song, "Paree." Pipes are at once husky come-hither and strong, encased in a peculiar vibrato. Still in the Parisian mood, she continues with "Minuit" and "La Vie en Rose."

Her revivalist method of extracting applause is a delight to behold as she cannily leads her audience along. Followup foray strikes off into Latin metier as she doffs her cape to slither some terpery after vocalizing "Esto es Felicitad." Harry Edison comes down from the trumpet section to blow a fine horn while she literally genuflects before the hot blasts. Mood engendered is both earthy and subtle sex.

Method of costume change is neat, utilizing the interim comedics of Dave Barry. This whole layout is a terrif showcase for his bits and sketches as he draws upon some integrated material to blend the entire production. He primes Miss Baker's entrance with funny gab about Paris and the Continent which eases smoothly into his Italian sculptor panto. During the first hiatus forming the chantoosie's change, he brings on the Devlyn Revue, but his second period is a top display of comedy wares.

Although in need of trimming, this spot features his teeyee routine with funny British pix lampoon, impresh of Godfrey, private eye sketch. Political briefing on current candidates is weak with exception of the Kefauver bit, complete with coonskin cap and horn-rimmed glasses, which pull sock yocks and ovation.

Return of Miss Baker signals a continuation of the Latin flavoring as she ambles ringside tossing out flowers and terps a mambo called "Anabacoa." White ruffled costume trimmed with brilliantly-hued bows entices big mitts. Her final tour is set in a return to Gallic charming with "Two Loves Have I," "Te mi vol ben," and modelling of another richly designed gown.

Mounting her choreo productions with extra care, Jean Devlyn puts her femmes through three rounds, one of which, with western motif, was pulled following opening show to shorten running time. "Wine, Women and Song" spots some fine terping by Gil Johnson, assisted by line and two showgirls. Later fling has Johnson as "Anatole of Paris," flitting about in his salon exhibiting his chapeau on Candy King. Followup duo-terps and Johnson's acro romps win solid encomiums from tablers.

Bob Millar orch is aided by keyboarding and conducting of Miss Baker's personal accomper, Fred Stamer. Lack of proper rehearsal showed opening night, but usual excellence of Millar's showbacking will emerge in succeeding shows.

Will.

Wardman-Park, Wash.

(CARIBAR ROOM)

Washington, April 17.

Carol Merritt Dancers (4), *Anita de Castro, Rodger Mendez Orch* (7); $1.50-$2 *minimum.*

Current show in the Caribar of the Wardman-Park Hotel follows in more diluted form the Latino angle which has become the room's hallmark over the past couple years.

The Carol Merritt Dancers—three girls and a boy—have youth, promise, and flashes of novelty. But they also have a long way to go before they arrive. The four—in their early 20's—consist of Carol Merritt, Carroll Wilkins, Joyce McConnell and Don Barton. Miss Merritt, act's choreographer and coach, emphasizes modernistic abstractions, colorful costuming, and satire in the numbers. They don't all click and much of the time the ideas are "reminiscent."

The unit does by far its best job in an abstraction on "St. Louis Blues." This dance is clean, well paced, and packs a punch. The quartet, in black tights and red and purple sashes, show a fine sense of rhythm and timing.

Troupe's big number is "Roaring '20s," with gals wearing long waistlines and knee-length dresses of the period, while Barton works in raccoon coat. The costuming is handsome and the dancing has lots of pep, but the number is totally lacking novelty. It's been worked to a frazzle recently on stage, film and TV.

Another flip is "Dames," with Baron as the sailor dancing with the girls, to the song from "South Pacific." There is a good deal of the modernistic in this selection which lifts it out of the rut. Unit also does a doll number. Here a tuxed drunk dances with rag, Spanish and Dresden dolls. Idea is good but the steps lack novelty.

Miss Merritt's choreography needs a hypo to bring it up to the level of the dancing of the quartet. She, herself, is a fine stepper who could provide a change of pace for the act via a solo.

Anita de Castro, who sings with the Roger Mendez orch, also emcees the show and does numbers between those of the Merritt Dancers to give latter time to change costumes. She is an experienced trouper with a lot of Manhattan in her Latin. She sings in both Spanish and English and adds plenty of wiggle and pepper to get the songs across. Orch works for both the show and dansapation, with a good variety of foxtrot, samba and rhumba numbers.

Lowe.

The Embers, N. Y.

Joe Bushkin Quartet, Eddie Heywood Trio, Cy Coleman Trio; $3 *minimum.*

After temporarily closing down, due to a fire in the kitchen, this east side spot has reopened with the same jazz policy that formerly prevailed. As evidenced by the business it has been pulling, before and after the shuttering, boniface Ralph Watkins (who ran the Bop City club on Broadway a couple of years ago) has again found a payoff formula for this nitery in a parlay of excellent decor, cuisine and jazz music.

In Joe Bushkin, the Embers has one of the most consistent east side faves. A superlative pianist, Bushkin tailors his music for this type of room with solid but polite swinging arrangements. He's playing with an excellent quartet, featuring Buck Clayton on trumpet for unusual colorful sounds for this sized combo.

Alternating with Bushkin is the Eddie Heywood trio which plays in a similar groove. Heywood is another top keyboard stylist who manages to get the maximum variety out of a piano-drums-bass combo via subtle melodic variations and a fine beat. In both the Bushkin and Heywood cases, the music is there for anybody who wants to listen and, at the same time, is not too obtrusive to interfere with the tete-a-tete of late evening customers.

For the dinner hours up to 9 p.m., the lush pianistics of Cy Coleman and his trio take over. Coleman is another established name around the nitery circuit and plays with a flashy technique.

Herm.

Hotel Nicollet, Mpls.

(MINN. TERRACE)

Minneapolis, April 19.

Mickey Sharp, Patine & Rosa, Cecil Golly Orch (9) *with Mildred Stanley;* $2.50-$3.50 *minimum.*

A pair of unheralded acts new to Minneapolis come through well to bring this show up to the high standard demanded by this smart room. Comedian Mickey Sharp, a snappy and capable funster, tosses sharp laughter curves, is plenty fast too, and knows the value of change of pace. Patine & Rosa's acros represent a pleasant departure from the usual ballroom terpsichore.

Sharp works almost breathlessly to hold customers' attention. Much of his story and gag material is familiar, but he usually injects a new twist into the patter to give it a more solid punch. A talent for dialects and characterization is utilized in a way to prevent the offering from getting into a hackneyed groove. Amusing takeoffs on President Truman and Stalin are off the beaten path. A Johnnie Ray lampoon is a standout.

Somersaults, cartwheels and other balancing feats served up by Patine & Rosa frequently attain sensational proportions. The turn isn't harmed any by Rosa's looks and shapeliness.

Cecil Golly and his fine orch with personable songstress Mildred Stanley are other reasons for customer happiness.

Rees.

El Rancho, Las Vegas

Joe E. Lewis, Austin Mack, Merry Macs (4), *Jerry Pederson, Joy Walker, El Rancho Dancers* (8), *Ted Fio Rito Orch* (10); *no cover or minimum.*

Post time again at El Rancho Vegas finds Joe E. Lewis running for one month—and no handicap. His assorted comedy doodles, songs, ribaldries and toasts will be a definite come-on to the above-average amounts of revelers expected in town for the next four frames.

Lewis uncorked some new material at opening show, and resulting from peak reception of the various fillips, will retain the works as additions to his already bulging files. Warmup is in the usual off-the-cuff vein, combining sly quips and intro to his succeeding string of "post-time" toasts with the highballs. First tune voomed is "You Can't Drink VO on TV," threading into setup for the inevitable round of track stories and parody to "Floradora." Neat lyric switch to "Shrimp Boats" loads the place with yocks, and similar risibilities grow out of staples, "Why Don't British Films Have English Titles?" "Three Beers," "Shadrach" and "Whiffenpoof Song." Another song preem brings up the laughter curve with its innuendoes, "She's Got the Biggest Parakeets in Town." No matter the vagueries and blind alleys Lewis wanders into during his gabbing, he always extricates himself and usually with a boffo cap. His man Friday through Friday, Austin Mack, is the constant fixture at the keyboard, expertly hoodling behind Lewis' ditties and guiding the Fio Rito musicmen through their paces.

Merry Macs share the rostrum with Lewis for the first two weeks, then make way for thrush Kitty Kallen. Group of three guys and a neat looking blonde lack a solid punch to carry them from opener

(Continued on page 46)

BELA BIZONY
AND ORCHESTRA
Third Consecutive Year
SAN SOUCI HOTEL
Miami Beach

DICK BARLOW
AND ORCHESTRA
Held Over Indefinitely
Ft. Montagu Beach Hotel
Nassau, Bahamas

Booked by
HERBERT MARKS AGENCY
152 W. 54th St. New York
600 Lincoln Rd. Miami Beach

DICK SMART
TERRY HELGESEN AT THE PIANO
Opening MAY 5th
(4-Week Engagement)
The COLONY and The ASTOR
LONDON
•
London Representative:
WARREN & BROWNE

LEW BLACK and PAT DUNDEE
(Beauty and the Least)
A new note in Glamor Comedy
Opening April 28 Theatre Royale Sydney Australia
Direction Lew & Leslie Grade, Ltd.

Can use middle age girl of 18 to answer fan mail.
JAY SEILER
15th or 16th (I Think) Week
CONRAD HILTON HOTEL
Critics say:—"Audiences take to Seiler like he was the first bottle of Yogurt."
Direction:
New York—Max Novelle
Chicago—Sidney Page
Paris—Pierre Stifling

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk

DARO AND CORDA
with New Hilarious Dances!
Now Appearing
CONTINENTAL CAFE
MONTREAL
(Thanks ROY COOPER)
Just Completed
SENSATIONAL 13-MONTH WORLD TOUR
Including:
SAVOY HOTEL, London
BBC TV "Cafe Continental"
CINEMA UNIVERSAL, Genoa
ANCIENNE BELGIQUE, Brussels
EXCELSOIR HOTEL, Trieste
PALM BEACH CASINO, Cannes
LA BODEGA del CALDERON, Barcelona
Personal Manager: CHARLES V. RYAN, 1007 Steinway Hall, New York 19, N. Y.

Israeli Folk Dancers to Tour U. S. As Talent Exchange Fund-Raiser

Yuvel Israeli Concert Corp., one of the top talent importers in Israel, has embarked on a program to build up a fund in the U. S. to permit a greater exchange of talent between both countries. Jack Amidor, head of the agency, is currently here to set up a U. S. tour for the Israeli Folk Dance Group for this fall. A portion of the company's earnings will be set aside in a fund to remain in the U. S. the proceeds to be used to import U. S. talent to that country.

Amidor declared that from 20-30% of the profits of the tour will remain in this country. As an indication of the earning possibilities of this group, Amidor stated that one concert corporation was willing to underwrite the trek at $100,000, but Amidor wants to make his own arrangements.

Amidor already has pacted Bob Hope, Orson Welles and Lena Horne for tours of Israel during this season. Welles will do Shakespearean readings starting May 10 in Tel Aviv. Miss Horne, together with her husband, Lennie Hayton, and a four-piece combo, will arrive in Israel in time for a May 1 opening in Tel Aviv. Hope starts there Aug. 24.

Last year, Amidor played Larry Adler, Yvonne De Carlo, Hazel Scott and Pearl Primus.

The Israeli Folk Dancers will comprise talent born in that country and selected as a result of a nationwide contest of young people working the "kibutzim" (cooperatives). They will provide their own musical accompaniment on native instruments.

Amidor came to the U. S. with a letter from Mrs. Chaim Weitzman, wife of the Israeli president, who is a patron of the War Veterans Fund, under whose auspices some concerts will be held in order to build a theatre for Israeli war vets.

Amidor will spend some time in New York before going to the Coast in an effort to pact top film names.

Gene Austin is headlining the bill in the Emerald Room of the Shamrock Hotel, Houston.

JAY MARSHALL

currently

AT RANDOM

•

Management:

MARK LEDDY

BACK AGAIN

The GARRY MOORE Show

CBS-TV April 30th

MILBOURNE-CHRISTOPHER

Thanks Herb Sanford

Grant's Riviera

RESTAURANT AND BAR

158 W. 44 St., New York LU 2-4488

WHERE SHOWBUSINESS MEETS

TALENT CONTEST MONDAY NIGHTS

Prize: Professional Engagement

Duplicate Prizes Awarded in the Case of Ties

JACK DENTON

WORLD'S GREATEST COMEDIAN

(In case of tie duplicate prizes will be awarded)

'Brooks' Chore Sets Back Ball-Arnaz N.Y., Hub Dates

The appearance of Lucille Ball & Desi Arnaz slated for the Roxy Theatre, N. Y., in the summer, has been indefinitely postponed. Also put off for a later date is the duo's date at the Metropolitan, Boston. Reason for the postponement is the problem of getting started on the filming of "Our Miss Brooks" which Arnaz will produce for CBS-TV.

Duo's CBS-TV "I Love Lucy" has hypoed their salary considerably. They were to get $57,000 plus overages for their two weeks at the Roxy. They were similarly on a guarantee and percentage basis at the Boston house.

AGVA Sets

Continued from page 41

Syd Slate, Joe Smith, Russell Swann, Wade Thompson, Manny Tyler, Danny Walden, Alan Walker, Jerry Wayne, Murray White, Tutasi Wilson, Florence Wyman.

Chicago, L. A. Candidates

Chicago branch, with six delegates, will select from Bill Baird, Randy Brown, Bert Davis, Red Forrest, Richard Gale, Billy Grant, Jack Gwynne, Tom Martin, Carl Marx, Sr., Gil Raye, Jessie Rosella, Joe Wallace, Dick Ware.

Los Angeles, also getting six reps, will poll from Kay Deslys, Jimmy Val Gray, Al Herman, Harry Kahne, Sid Marion, Harry Mendoza, George Riley, Larry Rio, Harry Rose, Nicky Stewart, Rex Weber, George West.

Two delegates from Cincinnati will be chosen from Carroll Dressman, Lester Lake, Wally Lane, Eleanor Lee, Mason Tune.

Two from Detroit will be selected from Harry Borden, Billy Bysher, Bobbe Caston, Meyer Hyman, Margie Mansell, Lillian Palmer, Kid Williams.

Philadelphia will be represented by two to be selected from Joe Campo, Joe Hough, Bill Layne, Frankie Richardson.

Pittsburgh, also getting two, will look over Lou De Paul, Eva Herbert, Francisco Soriano, Lou Starr, Sylvia Walters.

San Francisco's two delegates will be any pair from among Terry Andre, Jimmy Jamerson, Mel Letman, Vince Silk, Chilli Valzar.

One-Delegate Setups

Rest are one-delegate towns. Baltimore's selection will be from Jimmy Judge, Kleo Lynn, Linda Scott and Yvette (not the singer).

Boston: Charles Brett, Danny Creedon, Fred Hall, Eddie Laverne, Flo Morris.

Buffalo: Mary Jane, Lenny Paige, Val Williams.

Cleveland: Linda Compton and Jessye K. Scott.

Dallas: Cal Emmett and Charles "Dink" Freeman.

Denver: Floyd Brown, Tiny Grant, Chickie O'Dell, Andrillita White.

Kansas City: Mike Caldwell, Harry Otto, Johnny Sanna, Chick Spooner, Dave Workman.

Miami Beach: Ben Beyer, Fajah Raboid, Buddy Walker.

Montreal: Theresa Daly, Carl Gavel, Robert Goodier, Roland Legault, Leo Rivet.

New Orleans: Eddie Matre and George McQueen.

Providence: Pat Kelly, Roberta Lee, Dottie Stewart, Ed Sweeney.

St. Louis: Fred Gordon and Guy Mullen.

Seattle: Billy Bishop, Don George, Wanda Lester, George Peckham.

Toronto: Bill Davies, Joe Murphy, Clair Rouse.

As usual, all members will vote for delegates from all cities, no matter which branch they are affiliated with. Thus a Seattle member will help select the 11 delegates from New York. An attempt to amend this form of voting was defeated, but it's likely that another try will be made at the convention.

Home Builders' Show in Cincinnati Garden for nine days to April 27 has Sid Stone and his All-Star Revue for night performances and personalities of Crosley's WLW and WLW-T as added attraction for afternoons.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., April 22.

Among those who attended the annual seder at the Jewish Community Center from the Variety Clubs hospital were Genie (Legit) Reed, Otto Hayman, Al Brandt, Walter (CBS) Romanik, Max Rosenthal, Pearl Grossman, Grace Davidson and Jack (RKO) Wasserman. Morris Dworski, our laboratory chemist, officiated.

Kenneth Derby, owner-manager of Security Theatres, Los Angeles, rated his first observation report and is skedded for surgery.

Theatre group is charting a summer operation here in the downtown colony with Kendric Packer heading the venture. Plans are to give seven performances a week at the old remodeled IOOF Hall which was recently leased.

Lloyd Doubleday, musician, shot in from N. Y. to chat with Paul Hein who now flashes all privileges for real progress.

Marie C. Davis in from Jamaica, N. Y., for a bedside chat with Gloria Davis, of National Screen Service, whose observation progress is starting to take hold.

Edward (ABC) Davidson in for the holiday weekend to see his frau, Grace, who is now tops in the ambulatory department. Ditto for William J. Butler, whose bedside chat with his wife, Hattie, made a real mental impression.

Write to those who are ill.

Cleve. Alpine Village In Silver Anni Bally Via Name Packages

Cleveland, April 22.

Herman Pirchner is red-lettering his 25th year in show biz by inking "Minsky Follies" and three other package revues which nearly triples his Alpine Village's usual entertainment budget.

Minsky show kicked off the silver anni series last week (14) for a two-week stand. "Latin Quarter Revue" was signed for two frames beginning April 28, followed by "George White's Scandals of 1952," having break-in date here May 12. Mike Todd's "Peep Show," now at Las Vegas' Desert Inn, is slated May 26 as closer. All are booked by Frank Sennes.

Hollenden's Vogue Room also has gone in for big-budgeted names, with Hildegarde and her unit doing a fortnite in the hotel club. Sally Rand's new package show opens May 19 in Sam Borsellino's nitery, renamed the Tropicana for new policy, after long period of inactivity.

See 'Ice Capades' N. Y. Garden Deal Forging Link in Wirtz-AMA Chain

"Ice Capades" will play New York for the first time in nearly a decade. Deal was set to be inked this week whereby the Arena Mgrs. Assn.'s production will shift their show into Madison Square Garden for two weeks starting Sept. 11. Icer last played there in 1943.

Negotiations came as a surprise to the industry because of the fact that it was felt that "Ice Capades" was doing very well on the road and didn't feel it worth while to take a chance on New York.

Return of "Ice Capades" to the Garden will again make New York a two-icer town. Since "Ice Follies" dropped out of the Garden picture two years ago, Arthur Wirtz's shows have been the only blades displays to hit New York. This past season, his "Hollywood Ice Revue," minus Sonja Henie, had a monopoly of the Garden ice. Year before, Miss Henie, playing under Wirtz auspices, was the sole icer in that spot.

One of the major implications of the "Capades" Garden deal is that it will freeze Miss Henie out of the Garden for next season and for as long as "Ice Capades" plays there, New York is generally regarded as being able to take two major skate shows annually. More than that is figured as upsetting the balance in the ice field that enables all shows to score at the b.o.

It's an open secret that Wirtz and Miss Henie parted not too amicably. Wirtz is a major stockholder in the Garden.

Another surprise in the 1953 itinerary of "Ice Capades" is the inclusion of the Coliseum, Indianapolis, a Wirtz stronghold, March 2. These two deals may indicate that there will be an increasing alliance between AMA and Wirtz. It's expected that AMA will get some choice time in arenas controlled by Wirtz and latter will tour his "Hollywood Ice Revue" in more AMA spots.

The AMA schedule calls for the season to open Sept. 1 in Pittsburgh, with the Garden to follow. There will be some shifts but the major portion of the itinerary is slated to go through.

More joint ventures between AMA and Wirtz would, assertedly, produce one of the strongest combos in arena history.

Uncle Sam Puts Padlock On Iceland, N. Y.—Taxes

The Iceland Restaurant, N. Y., was closed last week by a U. S. Government padlock for unpaid amusement taxes. Amount owed is still to be determined, but it's reported that no payments had been made for some time.

Spot, operated by Abe Goldstein, had been in a prolonged slump. Several policies, including a changeover to cowboy film names, had been attempted. Goldstein was out of town when the padlocking took place.

Performer salaries were coverad by a bond posted with the American Guild of Variety Artists.

Hildegarde's 30G in Cleve. 1st Rings Joe E.'s Bell; Minsky Hits Alpine Peak

Cleveland, April 22.

Vogue Room's attendance and boxoffice record, which Joe E. Lewis recently set at this Hotel Hollenden nitery, is on the verge of being cracked by Hildegarde on her current two-week visit.

Chanteuse clicked out a steady series of sellouts, pulling $30,400 in first six days, and a terrific call for $2-$2.50 reservations indicates another over-capacity second week. To climb over Lewis' figure, singer volunteered to put on a 1 p.m. show last Saturday (19), which had walls bulging, and will do a second matinee concert this Saturday (26).

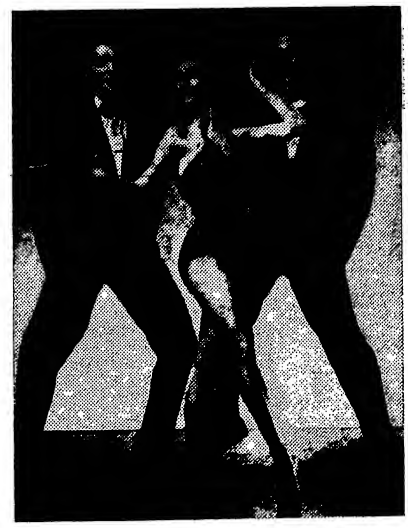
Similar stunt was parlayed by Herman Pirchner's Alpine Village which stayed open Sunday to stage two special performances of "Minsky Follies," both with sock results. Minsky unit drew $30,930 during its first week, establishing a new all-time high for Pirchner's theatre - restaurant at $1 - $1.50 covers.

Not so lucky was T. W. (Tim) Grogan's Country Inn, which finally folded last week after several in-the-red months. Shutdown came as a surprise for Ernie Benedict's radio-TV orch which had to do all the work after owner dropped policy of guest attractions before Lent.

"BRILLIANT INTERPRETIVE DANCE TRIO" . . . Miami Daily News

THE CABOTS

CURRENTLY BILL MILLER'S RIVIERA



Just Concluded

16 WEEKS EMPIRE ROOM, Palmer House

(Thanks to Merriel Abbott)

4 WEEKS LOOKOUT HOUSE, Covington, Ky.

4 WEEKS DESERT INN, Las Vegas

(Thanks to Frank Sennes and Merriel Abbott)

"The Cabots are one of the better modern interpretive dance groups"—*Variety*.

"—exhibit some brilliant interpretive footwork . . . the Cabots, a spirited and imaginative dance trio are better than ever . . ." *Miami Daily News* (*Herb Rau*)

"A dynamic dance trio"—*Chicago Daily News*.

"The Cabots injected a welcome note of sex with an adagio of much beautifully timed action"—*Variety*.

KATE SMITH TV SHOW (May 15)

Exclusive Management

HERBERT MARKS AGENCY

NEW YORK 152 West 54th St.

MIAMI BEACH 600 Lincoln Rd. Bldg.

VARIETY BILLS

WEEK OF APRIL 23

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 24
Gertrude Lockway
Andrea Dancers
Patricia Bryllie
Edward Ruhl
Bela Kremo
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 24
Betty Hutton
Herb Shriner
Harmonica Rascals
Skylarks
Dassie Bros
Andre Andree & Bonnie
Paramount (P) 23
Billy Eckstine
Fran Warren
Bobby Sargent
Barretts
Will Bradley Orc
Roxy (I) 28
Bill Hayes
Nanci Crompton
Divena
Warner (W) 23
Ballet Theatre
Alicia Alonso
Igor Youskevitch
John Kriza
Mary Ellen Moylan
BUFFALO
Loew (L) 25-28
Nat King Cole
Sunny Gale
Kit Kats
Stump & Stumpy
Tommy Rogers
CHICAGO
Chicago (P) 25
Magic & Karr
Billy Romano
Artie Dann
Ink Spots
ROCKFORD, ILL
Palace (I) 25-27
Kramer's Midgets
McFarland & Brown
Lady Barbara's Circus
Larry Thompson
PHILADELPHIA
Earle (W) 25
Sugar Chile Robinson
Griffin Bros Orc
Joe Turner
Howell & Bowser
Hot Shots
PROVIDENCE
Loews (L) 27-1
Les Paul &
Mary Ford
Tommy Edwards
Gary Morton
John Tio
Wells & 4 Fays
SYRACUSE
State (L) 25-26
Les Paul &
Mary Ford
Tommy Edwards
Gary Morton
John Tio
Wells & 4 Fays

AUSTRALIA

MELBOURNE
Tivoli (T) 21
Jimmy Hanley
Babs Mackinnon
Rosemary Miller
John Clifton
Kevin Miles
Valerie Keast
June Lansell
SYDNEY
Tivoli (T) 21
Roger Ray
Marquis & Family
Wally Boag
Rosita Alexander & Vilette
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron
Charlotte McGuire
Dancing Boys
Tivoli Ballet
NEW ZEALAND
AUCKLAND
St James (T) 21
Armand Ferren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Classy Trenholm
Terry Scanlon
Guus Brox & Myrna

BRITAIN

BIRMINGHAM
Hippodrome (M) 21
Yale & Diane
Anne Shelton
Richard Sis
Vic Hyde
Cyclo Bros
M & H Nesbitt
Bobbie Kimber
Tipsy & Brow
Jack Watson
BRISTOL
Empire (I) 21
Norman Harper
Joe Lawman
Billy Dainty
Miriam Pearce
Joy Robbins
M & S Davies
Nelville Williams
New Ambassy Girls
Billy Bartholomew
BRIXTON
Empress (I) 21
Peter Brough
Jack Crisp & Jeta
Harold Taylor
Ravic Co
Joyce Golding
Ronald Chesney
Edward Victor
G H Elliott
CARDIFF
New (S) 21
Owen Liddle
Anton Karas
Wilson Keppel & Betty
Eddie Reindeer
Eddie Arnold
2 Angelos
Claud Williams
H & A Ross
CHELSEA
Empire (I) 21
Syd Seymour Bd
D & J O'Gorman
Joe Church
A & V Farrell
Francois & Zandra
Doreen & Victor
Helena
CHISWICK
Empire (S) 21
Terry-Thomas
Suzette Tarri
3 Sutons
Reya Overbury & Suzette
Richman & Jackson
Yolandas
Skating Sayers
Rex & Bessie
DERBY
Hippodrome (S) 14
Billy Cotton Bd
Mills & Bellis
Arthur Dowler
Frances Duncan
Morecambe & Wise
Nadias
EAST HAM
Granada (I) 21
Billy Banks
Joe Kaye
Archie Elray & Dorothy
Norma & Violet
Roy Muir & Jean
Stan White & Ann
Metropolitan (I) 21
5 Smith Bros
S & M Harrison
Nenette Mongador & Ann
2 Condons
Nixon & Dixon
Ann Boon
2 Scarlings
Palace (I) 21
Tessie O'Shea
Billy Russell
Don Phillippe & Marita
Les Alyxsons
Cliff Cook
Terry Hall
Pierre Bel
Trios Poupee
EDINBURGH
Empire (M) 21
Ronnie Ronalde
Hal Mack Co.
Ernest Arnley & Gloria
Harvards
Puposy Marionettes
Ike Freedman
Billy Danvers
Allen & Lee
Lawchinis Dogs
FINSBURY PARK
Empire (M) 21
Naunton Wayne
Alfred Marks
Julie Andrews
Paddy O'Neill
Ossie Noble
5 Fisher Girls
4 Fredianis
Patricia & Colin
Kenneth Brown
GLASGOW
Empire (M) 21
W Atwell
Jack Jackson
Jimmy Wheeler
Fayne & Evans
3 Monarchs
T & G Durante
Peter Raynor
R & M Carr
GRIMSBY
Palace (I) 21
Rhodes & Lane
Gay Euridge Co
Melody & Joy
John Baldwin
Denwys Heckit
Marche & Bourn
Carolyn & Richards
Sydney Glen
Girls Co
HACKNEY
Empire (S) 21
G & B Bernard
Vic Wise
Flying Cromwells
Tattersall
Maurice French & Joy
Lester Sharpe & Iris
Clayton & Ward
Chris Sands
LEEDS
Empire (M) 21
Max Wall
Dick James
Beryl Reid
Hedley Ward 3
P & P Page
Hassan Ben Ali Tp
Jean Paul
Sherman Fisher Gls
LEICESTER
Palace (S) 21
Albert Modley
P & S Sherry
Melomaniacs
Maureen Rose
Barney Co
Percy Garside
Hobbs Globe Girls
Lizzet & Eddie
LINCOLN
Royal (I) 21
Piddingtons
Winsor & Wilton
Darnie & Roberts
Craig & Voyle
Ribgle Bros & Renee
Vicakoy Fitzpatrick
Ford & Lenner
LIVERPOOL
Empire (M) 21
Donald Peers
J W Jackson Girls
Mooney & King
George Meaton Co
Stainless Stephen
Walthon & Dorraine
Alexander Tp
Tommy Lover Co
LONDON
Palladium (M) 21
Sophie Tucker
Castro 4
Ladd Lyon
Nino
Irwin Corey
Hoctor & Bird
Dick Henderson Jr
Palladium Girls
Skyrockets Orc
NEWCASTLE
Empire (M) 21
Derek Roy
Eve Boswell
3 Falcons
Les Merchant
Bel Argay
Whiteley Girls
NORWICH
Hippodrome (I) 21
Squadronaires
Georges & Linette
Ken Barnes & Jean
Tony Vaughn & Patricia
Frank Preston
Bert Brook & Harvey
Vic Ray & Lucille
NOTTINGHAM
Empire (M) 21
Gilbert Harding
Jerry Desmonde
Charmain Innes
Gladys Morgan
Hall Norman & Ladd
Charles Warren & Jean
Clifford Stanton
Archie Elray & Dorothy
MacDonald & Graham
PORTSMOUTH
Royal (M) 21
Phyllis Dixey
Jack Tracy
Dan Mery
Hackford & Doyle
Evy & Everto
George Martin
Billy West Co
Roger Carne
Vargas Models
SCUNTHORPE
Savoy (I) 21
Harry Rowson
Ian Hynes
Joan Price
Johnnie Critchley
Jimmy Kidd & June Girls
SHEFFIELD
Empire (M) 21
Vic Oliver
Les Rayner & Betty
Seaton O'Dell
2 Eddies
Gail Kendall
Victor Seaforth
SHEPHERDS BUSH
Empire (S) 2
Joe Stein
Louis Hayden
Fred Dean
Max Carole
Eric Lloyd
Melville Birley
Vicky Raymond
Tih-Bouk Tp
SHREWSBURY
Dumarte & Denzer
Granada (I) 21
3 Adairs
Lorraine
Kenways
Daisy May
Newman Twins
Jimmy Elliott
Mackenzie Reid & Dorothy
Laurel & Hardy
WOLVERHAMPTON
Hippodrome (I) 21
G Mitchell Chorus
Jack Kelly & Jean
Mac & Lane
Joe Black
Marga & Rita
Alec James & Irene Verdini
WOOD GREEN
Empire (S) 21
Eddie Gray
Arthur English
Peggy Powell
Cycling Astons
Bailey Dancers
2 Playboys
Donovan & Hayes
Viking 3 &
Charmaine
Brian Kent
Eileen Regan Girls
YORK
Empire (I) 21
Billy Whittaker
Mimi Law
Eric Marsh
Jack Lennard
Gradiner & Baxter
Frances Whitmer
Lillian Brow
Windmill Follies Debs

Cabaret Bills

NEW YORK CITY

Birdland
Dominos
Stan Getz Orc
Bill Davis 3
Blue Angel
Freres Jacques
Kay Ballard
Stuart Ross
Ellis Larkin Trio
Bon Soir
Alberta Hunter
Kirkwood & Goodman
Mae Barnes
Jimmy Daniels
Three Riffs
Norene Tate
Cafe Society
De Castro Sis
Chateau Madrid
Dolly Duron
Sylvia Flory
H. Warriner
Copacabana
Johnnie Ray
Jimmy Nelson
Danny O'Day
B & Pecan
De Marlos
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Marti Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Lee Key
Enrique Vizcano O
Eduardo Roy
Embers
Eddie Heywood
Joe Bushkin
Havana-Madrid
Lao & La Minerva
Reyes Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray Schramm
Manuel Del Toro
Hotel Pierre
Ethel Smith
Fisher & Ross
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Mimi Benzell
A & B Lund
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Freddy Martin Orc
Hotel St. Regis
Fernande Montell
Milt Shaw Orc
Horace Diaz Orc
Sherry-Netherland
Emil Coleman Orc
Hotel Statler
Blue Barron Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Joey Bishop
Trio Bassi
Fedi & Fedi
Costello Twins
Corinne & Tito
Laila & Steffen
Ralph Young
Ebony Stevens
Pamela Dennis
La Vie En Rose
Jane Morgan
Jana Jones
Bobby Lucas
Eddie South Trio
Van Smith Trio
La Vieux Bleu
Patricia Bright
Mickey Deems
Ellen Hanley
Julius Monk
Norma Paris 3
Leon & Eddie's
Eddie Davis
Eydie Gorme
Al Dellay
Argo & Faye
Oliver Derr
No. 1 Fifth Ave
Louise Howard
Mitchell Gregg
Bob Downey
Harold Feiville
Hazel Webster
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Penthouse
Paul Taubman
Two Guitars
Arena Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Tex Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Richard D Bennett
Wally Cox
Royce Wallace
Clarence Williams
Waldorf-Astoria
Dorothy Shay
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Bar of Music
Bill Jordan
David Elliott
Guy Rennie
Beth Challis
Bombay Hotel
Pat Carson
Elaine Dexter
Joe Harnell
Casablanca Hotel
Billy Vine
Betty George
Alex Shoy 3
San Kanez Orc
Zig & Vivian Baker
Clover Club
Charlie Carlisle
Nov-elites 3
The Haydocks
Selma Marlowe Line
Tony Lopez Orc
Gaiety Club
Tommy Ratt
Carmen Hope
Louise Angel
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Ernie Bell Orc
Deauville
Joe Mooney
Hughie Barrett
Delano Hotel
Rita Prinzi
Zina Reyna
Willie Hollander
Tommy Nunez Orc
Johnnie Hotel
Tony Matos
Harry Taylor
Jimmy Woods
Jewel Box
Jackie Mayo
T C Jones
Art West
Mickey Mercer
Danny & Dee Ray
Leon & Eddie's
Murray Swanson
Eddie Guertin
Jackie Gordon
Jackie King
Chuckie Fontaine
Gaby DeLano
Babe Baker Revue
Martinique Hotel
Allani & Diard
Helen Ainsee
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Day, Dawn & Dusk
Norma Parker
Melo-Tones 3
Monte Carlo
Steve Gainer
Day & Alva
Arne Garnett 3
Nautilus Hotel
Bobby Ramsen
Patsy Abbott
J & S Reyes
Freddie Cale Orc
La Rue's
Val Olman Orc
Paddock Club
Flash Lane
Dolores Roselle
Little Egypt
Jackie Deauville
Toni King
Bob Morris Orc
Park Avenue
Charlie Farrell
3 Continentals
Alfredo Seville
Joe Sodja
Robert Richter-H'H'
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Beverly Hudson
Eddie Snyder
Sacasa Orc
Herman-Magner Dancers
Saxony Hotel
Chavez
Henri Rose
Jose Cortez Orc
Connie Howell
Tano & Dee
Sea Gull Hotel
Faith Condullo
Mac Elva Dorg
Norman Lested
Tiny Kaye
Sea Isle Hotel
Frances Lager
Seymour-Hoffman O
Shelbourne Hotel
Alan Kole Orc
Shore Club
Haven & Held
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Marro
Haveler Dcrs
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Maria Neglia
George Horton
Hal Winters
Johnny Conrad Dcrs
Preacher Rollo 8
Frank Linale Orc
Sherry Frontenac
Dave Fisher
Lee Kobvin
San Kanez Orc
Frank & Litz
Leonora & Stan
Lord Tarelton
Michael Selker Orc
The Carltons
Allison Hotel
Beachcombers (4)
Enrico & Novello
Tony Pastor's
Jackie Small
Wally Wallace
Rayleen
Billy Lee
Neena Sansone
Pat Pascall
Rickey Renee
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Dcrs
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Herkie Styles
Rivieras
Ben Yost 5
Len Dawson Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Begley
Marian D'Or
Henry Brandon Orc
Chez Paree
Olsen & Johnson
Marty May
June Johnson
Konyots (2)
3 Pitchmen
Leonard Sues
Jay C. Olsen
Chickie Johnson
Nina Varella
Jean Olsen
Billy Kaye
Ivor Boden
John Champa
Billy Young
Shortie Rennard
Charles Senna
Georgie Daye
N Miller Dcrs (12)
Brian Farnon Orc
Edgewater Beach
Tito Guizar
Martez & Lucia
D Hild Dcrs (8)
Don Reid Orc (12)
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Rekesy
Jay Seiler
Scotty Marsh
Boulve-dears (6)
Orrin Tucker O (12)
Palmer House
K Thompson & The Williams Bros (4)
Pierre D'Angelo & Ana
Martin Bros (2)
M Abbott Dcrs (8)
E O'Neal Orc (12)

LOS ANGELES

Ambassador Hotel
Andrews Sis (3)
Eddie Bergman Orc
Bar of Music
Doodles & Spider
Sheilah Barrett
Felix Decola
Benno Rubinyi
Johnny David Orc
B Gray's Bandbox
Georgie Kaye
Martha Davis
Whippoorwills (5)
Bob Durwood
Biltmore Hotel
Anthony, Allyn & Hodges
Wideler Bros (3)
Gali Gali
George Milan
Hal Derwin Orc
Cafe Gala
Les Mains Joly
Benay Venuta
Hadda Brooks
Bobby Troup Trio
Ciro's
Polly Bergen
Honey Bros.
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Mindy Carson
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Tony Martin
Leon Fields
George Moro
Flamingo Starlets
Stewart Rose
Matty Malneck Orc
Desert Inn
Lou Walters' Latin Quarter Rev
Frank Libuse
Margot Brander
Darvas & Julia
Marilyn Ross
Colette Fleuriot
Andre Phillippe
Las Pablos
Geneve Dawn
Gay & Harry Wells
Wallen Twins
Mullen Sisters
Lyn Allen
Lee Perkins
Latin Quarter Line
Carlton Hayes Orc
Last Frontier
Josephine Baker
Dave Barry
Gil Johnson
Fred Stamer
Harry Edison
Devlyn Girl Rev
Bob Millar Orc
Don Baker
Thunderbird
Robert Q. Lewis
Irving Fields Trio
Irene Manning
Walter Long
Johnny O'Brien
Christina Carson
Thelma King
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc
Jack Martin Five
El Rancho Vegas
Joe E Lewis
Merry Macs
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Flo Rito Orc

Sydney's Celebrity Club Eyeing Yank Talent

Sydney, April 15.

The Celebrity Club, Sydney, is seeking more U. S. headliners. Joe Taylor, cafe's operator, is currently playing Cliff Edwards, and has previously dated Donald Novis, Mischa Auer, Bobby Jordan, Jean Parker and others.

Deal here calls for Taylor to pay transportation both ways for acts, plus hotel accommodations and food. Salary is tax-free.

Audiences here are extremely receptive to American acts. Most U. S. turns have been held over. Edwards, for instance, was booked for four weeks and is in his 11th frame.

Bobby Sargent has been signed for the Copacabana, N. Y., on show headlined by Tony Bennett beginning May 1.

Night Club Reviews

Continued from page 44

El Rancho, Las Vegas

through the climax. Somewhat dated are the harmonics and mild humor sliced within the several tunes, and an occasional flat chord jars. Quartet seems to lack one outstanding personality to either toss over comedy or song solos. They move into varied group patterns while warbling "Blacksmith Blues," "Three Trees"—which could have a couple of branches sawed—"Hambone," "I Do," and a cornball "Pass the Biscuits, Mirandy."

El Rancho Dancers form backgrounds while terpers Jerry Pedersen and Joy Walker disport about in a spring fling for opener and an eye-filling West Idies stomp designed from the latest Fio Rito novelty, "Papaya Man." *Will.*

Gran Casino, Havana

Havana, April 8.

Les Big Ben Ballet (10), *Marquez Sisters Trio, Clarisse & Marvin, Raquel Lucas, Metropolitana* (14) *and Gran Casino* (19) *orchs; $3.50 minimum.*

Since Gran Casino Nacional reopened two months ago after more than a two-year shutdown, only one topflight act, the DeCastro Sisters, has appeared here. Current show is equally devoid of marquee values.

Show kicks off with Raquel Lucas, a foot-stomping, castinet-clicking female who has seen younger and lighter days. She makes a great deal of noise but is not up to the run of the mill acts similar to hers, of which there are dozens.

Clarisse & Marvin come on to do some dance numbers. Their terping is conventional, but they go through their motions with a nice grace which draws a little mitting.

Marquez Sisters follow with a selection of local mambo and other Latin songs. Girls have a good personality, their numbers are well arranged, and they make good use of the guitars they carry. They go off to the best hand of the night.

Les Big Ben Ballet is a group of five boys and five girls from France who, in spite of the name of their act, do not perform ballet. They do one long jitterbug number, in pairs and then in ensemble. They dance well enough, but not compared to some couples at, say, the Harvest Moon Ball. Costumes are sailor suits for the men, blue shorts and white blouses for the girls—not all clean. Some girls wear stockings and some don't.

All in all, the number, like the rest of the show, is pretty shoddy stuff in one of the most luxurious casinos in the world. *Cama.*

Colony & Astor, London

London, April 9.

Josephine Premice, Felix King Orch, Santiago Lopez Latin Band, Fred Wier's Orch; Colony, $5 minimum; Astor, $3 minimum before 11 p.m., $3 cover thereafter.

Since her last West End appearance a year ago, Josephine Premice has improved substantially as an entertainer. The sepia songstress who hails from America but works mainly in Paris, has developed a more polished style which gives new point to her sophisticated routine.

Per custom, the artist doubles at both these Berkeley Square spots and her act is as suited to the cafe trade of the Colony as it is for the ayem clientele of the Astor. It is a slickly paced show, running just under half an hour, with ingredients planned to suit most tastes. At the Astor, where show was caught, artist got boff reception.

Miss Premice effectively sets the pace with her opener, "The Virgin Islands," a strong comedy number which draws prolonged yocks. To follow, she deftly switches mood and style with a nice sentimental tune called "Lazy." And the varying pattern is maintained throughout the show, winding as she started with a lively song. Her final number, "I Go Siesta," closes the act in strong style.

Her act is backed at the Astor by Fred Wier's aggregation in adequate fashion. The Santiago Lopez Latin Band, also doubling with the Colony, contributes the latunes in vigorous style. *Myro.*

Village Barn, N. Y.

Bourbon & Bain, Parker & Norman, Harold Nagel Orch; $2.50 minimum weekdays, $3 Saturday.

Blending of a couple of pleasant acts with hayseed frivolity has been this Greenwich Village spot's stock in trade for the past 20 years and it's still paying off. It continues to pull in a hefty tourist trade and is steadily drawing. Gothamites who want to step to a square-dance beat and join in the grassroot vintage games. Dance floor is big enough for the hop, skip and jumping and the seating arrangement is set up to allow for comfortable viewing and dining.

Barn's current layout tees off with Bourbon & Bain, youthful-looking guy and gal terp team. They come across nicely in a fast paced opener displaying neat versatility in the challenges. Team hits best in windup number in which they parody the Charleston. It's got top comic values and sends them off to a big mitt. Singing duo Parker & Norman are reviewed in New Acts.

Society orch leader Harold Nagel fits neatly into the Barn's straight dancing assignment. Crew, comprised of three rhythm, one reed and one brass with Nagel joining in occasionally on violin, dishes out a flock of melodies in a danceable groove. Despite size, orch produces a pleasant, full sound that lures the tablers onto the floor. He mixes his book nicely with show tunes and fave oldies. James Murphy fills the vocal chores in fine style. *Gros.*

Edgewater Beach, Chi

(MARINE ROOM)

Chicago, April 16.

Tito Guizar, Martez & Lucia, Dorothy Hild Dancers (6), *Don Reid Orch* (9) *with Gwen Parke; $3.50 minimum, $1 cover.*

This is one of the lesser offerings of the year here, while Dorothy Hild, producer, lines up the major shows to come. Show theme is a la Latin American with Tito Guizar as the main draw. However, whole production is loosely done with the Latin fire hoped for greatly missing.

Guizar, in an elaborately needled costume, makes a striking appearance, but repertoire is poor and he stays overlong. With drastic slicing and insertion of some of the more popular tunes in the fore, stint would be better received. Oddly enough, it's his accented "Irish Eyes Are Smiling" that gets the biggest mitt, rather than his Mexican tunes.

Martez & Lucia are novelty acro-dancers who perform to rhumba backing. Shoulder stand and head to head walk around the room is a neat winner.

Dorothy Hild line is below par in this revue with neither number creating much excitement. Gwen Parke, band and production chirper, adds some spark to the proceedings with a clean upbeat voice. Besides doing the show backing, Don Reid handles the dance chores. Modest sized unit manages to give out with a much fuller sound and fills the floor with a host of ballroomers. Band does a great deal of brass doubling, giving it versatility not often found in the smaller orchs. There's some good mute trumpet work in the ensemble. *Zabe.*

Storyville, Boston

Boston, April 16.

John Carradine, Gary, Johnny Windhurst Orch (6); $1.25 *cover.*

In a switch from the usual policy of accenting musical groups and vocalists, George Wein's Storyville is currently showcasing dramatic readings by actor John Carradine, interspersed with folk songs of Gary and the dixieland tootings of the Johnny Windhurst group.

Carradine introes his half-hour stanza announcing he's an actor because he fell in love with the English language at age of 12, before launching into his stint. Teeing off with a passage from the Bible, he follows with Lincoln's farewell delivered to his neighbors from the steps of the train as he departed from his hometown to assume the presidency and bits from Shakespeare's "Richard II." He also included one of Hamlet's soliloquies at show caught and wound with recitations of several Rupert Brooke poems. Delivered dramatically in a resonant voice, actor captures strict attention of ringsiders, grabbing solid salvos after each reading.

Gary, a protege of singer Josh White, unveils a nifty bass and scores handily with a stanza of spirituals and little known (locally at least) folk songs. Inclusion of the hackneyed "Old Man River" is his lone excursion into the familiar, detracting from an otherwise slick stint.

Johnny Windhurst group, recruited locally, purveys the standard dixieland fare. *Elie.*

Chicago, Chi

Chicago, April 18.

Lambarts (2), Rio Bros. (3), Georgia Gibbs, Danny Thomas (with Walter Popp), Louis Basil Orch; "Just This Once" (M-G).

This one-weeker is depending on the lure of Danny Thomas, reportedly getting $25,000 and a percentage. Management has hiked prices to straight 98c for adults. Whether house will break even is a moot question. Nate Platt has prepared an excellent bill to accompany the TV and film star.

Big beaked comedian jibes at seatholders to get him underway in easy fashion and opens with new novelty tune, "Take It Easy, Be Casual, Relax," for some heavy chuckles. Probably due to his pic and teevee work, humorist has become more animated, using a great many more gestures, and it's all to the good. His "South Pacific" takeoff is also strong, but it's also a little rough in spots for the morning shoppers.

Thomas is really at his best talking about his days in Chicago, just before he became a star, with the audience eating up all the localisims. His bus story is a little tinged for the earlybirds, but he gets off on a fine note with his singing of "I'll See You in My Dreams." Walter Popp at the piano does his usual competent job.

Georgia Gibbs bounces in on a fast note and chirper keeps the pace up, giving out with a well done "Cry" before going into her hit, "Kiss of Fire," which gets her a big mitt. Redhead ties things up brightly with "Ballin' the Jack" for finale.

Rio Bros. have some sharp knockabout work, spouting crackers all over the stage garnished with stalks of celery. There are a couple of gangster skits which are weak, but trio polish over them with a panto slow motion holdup, which registers heavy laughs. They go slapstick all the way for last number, with cloth ponies and Mexican hats for a "Cisco Kid" harangue, all fine fodder for the ticketholders.

The Lambarts are out of the humdrum class of acro workers with unusual running handless cartwheels and different pushup stunts. Pretty femme also does tricks on her own that score, as well as some understander chores. Louis Basil does good job pacing the revue. *Zabe.*

Earle, Philly

Philadelphia, April 19.

Nat "King" Cole Trio, Sunny Gale, Stump & Stumpy, Timmy Rogers, The Kit Kats, Frank Juele House Orch (16); "Jungle Jim in Forbidden Land" (Col).

Nat "King" Cole is the magnet at the Earle, although the management has given him plenty support. Sunny Gale, whose local origin made "Wheel of Fortune" platter a click here long before it was picked up elsewhere, gets a fine reception on the home lot. Timmie Rogers' infectious emceeing and boisterous comedy finds solid response out front, and the impersonations and dancing of Stump & Stumpy are surefire.

Cole's combo is in the closing spot, and in addition to his own rhythm (bass, guitar, bongo drums and piano), the star gets the backing of Frank Juele's house orch, mounted on stage throughout. Cole's piano and confidential vocals, of course, dominate the proceedings, but he uses the Juele brass and reed sections for extra effects whenever warranted.

Cole reprises most of his record successes, with a nice change of pace throughout the recital. He tees off with "That's My Girl," follows with "Red Sails in the Sunset," and steps it up again with "Walkin' My Baby Back Home." Shrieks from the femmes in the audience greet the opening bars of "Unforgettable" and "Mona Lisa."

Miss Gale's technique and interpretation on "Wheel of Fortune" achieved such instantaneous success that she seems in danger of adopting the style for her other offerings, a debatable proceedure. She scores particularly with another tune soon to be released on records, "A Lasting Thing."

Stump & Stumpy are in great form and their timing in both delivery and dance has never seemed better. Although some of their gags are shopworn, the boys make their stay on stage a happy thing and are recalled repeatedly. Stumpy works in and out through the introductions with Rogers. The emcee appears to operate by sheer vitality and he carries the audience along with him, although his trademark, "Oh, Yeah?", draws a lot of responses in kind from the pewholders. Rogers also switches the usual emcee procedure by tearing down, or making some crack about the acts, as he brings them on. It's funny, at least, from the audience point of view.

The Kit Kats, a boy and girl hoofing duo who come on garbed in elaborate military costumes, which they soon shed, run through several satisfactory stepping routines. *Gagh.*

Casino, Toronto

Toronto, April 18.

The Four Aces, Stan Kramer & Co. (3), Sis & Sonny Arthur, Cy Reeves, Evers & Dolores, Jimmie Cameron, Archie Stone House Orch; "Bannerline" (M-G).

On disk rep, Four Aces' first Toronto engagement is packing in the Casino customers. Bouncy male quartet is over big on novelty delivery, plus plenty of gymnastic gyrations and hand-drills in the collegiate tradition.

They open strong with "All of Me," then into their own neat interpretation of "Begin the Beguine" and a smash "Garden in the Rain" for first log to a rousing begoff. But the requests are for "Tell Me Why," this to a wham reception, followed by "My Hero" to a tumultous begoff.

Whole stage package is run off with plenty of pace and diversity, with all acts over to big returns. Sis & Sonny Arthur score on their ballroom work which swiftly deteriorates into mutual mayhem and clever acrobatics. Stan Kramer, with his mother and father, stages some neat puppet work, topped by a drunk bit, a puppet magician, and a clever can-can finish with a line of dolls manipulated by the three.

Evers & Dolores are over for their dance creations, with male scoring on splits and high kicks and the girl on a terrific ballet. Cy Reeves wins with his fast patter and song imitations, plus parodies. Jimmie Cameron pilots the swift proceedings. *McStay.*

Apollo, N. Y.

Pearl Bailey, Freddie Mitchell Band (12), George Kirby, The Swallows (5), Edwards Bros. (3), Marcella Porche; "Abandoned" (U).

With Pearl Bailey headlining, Harlem's vaude flagship has a breezy session this week with the exception of the Swallows, a male vocal group, reviewed under New Acts. Their harmony tends to be too involved and is occasionally off-key.

Freddie Mitchell combo gets the show underway with a peppy "Air Mail Boogie." Led by its sax-playing leader, the orch comprises four reed, five brass and three rhythm. It beats out a zippy tempo without being overly noisy.

George Kirby, vet mimic, appears to have abandoned his impressions of Hollywood stars for the time being in favor of imitating some of the current top singers. It's a nice change of pace that emphasizes his versatility. He limns Nellie Lutcher, Johnnie Ray and Al Hibbler (Duke Ellington's vocalist) with a remarkable accuracy that nets hefty returns.

Mitchell returns with a small unit culled from his large group. Two reed, two trumpet plus three rhythm and the batoneer's sax dish out "Easter Parade" and three instrumentals. It adds up to an infectious beat and a generous audience salvo.

Edwards Bros., only ofay turn on the bill, click neatly with their hand-to-hand balancing. Three lads have a surprise opening in that they begin with a tune on a piano. However, they soon uncork their manual routines, using the piano top as a base. Trio garners warm mitting.

In fine fettle, Miss Bailey is spotted in the pre-finale groove. "I don't rush into a song," she explains, prior to contributing a brief dissertation on how she bargained with the management on her week's salary. Her inflection and timing are pure Bailiana. It's an unusual audience approach and serves to entrench her firmly with the seatholders before she unleashes the tunes.

Vocal portion of Miss Bailey's 20-minute stint hits a nostalgic note, what with "Birth of the Blues," "Toot, Toot, Tootsie, Goodbye," "Frankie and Johnny" and "Found a Million Dollar Baby in a 5 & 10c Store." In line with her informal style, she pauses during "Tootsie" to ask Mitchell for "four bars of that 'shoulder' music." Added accompaniment is designed to augment the movement of her figure. A hoofing routine, reminiscent of a buck & wing, gets her off to a solid reception.

Marcella Porche, acrobatic dancer, is reviewed under New Acts. *Gilb.*

Union City, N.J., Burley Shows How the Art Can Pay Off at the B.O.

Burlesque is paying off big in Union City, N. J., with this interest currently prompting several groups to try and bring burley back to N. Y., possibly in the form of "musical tabloids." Operating seven days weekly, the Hudson Theatre there looks to Friday and Saturday nights for the big payoffs. The house is packed to capacity generally for both shows on these nights, late ones starting shortly before midnight.

This burley operation is only about 15 minutes from New York's big bus terminal at 41st and Eighth Ave. Fare is 22c. each way. And some idea of just what a profitable thing the Hudson's stripshows are is attested by special designation given at the terminal as to where to board the bus for the Hudson Theatre.

Bus stops a block away from the house. Special busses are provided when the show ends because of the high percentage of males, and femmes, who make the trek to New Jersey.

The odd part is that the actual burlesque show is, for the most part, not as risque as performances in N. Y. when the city supported some five burley houses at one time. For one thing, there isn't the nudity. Heavy grinding and so-called exotic dancing make up in part for this. The stripping is a speeded-up affair to get the bumps started. The less said about the comedians and the alleged humor, the better. The wraps appear off on shoveling the dirt, but most of it is unfunny even for strictly male consumption.

Little attempt is made at production numbers by the traveling burlesque company, a new one each week. The two or three strippers from the road outfit generally are augmented by a favorite ecdysiac, often from New York's Bumps Lane on 52d St. *Wear.*

Capitol, Wash.

Washington, April 20.

Jessica Dragonette, Wally Brown, Three Wiles, Harold Barnes; "The Wild North" (M-G).

Headliner Jessica Dragonette is an offbeat attraction for this house, which normally specializes in jukebox faves. Despite personality rather than a colloquial one, the singer scored well with a young audience at show caught. Visiting highschoolers gave her a fine reception and, though they giggled at an occasional grand opera gesture, they obviously appreciated her fine voice and the warmth of her delivery.

Miss Dragonette wisely chooses the romantic tunes in which she is best grooved, though more pop ballads, such as her final number, Cole Porter's "So In Love," would do better in a house such as this. Tees off with "Your Kiss of Fire," a flashy operetta tune, then goes into "Never Before" from the film, "Sailor Beware." Scores with a charming French hurdy-gurdy tune, "I Don't Know the End of It," and goes above customers' heads in a Mexican number, "Granada." Despite a certain stiffness in her first local vaude date (she has appeared here often in concert), it's thumbs up for the radio songstress.

Wally Brown, apparently familiar to galleries via his film shorts and his spot on the James Melton vidshow, gets beaucoup laughs with his double talk and fast line of gags. There's a bit of indigo in some of the latter, but nothing offensive, and crowd goes for it right down the line. Comic has assurance and a convincingly intimate manner. Walks off to hefty mitt action.

Continuing accent on novelty, the Wile trio garner top reaction of show with a unique routine of terpery. Billed as "Texaco Star Theatre" hits, trio show why they click on the channels. They're sure-footed hoofers, particularly hep in their precision work. What marks them as different, however, is the brain work they have put into the act. Without shunning the fine points of their footwork, they manage to combine imagination with some deft comedy touches and above all, novelty.

Open with a standard tap number livened by some pseudo-magic and a few comedy touches. Do a Hollywood takeoff, terp style, managing to convey impressions of Durante, Groucho and Carmen Miranda via a few costume props and the usual mannerisms. Stand-out of act is a quick onstage costume change from standard evening dress to a convincing wooden soldier format. Terping for this number keeps pace with its novel background and proves to be almost show-stopping. Wind with another novel bit, in terspersing playing of toy pianos with some appropriate steps to "Can't Give You Anything But Love." Pewholders show enthusiasm throughout.

Rounding out a tight, fast show is Harold Barnes, who brightens No. 1 spot with some hair-raising stunts on the tight wire. Barnes manages to give illusion of ballet on the thread, but brings most audible gasps for his turns and somersaults. *Lowe.*

New Acts

JANA JONES
Songs
10 Mins.
La Vie En Rose, N. Y.

Jana Jones is a pretty brunet who right now seems a little too mannered to click more importantly. Her forte is ballads, which she does simply enough with a pleasant voice, but her rhythm numbers suggest that she's eyed Lena Horne pretty carefully (as who hasn't?)

Miss Jones (doing 2 a.m. show only) has s.a., an orbful chassis that's gowned nicely, but she needs lots of experience. That simple statement of fact certainly doesn't imply, however, that she can't hold an audience. The customers at this catching gave her a good hand. And the booking i a good one in that another new personality is getting a chance to show in an important spot. Fear by nitery operators to take such chances might be a factor behind what's wrong with show biz. *Kahn.*

LUCILLE DUMONT
Songs
25 Mins.
Montmartre Club, Montreal

A big fave with French-Canadian radio listeners, localite Lucille Dumont shows her cafe talent for the first time at the Montmartre as star of current layout. Gal essays plenty of future possibilities for the boite belt.

Neatly groomed with a severe hairdo and trim figure, Miss Dumont presents a songalog that is off the beaten track from the usual chirper, and she handles each number with ease. Too many radio bits, however, have stilted her delivery, and her few mannerisms tend to become repetitious and out of character with song she is offering. A more free-and-easy approach, less crowding of the mike and sharper intros would boost overall values. Occasionally in such numbers as "Congo" Miss Dumont goes overboard on the dramatics but she regains payee attention with a Russian folk song and a light, refreshing item about an apple.

On night caught, Miss Dumont stayed entirely on a French kick because of all-Gallic audience but gal can work as well in English. Voice, though small, is effective. With necessary cafe experience, chanteuse should do well. *Newt.*

THE SWALLOWS (5)
Songs, Instrumental
16 Mins.
Apollo, N. Y.

The Swallows are a fairly talented five-man Negro vocal group self-accompanied by bass and guitar. Working with two mikes, they build their harmonies principally around a tenor who carries the melody. A booming bass provides contrast.

Unfortunately, the Swallows' arrangements at the Apollo are frequently involved. Upon occasion the boys are out of tune. Unit did five numbers when caught last week. "Wheel of Fortune" has all kinds of vocal possibilities but the lads lost them in a welter of conflicting voices.

Their handling of "Fortune" is typical of their interpretation of other songs, including "Tell Me Why" and "Be Mine." Closing tune, "Barroom Blues," emerges as the Swallows best, for in this they abandon the exaggerated "close harmony." A smoother blend of voices and simpler arrangements are required before the group can expect to move on to the better bookings. *Gilb.*

MARCELLA PORCHE
Acrobatic Dancing
5 Mins.
Apollo, N. Y.

Marcella Porche is a little Negro lass whose chief contributions are a series of handsprings and backbends.

While Miss Porche shows acro ability, her terp talents are relatively meagre. If she could develop a couple of snappy steps as a contrast to her acrobatics her sales potential would be increased considerably. *Gilb.*

Jimmy Kennedy

Continued from page 1

U. S. writers and publishers when they realize that as the term of their copyright ends the income from their works in their own country will cease and all they will be able to count on will be whatever income is derived from other countries whose copyright laws provide longer protection than those of U.S.A., namely, copyright "for 50 years after the death of the writer or the last surviving writer if more than one." Thus, American writers with only 56 years protection who live long enough into the 70's or 80's, will see their earlier copyrights "moved in on" by users such as gramophone companies, film companies, radio stations, etc., without a cent being paid for their use and new editions printed by publishers (including BMI) without any royalty being derived from sales. This is a shocking state of affairs and urgent steps should be taken by the interests concerned to save the valuable catalogs controlled by ASCAP, which are depreciating in value every year; it has been said that these interests have not been very far-seeing in the past, but the danger should now be evident to all.

Two 'Plans For Survival'

The following "Plan for Survival" is submitted:

Phase A—ASCAP being vulnerable, due to the short term of U. S. Copyright protection, should take steps seeking to have the copyright law amended so as to conform as to duration of copyright with that enjoyed by other nations. This is not only an obligation to its own members, but also to foreign writers who reasonably expect their works to be protected in America in the same way and for the same length of time as American works are protected in other countries. This can best be done by means of an amendment to the Copyright Law and subsequently by the U. S. becoming a signatory to the Berne Copyright Convention.

Phase B—At the end of the copyright period (whether the present 56 years or the projected 50 years after the writer's death) there should be no such thing as "Public Domain." The term is quite deceptive—actually there really is no such thing as "PD" in the sense that most people envisage it, namely, public ownership; there is merely an end of copyright protection and then, as of a certain date, commercial interests are automatically permitted to make full use of valuable copyrights without making any payment whatsoever. This is clearly inequitable. It is suggested therefore that copyright should be granted for a longer period, if not in perpetuity then at least for a further extended period such as 50 years, but instead of being the property of individual interests during this period the copyright should become the property of the nation and all fees and royalties should be paid to a central copyright authority and the vast monies so collected should be used for scholarships or other educational, cultural or benevolent purposes.

A Worthy Heritage

It would be a very satisfying thought to the creators of music to know, at the end of the personal copyright period when their own estate would cease to benefit, that a heritage would fall to the nation and the money be used for worthy causes for years to come rather than for the enrichment of those who would use music for profit alone without any right or title to it. Just think of the number of, say, Stephen Foster scholarships which could have been awarded, even up to now, if copyright fees were still payable on his songs.

As far as I know it is the practice of gramophone companies selling records to make the same charge to the public for a record of a PD tune as for a copyright one, so the public gets no advantage. Obviously, the term Public Domain is completely misleading.

There is in existence, on an international level, an organization UNESCO (United Nations Educational Scientific & Cultural Organization) capable of considering such a matter as a regularization of international copyright law and some aspects of the problems are under discussion at present, so now is the hour to begin rationalization of our business and the first steps are obviously longer copyright protection and an end of that bad old PD.

Jimmy Kennedy.

Ballet Russe Takes Leaf From AM-TV; Seeking Com'l Sponsor Tieup On Tours

Taking a leaf from radio and TV, Serge Denham, director of the Ballet Russe de Monte Carlo, is out on the road trying to line up national commercial sponsors for his ballet troupe for next season. Move marks a first for the ballet field. Its success might also mean continuation of the annual tours of the troupe, which hasn't failed to go out on a national trek every season since company came here from abroad in 1938.

Troupe, which is reported to have lost over $60,000 in operations for the '51-'52 season just closed, hasn't set up any bookings for next season yet, which is most unusual in itself. Troupe toured 32 weeks this past season, and has done as many as 38 playing weeks in a year. Normally, all its following season dates have been set by end of April, but the financial situation has held up bookings thus far for next year.

Ballet Russe has never made profits on its tours, having been backed by various angels, but in previous seasons its losses have been small. This past season, however, such items as winter storms (with skipped performances), upped railroad costs, and competition (such as Sadler's Wells Theatre Ballet, which cut the gate), put them well into the red. But some places the troupe did very well, and many local managers want it back next season. It's still time enough to book a fairly good season, if management gives the go-ahead.

Houbigant Precedent

Denham, whose daughter Irina is married into the Pabst beer family, is rumored to have signed Pabst as one sponsor. Deals would be advantageous to both troupe and sponsor, via program publicity, tieups on store displays, fashion shows, etc. Denham has a precedent for seeking such sponsors. In 1948, Houbigant commissioned a ballet for the troupe, titled "Quelques Fleurs," which proved a successful addition to the troupe's repertoire. Perfume company paid about $10,000 for the ballet, but got plenty promotion for its perfume of the same name as the ballet.

Denham has an added argument for sponsors, in that his organization is a non-profit one, so that coin expended on the ballet troupe is tax exempt. He needs more coin than usual for next season, due to hiked costs of operation, while his chief angels apparently are unwilling to chip in their usual bite. Hence his search for sponsors. If troupe doesn't tour next season, it will mark the first break in 14 years.

Either way, there will be a smaller troupe out, this being a 16-person Ballet Russe de Monte Carlo Concert Co., which Denham is assembling for Columbia Artists Mgt., largely for its Community Concerts division.

Joan Blondell Returns To Musicals in 'Madam,' Melvyn Douglas Opposite

Joan Blondell and Melvyn Douglas will be co-starred in "Call Me Madam," the final bill of the summer operetta season at the State Fair Auditorium, Dallas, opening Aug. 18 and playing two weeks. For Miss Blondell it will be a return to the song and dance stage after a decade or more in straight parts. It will be the singing debut for Douglas.

Kathryn Grayson and Arthur Treacher are probabilities for co-starring assignments in the Dallas production of "Student Prince," opening July 7, with Jules Munshin or possibly Billy De Wolfe tentatively set for "Wizard of Oz," opening Aug. 8. However, there's a possibility that Miss Grayson may decide to appear in "Wizard" instead of "Student."

MAGYAR 'SULAMITH'

Hungarian-language version of "Sulamith," Jewish classic by Abraham Goldfaden, will be tested May 18 at the Yorkville Casino Theatre, N. Y.

Produced and directed by Michael Sarossy, the light opera stars film actor Victor Varconi.

Slavenska-Franklin Co. Set for Strawhat Dates

The Mia Slavenska - Frederic Franklin Ballet Co., with Alexandra Danilova as guest star, will open a strawhat tour this summer with a week at Olney (Md.) Playhouse, starting July 1. Troupe of 11 will then take two weeks off for rehearsals and appearances at Lewisohn Stadium, N. Y., and Robin Hood Dell, Philadelphia. Then it resumes its barn trek with a week at the Cape Playhouse, Dennis, Mass., July 28.

Two other Massachusetts barn dates are penciled in, but not signed yet. Troupe is being booked as a summer package by Alfred Katz and Kurt Neumann.

Atlantic City Gets First B'way Musical Audition With N.Y. Talent Assisting

Atlantic City, April 22.

Auditions of the new musical, "Buttrio Square," were held here Saturday (19) in the Shelburne Hotel, with a N. Y. group of 20 playing and singing the roles. Show is planned for N. Y. in the fall.

Co-producers Gen Genovese and Edward Woods brought a cast which included Lawrence Brooks, slated to play the male lead; Susie Johnson, who handled the female comedy lead; Billy Gilbert, who wrote the book and will play the comedy lead of Papa Mario; Joan Hamilton, Fay McKenzie, Jean Marion, and others, to give possible backers an idea of the show.

Lyrics for the musical were written by Genovese, while Arthur Jones and Fred Stamer collaborated on the music.

Co-producer Woods said the estimated cost of the show is $150,000, of which $80,000 has been raised following three auditions. The fifth audition is slated for New York's Astor Hotel April 28. Interests go at $3,000 per unit, with 50 units out.

"Buttrio Square" has for its locale an Italian village shortly after War II and points up the friendship between GIs and the Italian people just before the anti-fraternization code was established by the army. The production is in two acts, seven scenes and has a cast of 41. This is the first time a musical has been auditioned in memory of local newsmen.

Walter Abel Scores In Longhair 'David'

Walter Abel slipped out of his usual Times Square haunts last Tuesday night (15) to appear at Carnegie Hall in a new guise—as narrator for an oratorio. In tails and white tie, Abel was dramatic speaker with an otherwise all-musical contingent—comprising the Philadelphia Orchestra under Eugene Ormandy, the combined Temple U. Choirs of 200, and four soloists—in a performance of the rarely-heard Arthur Honegger oratorio, "King David."

Combined declamatory-musical presentation of the Biblical story of Saul, Samuel, David and Solomon was an inspiring achievement, in an artistic performance that brought cheers and sustained applause from an overflow house. Interesting from the legit side was the impressive performance of Abel, cueing the vocal-symphonic action with his stirring readings from the Scriptures. Sometimes he declaimed alone; at times, the chorus sang softly in accompaniment; at other times the orchestra was in strong support.

But at all times Abel was standout, thundering a prophet's denunciation, or calling out for a people's savior, loudly above 100 instruments and 200 voices, in a way to make the nerves tingle. This isn't to sluff off the weighty contribution of orch, soloists and chorus and Ormandy's overall genius, but the actor's part was significant and stirring, and a genuine dramatic treat. *Bron.*

British Equity Hits Back; U.S. Actors' Pay Nicked

London, April 22.

British Actors' Equity ruled last week that American thesps playing on the British stage will have to pay the union a $100 entrance fee and 5% of their pay. New charges covers actors in legit and musicomedy.

Gordon Sandison, secretary of the British org, stated that "America's Equity has been imposing these charges on our artists over there. Three times during the past five years we have approached them, suggesting that we should mutually recognize each other's cards. They have not accepted our suggestion, so now we intend to impose the same charges as they apply to us."

N.Y. City Ballet's U.S.'er Falls Through as Hurok, Mgt. Clash on Coin Setup

Projected tour of the N.Y. City Ballet under Sol Hurok's management in the east next fall, has fallen through. Hurok and ballet execs couldn't get together on financial and artistic matters, and the matter has been dropped.

Hurok had planned a six-week tour, starting Sept. 22, and covering eastern points such as Chicago, Toronto, Ottawa, Philadelphia, Washington and adjacent cities. It would have marked the dance company's first U.S. junket, as the group has played only N.Y. except for a brief trip to Chicago two seasons ago. Troupe visited Britain for 10 weeks two years ago, and presently is in Europe on a five-month jaunt.

The U.S. tour, however, blew up after most of the dates had been penciled in. High touring expenses made it necessary for Hurok to propose that the troupe go out with a smaller ensemble and curtailed productions. He reportedly figured that the overall weekly budget could not exceed $25,000. Ballet management, anxious to maintain the artistic standards and rep it's built up in its four-year N.Y. existence, and live up to expectations on its first U.S. tour, assertedly refused to compromise on size of troupe or productions. Touring the troupe under these conditions would have brought the weekly operating nut to $35,000, which Hurok felt made the venture no longer profitable.

On its return from Europe, the N.Y. troupe will give a September "season" at City Center, and follow with a winter and spring "season." If it doesn't return to Europe next summer, it will add a fourth N.Y. "season" in June.

Tour collapse leaves Hurok with no big ballet company to tour next season. This year he booked the Sadler's Wells Theatre Ballet, of London, and for the two seasons previous had its big-sister company, the Sadler's Wells Ballet, here. The SWTB will be back for the '53-'54 season, but next season Hurok will only have the small Ana Maria Spanish Ballet on his list, unless he ties up the Royal Danish Ballet for a U.S. tour. The manager is currently in Europe, with this matter as one of his possibilities.

The Lambs Sock Over Annual Public Gambol

With a show manned by a flock of the club's top star-members, The Lambs socked over their annual public Gambol Saturday night (19) at the Hotel Astor, N. Y. At $15 per, more than 800 crowded the hotel ballroom for the dinner and show, which was marked by the awarding of several citations to Bert Lytell, the outgoing Shepherd, who has held the office since 1947. Proceeds go to the Lambs Welfare Fund.

Collies for the affair were Bobby Clark, Ralph Bellamy, Michael Abbott and Jack Mann. Walter Greaza was the Boy. Top click of the evening was the "Miss Presidency" sketch written by Les Kramer, recently presented by Saints and Sinners when the latter organization hosted Senator Taft as "Fall Guy."

A highlight was the appearance of three former Shepherds during the awarding to Lytell. They are R. H. Burnside, pivotal figure behind the old Hippodrome in New

(Continued on page 52)

Inside Stuff—Legit

All incumbent officers of the Assn. of Theatrical Press Agents & Managers have been renominated and will be unopposed at the union's annual membership meeting June 9. Official slate of candidates for the board of governors will also have no opposition. Those slated for re-election are Frank Smith, president; Wolfe Kaufman, vice-president; Milton Weintraub, secretary-treasurer; Oliver M. Sayler, business agent, and Fred De Bondy, sergeant-at-arms. Board nominees are Sol Abraham, Morris Jacobs, Mike Goldreyer, Abel Enklewitz, Ben Kornzweig, Bernard Simon, Sam Stratton, Freddie Schader, Joe Burstin and William Mercur.

Backers of "Shuffle Along," Irving Gaumont's new edition of the Negro revue series, include theatrical attorney Philip B. Wittenberg, representing an undisclosed client, $20,000; Walter Vincent, Actors Fund of America president, $4,000; souvenir program agent Arthur Klar, $2,000; ad agency head William H. Weintraub, $1,500; scene designer Albert Johnson, $1,500; John Yorke, company manager for the production, $1,000; Lillian Jenkins, pressagent of Madison Square Garden, N.Y., and her son, Clifford, $750. Venture is capitalized at $150,000, with no provision for overcall.

Backers of "Dear Barbarians," Gant Gaither production of the Lexford Richards comedy which recently had a five-performance run on Broadway, included the producer himself, representing an undisclosed individual believed to be his mother, $15,500; Elaine Perry and Margaret Perry Fanning, daughters of the late director Antoinette Perry, $1,000 each.

Legit Bits

Margaret Sullavan is set for the **Peggy Ashcroft** part in the Broadway edition of "Deep Blue Sea," **Terence Rattigan's** current London success, to be presented in the fall by **John C. Wilson**...Paris literary agent **George Banyai** planed Monday (21) to France, after visiting New York and Hollywood... **Sydney J. Harris**, critic-columnist of the Chicago News, in town last week on business...**Sam Reiter**, who recently retired after 53 years with the Pennsylvania R.R., guest of honor at a luncheon yesterday (Tues.) at the Hotel Astor, N.Y., given by legit managers for whom he laid out touring routes.

Jack Donahue, stager of "Top Banana," is in Philly to redirect the "Of Thee I Sing" revival... **Edith Bell**, understudy to **Janis Paige** in "Remains to Be Seen," withdrew from the show last week in Chicago and is not being replaced...Producer **Mike Sloane** due back from the Coast this week ...**Sara Greenspan**, Theatre Guild assistant business manager, will vacation in Europe for six weeks this summer...Director **John T. Sloper** engaged to actress-technician **Ann Davis**.

Ned Armstrong, who recently completed a season's tour ahead of "Rose Tattoo," will pressagent the La Jolla (Cal.) Playhouse this summer. He's currently staying in Santa Fe, but is due May 1 on the Coast...**Philip Barry, Jr.**, and **Patricia (Mrs. Barry)** will present an eight-week season of stock, including three tryouts, at the John Drew Theatre, Easthampton, L.I., opening July 7...**Leon Michel** will produce and direct an historical pageant May 10 at Fort Ticonderoga, N.Y....**Robert E. Sherwood** sails today (Wed.) to spend the summer at his place in Surrey, England...**Ron Rawson** will open his season June 30 at the Westhampton (L.I.) Playhouse with a tryout of **Edward Caulfield's** "Stacey Jones," with **Arthur Treacher** starred, and will then send the production on a strawhat tour.

Richard Skinner, company manager of the No. 3 "Moon Is Blue" troupe, which winds at Ford's, Baltimore, May 10, will then take a two-week holiday, and move over to the Chicago No. 2 "Moon" company for the summer. This will mark the first time in years that Skinner won't spend the summer managing a strawhat.

Unable to raise all the stipulated bankroll for their recent production of "Brass Ring," **Donald Wolin** and associate **Donald Flamm** made economies in the show and reduced the capitalization from $60,000 to $50,000, notifying the investors that their respective percentages of the prospective profits were increased accordingly... Final loss on **George Abbott's** production of "Tree Grows in Brooklyn" was $123,205.20, according to an accounting sent to the backers. The show was capitalized at $200,000, half of the coin being supplied by CBS...**Merle Debuskey** has joined the **Karl Bernstein** office as an associate, to pressagent "Shuffle Along"...**Holly Harris** is standing by for **Vivienne Segal**, femme lead in "Pal Joey."

Arthur Waxman, resident manager last summer of **Richard Aldrich's** Falmouth Playhouse, Coonamessett, Mass., will present "Tovarich," starring **Uta Hagen** and **Herbert Berghof**, for a strawhat tour this season, with a regular road tour to follow in the fall. The stars will appear in the comedy at the N.Y.City Center this spring... The new Finger Lakes Lyric Circus, Skaneateles, N.Y., will open June 17 for a 12-week season of musicals under the management of **Walter** and **Virginia Davis**...Film-legit actor **John Beal** has succeeded **Roger Price** as stager of the sketches in "New Faces"...Backers of the recent **Chandler Cowles-Ben Segal** production of "Fancy Meeting You Again" have been notified that the loss was $56,312.59 on the $65,000 investment.

Honey Waldman, of the "Point of No Return" cast, honeymooning in Bermuda this week with **Bruce Becker**, business manager for **Joshua Logan**. She'll be a member of the resident company this summer at the Theatre-by-the-Sea, Matunuck, R.I....."Rose Tattoo," which closed April 5 in San Francisco, involved a loss of exactly $40,230.56, according to an accounting sent to the backers... Book version of "Paint Your Wagon," to be published May 1 by Coward-McCann, will have a foreword by **Alan Jay Lerner**, who supplied the show's book and lyrics, to **Frederick Loewe's** music... **Charles W. Christenberry**, Jr., announces plans for production next fall of **Paul Green's** "Folk Tale."

Leonard Patrick, who was stage director for "Death of a Salesman" on Broadway, will act in the benefit performances of "Light Up the Sky" at **Malcolm Atterbury's** Playhouse in Albany, May 1-3, while his wife, **Gloria Hoye**, former ingenue lead with the stock company, will serve as stage manager. The Patricks returned last February from Paris, where he studied under the GI Bill of Rights.

Emile Renan, baritone with the N. Y. City Opera Co., to appear with the Music Fair, Danbury, Conn., all summer . . . **Jean Dalrymple**, who's been on a lecture binge, wound up her talks on the theatre for the season Sunday (20) at Torrington, Conn. She gave 14 lectures this season, including one for the American Women's Club in Berlin, Germany.

Vic Leighton returning to New York after completing special job for Chicago company of "Guys and Dolls."..**Hiram Sherman** and **Marcia Henderson** come in to replace **Maggie McNamara** and **Leon Ames** as leads in the Chicago company of "Moon is Blue" June 1. Ames goes back to the Coast and Miss McNamara takes over the femme lead in the New York company for the summer.

Brenda Lewis, last season on Broadway in "Regina," who toured this season as lead in the Metropolitan Opera's special "Fledermaus" Equity company, joined the N.Y. City Opera Co. briefly as replacement for the ailing **Patricia Neway** in "Wozzek." Miss Lewis sang the chief femme role in the opera at City Center, N.Y., last Friday (18) and last night (Tues.).

"Gentlemen Prefer Blondes" clocked its 1,000th performance at the Erlanger Theatre, Philadelphia, Friday (18) night. Principals in the show, who were with the musical when it opened at the Forrest, Philly, in November, 1949, and are still playing, include Carol **Channing**, **Jack McCauley**, Eric **Brotherson**, **Reta Shaw**, Kazimir **Kokic**, **Coles & Atkins** and Irving **Mitchell**...**Jack Carson**, under medical care for laryngitis all last week, had his larynx frozen to get through the difficult assignment of singing role of John P. Wintergreen in "Of Thee I Sing," current at Philly Shubert...**Helen Tamiris** is out as choreographer of "Of Thee I Sing."

New Tax Ruling Vs. Pressagents May Affect Other Unions; Plan Court Test

New tax ruling applying to legit pressagents, and potentially affecting various other categories on Broadway, has quietly been adopted by the N. Y. State Tax Commission. At present, only a handful of p.a.'s have been hit, but the Assn. of Theatrical Press Agents & Managers is planning a court test of the tax bite, and it's expected that other unions will become aroused when they learn of the situation.

Under the new ruling, certain Broadway p.a.'s have been arbitrarily classified as businesses rather than employees, and have been nicked for the state's 3% unincorporated business tax. Thus far, only agents having their own offices outside the business offices of the producers whose shows they represent are affected. However, it's expected that if the new tax bite can be made to stick, it may next be applied to all p.a.'s who have outside accounts, as well as general managers and various others employed on a freelance or multiple basis. The rule applies retroactively.

One tough angle of the situation is that there's no way of appealing the new ruling except by court action. Tax officials merely issued the regulation and insisted on payment. Anyone wanting to oppose the rap must go into court and sue to recover the amount involved. Since the tax amounts to much less than the probable legal costs, the pressagents and their union feel the setup is unfair.

According to Sidney Elliott Cohn, ATPAM attorney, the union and a number of the pressagents affected will bring a test suit to try to upset the ruling, on the ground that pressagents (and managers, who are figured to be next on the tax commission list) are employees rather than independent businesses, even though they may have multiple employment. It's hoped that by cooperating in the suit, the various people affected will minimize the individual expense.

Auto, Steamship Coin Makes Up Half of 134G Bankroll for 'Faces'

More than half of the $134,000 bankroll for "New Faces of 1952," latest edition of Leonard Sillman's intimate revue series, is understood to have been supplied by Walter P. Chrysler and the Barber steamship interests. The motor manufacturer is said to have at least $58,750 in the show, while officials of the shipping line have put up a minimum of $23,000.

Chrysler is reportedly represented by Leland J. Markley, nominally investing $48,750, and McVicker Snow, of the same address, listed as investing $10,000. There is no indication if other listed investors also actually represent the auto maker.

Hyman I. Bucher, an attorney listed as investing $13,000, is said to be the designee for the Barber steamship people, as is Gertrude C. Whitaker, listed as living at Rosedale, L. I., and having a $10,000 interest. There are no other individuals listed as having investments that large, but other sizable shares are held by various individuals not readily identifiable in theatrical circles.

Familiar names among the backers include Rita Allen, associate producer of "Grass Harp," $500; TV-legit comedienne Imogene Coca, who first drew Broadway attention in the original "New Faces" shows, $250; Bill Doll, pressagent for the production, $250; Michael P. Grace, of the Grace steamship family and an occasional legit producer, $5,000; Charles M. Grace, of the same family, $6,000; actor Leon Janney, $300; souvenir program agent Arthur Klar, $1,500; Elaine Perry, daughter of the late director Antoinette Perry, $1,000; TV-radio announcer and strawhat manager Ron Rawson, $500, and Archie Thompson, production associate of Miss Allen, $500.

Production is capitalized at $134,000, with no provision for overcall.

D.C. Legion Threatens To Picket N.Y. 'Tovarich'

Washington, April 22.

Local American Legion, which recently picketed a film theatre for playing "Death of a Salesman," has served notice on the Gayety Theatre that it expects to picket the live production of "Tovarich" which opens for one week May 5.

The N. Y. City Center revival stars Uta Hagen and Luther Adler, among others. They are the reason for the coming picketing, Legion has notified house manager Bernie Ferber. As of now, Gayety is going ahead with the booking as part of the three-play package.

285G Profit On 2 'Moon' Troupes

Total of $75,000 is being paid this week on the three companies of "Moon Is Blue." Payments are in units of $25,000, two being dividends on the original and second companies and the remaining being a final return of capital on the third edition.

Distribution brings the total profit to $130,000 thus far on $75,000 original production. Profit is now $155,000 on the $60,000 second company. Payment puts the $50,000 third company into the black.

"Moon," authored by F. Hugh Herbert, staged by Otto Preminger and produced by Richard Aldrich and Richard Myers, in association with Julius Fleischmann, is currently in its 60th week at the Henry Miller, N. Y., while the second company is in its 52d week at the Harris, Chicago, where it is expected to play through the summer. The third edition has been touring since last August.

With Barbara Bel Geddes due to take a four-month leave of absence from the Broadway company, Maggie McNamara will transfer from the second company June 2 to substitute. Meanwhile, she will be succeeded in Chicago by Marcia Henderson, currently playing the same part in the third company, which will close a week or two previous to that. Present plans call for Miss Bel Geddes, Donald Cook and Barry Nelson, present co-stars of the original troupe, to go to London with the play in the spring of 1953.

SCHIRMER PACKAGING 3 MUSICALS FOR BARNS

Gus Schirmer, Jr., who toured a production of "Pal Joey" on the strawhat circuit last summer, is packaging revivals of "Kiss Me, Kate," "Tree Grows in Brooklyn" and "Three in One" for barn bookings this season. "Three in One" contains selected material from "One For the Money," "Two For the Show" and "Three to Make Ready," intimate Broadway revues of a few seasons ago.

Alice Pearce and Carmen Mathews are reportedly set to co-star in "Three in One."

'Wagon' Returns 45G To Backers on 97G Profit

"Paint Your Wagon" earned an operating profit of $12,435 for the four weeks ended March 29. Including $2,495 advance on sheet music royalties, that brought the total earned back on the show to $97,406.97 on a total gross of $836,520.62 for 163 performances through that date. It left $158,662.91 still to be recovered on the $256,069.88 production.

The Cheryl Crawford venture, capitalized at $247,500 (including 10% over call) has thus far returned $45,000 to the backers. The film rights to the Alan Jay Lerner-Frederick Loewe musical have been sold for $200,000, of which the show's 40% share have not been received. "Wagon" is currently in its 24th week at the Shubert, N. Y.

Bamberger Package Set For Several Barn Dates

Theron Bamberger's package production of "Lady in the Dark," starring Kitty Carlisle, will open his Bucks County Playhouse, at New Hope, Pa., June 6, and after a two-and-a-half week engagement there, will play the Westport (Conn.) Country Playhouse and the Cape Playhouse, Dennis, Mass.

Additional bookings will depend on the willingness of the star to continue or the possibility of finding a suitable replacement.

Newman Tix Agency Wins Pittsburgh Steel, Sudsid Suit on Sale of Ducats

Suit of the Newman Theatre Ticket Office, N. Y., against the Pittsburgh Steel Co. and its subsidiary, Johnson Steel & Wire Co., to collect for tickets for Broadway shows was won by the agency last week. Plaintiff was granted $3,960.31, plus interest, from Pittsburgh and $704.70, plus interest, from its subsid. Case was decided in N. Y. Supreme Court, under Justice B. M. McNally.

According to the court record, Newman sold tickets to an Olivia Johnston, an employee of the two firms in charge of their joint New York office much of the time. The defendants claimed that Miss Johnston was unauthorized to open charge accounts with the agency, and that they or their employees or clients had never received or used most of the tickets. It was brought out, according to the court record, that Miss Johnston had been a fugitive from justice at the time she was hired, and the court noted that the company had been negligent in not investigating her references and employment record.

Although $4,176.10 worth of tickets were bought by Miss Johnston for the parent firm, only $215.79 was paid. Nothing was paid on the subsidiary company's $704.70 account. The record showed that at one point the Pittsburgh company sent a letter to Newman expressing appreciation for the latter's services in supplying tickets, and that various company officials availed themselves of Miss Johnston's services in getting tickets.

WANTED: TENT FOR NEW PHILLY PARK THEATRE

Philadelphia, April 22.

With the City Council virtually certain to put through an appropriation Thursday (24) on the Park Commission's request for $300,000, the way will be cleared for obtaining $40,000, estimated cost of preparing the area set aside for a tent theatre in Fairmount Park.

Having hurdled the financial difficulties, tent show advocates late yesterday (21) were facing an even more important problem—getting a tent. Park Commissioner John B. Kelly, leading proponent of the summer stock season in the park, called for bids on a tent and hasn't received a single one.

It was believed at first that Theron Bamberger, named as producer of the park shows, had a tent left over from his frustrated attempt to launch a music circus last summer on the Devon Horse Show grounds, on Philly's Main Line. It developed later that Bamberger had no tent, and Kelly issued a call for bids. Park Commissioner is putting it up to Bamberger to locate a tent, and if necessary to rent one.

Proximity of season doesn't give Bamberger or the commission long for search. If delay stymies them, whole project may be shoved back to next year, Kelly said.

Harriet Kaplan Quits MCA for Jacobs Staff

Harriet Kaplan, of the Music Corp. of America play department, has resigned to become production coordinator for producer Irving L. Jacobs. Formerly casting director and script reader for Mike Todd and the firm of Paula Stone and Mike Sloane, Miss Kaplan will work on the Jacobs productions for next season.

The Jacobs schedule includes "Bernardine," by Mary Chase; Monsieur Lautrec," by Edward Chodorov, and "Preacher Boy," by William McDowell Stucky.

Strawhats Mull B.O. Scale Boost To Meet Soaring Operating Costs

Pressured by increased operating costs, a number of strawhat managements are mulling a boost in the boxoffice scale this summer. Move would be similar to the general hike on Broadway and the road in recent seasons.

Rising terms for guest stars is only one of various factors pushing up barn operating costs. General inflationary trend is evident in virtually all departments, both in salaries and wages and in costs of materials and services. Thus, the increase in the Actors Equity stock minimum from $50 to $55 a week is matched by several new regulations by the same union involving upped costs. Rates for labor and material for scenery, costumes, advertising and practically all other budget items are also higher than last year.

So far, the strawhatters have generally managed to stand off efforts by the non-performer unions to organize the field. A few managements have signed agreements with the Assn. of Theatrical Press Agents & Managers, but practically none has admitted the stagehands, musicians or boxoffice unions. Attitude of the producers is that the barns cannot afford union wages and regulations in those categories.

Matter of the upped boxoffice scale is admittedly a serious one for the rural managers. General feeling is that present prices, which have been boosted at least once in recent years by most spots, may already be having a tendency to discourage attendance. There's consequently a question whether a hike in the admission tab may not decrease rather than increase grosses. It's feared that while resort patrons may be willing to pay a higher price for one or two top-star shows, they may attend fewer times over the summer.

Spots reportedly considering some sort of b.o. boost include Norwich, Conn.; Ivoryton, Conn.; Newport, R. I.; Fitchburg and Worcester, Mass.; Olney, Md., and Clinton, Conn. The hike is expected to up the capacity around $700 to $1,000 a week for the various operations.

'Point' Returns Full Backing; Well in Clear

With the return of $25,000 capital last week, "Point of No Return" has repaid its entire $100,000 investment and $25,000 overcall. The Leland Hayward production is estimated to have additional assets of around $33,000, including undistributed profits, cash reserve and bonds.

For the four weeks ended March 29, the period covered in the latest accounting, the operating profit was $32,609.80. That brought the net profit above production cost to $13,643.66 as of that date. Since then, the Paul Osborn dramatization of the John P. Marquand novel has had three heavy-grossing weeks for an estimated profit of around $20,000 additional.

Henry Fonda starrer is currently in its 20th week at the Alvin, N. Y.

Skinner 'Paris '90' Eyed for Paris

After a coast-to-coast tour in "Paris '90" next season, Cornelia Otis Skinner plans to take the one-woman show to London, Paris and perhaps Switzerland. Details of the London and Paris engagements are being worked out, and the Swiss stand is being discussed.

Actress-author, currently playing the show at the Golden, N. Y., having moved this week from the Booth, will continue a few more weeks, then lay off for the summer. Tentative plan is to reopen in mid-September for a repeat date in Springfield, Mass., where she premiered the production this winter, then to play Boston, Montreal and various eastern cities before working to the Coast via the southwest. After the Coast dates she will probably work back eastward, winding up the season in Chicago next spring.

For the London engagement in the late spring, Miss Skinner will probably be presented by H. M. Tennent, the West End management for which she appeared in previous visits. Her Paris stand is likely to be for a single week, as she figures there's not enough English-speaking public there for a longer stay.

"Paris '90" is the most ambitious, elaborate show Miss Skinner has ever done. As usual with her one-woman offerings, she wrote the piece, inspired by the Toulouse-Lautrec posters and drawings. There is a musical score by Kay Swift, with scenery by Donald Oenslager and costumes by Helene Pons. Offering is in its eighth week on Broadway.

PERMANENT COAST REP NEXT STEP BY EQUITY

Hollywood, April 22.

Appointment of a permanent Coast representative will be the first order of business of Actors Equity council, local membership was promised at a membership meeting Sunday (20). Willard Swire has been acting rep here since the resignation of Christopher D. O'Brien, who had held the post two years. Exec secretary Louis M. Simon also resigned at a council session in N. Y. last month. Charges against O'Brien have never been made public.

Sequence of events in the controversy were outlined by council member Lee Tracy, who came here from N. Y. for the session, along with Equity prexy Clarence Derwent, attorney Rebecca Brownstein, council member Bill Ross and Chorus Equity exec secretary Ben Irving. O'Brien was given an ovation after his farewell speech at the Sunday session, first membership meeting here in years. It was voted to hold membership meetings more often henceforth, with another slated next month. Discussion of ways and means of combating the proposed AFRA-TVA merger was discussed, along with the blueprint of the UCLA-Cornell plan for a five-branch merger.

'Camera' Plans to Run On With Understudy While Harris Makes Coast Pic

Rather than close this summer during Julie Harris' absence in Hollywood, the management of "I Am a Camera" is now figuring on running the play through the summer with Barbara Baxley, the understudy, holding down the leading part. It's felt that with so little straight-play competition on Broadway, the John van Druten dramatization of the Christopher Isherwood sketches has an especially good chance of getting through the summer boxoffice slump.

Miss Harris, who scored a personal smash in the play and was subsequently upped to star billing, is due to leave about the end of June for Hollywood, where she will spend six to eight weeks recreating her original role in Stanley Kramer's film version of "Member of the Wedding," Carson McCuller's drama in which she drew critical raves on Broadway two seasons ago, in support of Ethel Waters.

Miss Harris' present contract expires next May 31, but she has reportedly agreed to a year's extension, with time off for the picture deal. The present pact gives her $1,000 a week, plus 6% of the gross, with a ceiling of $1,300. Terms of the renewal agreement haven't been disclosed, but it's assumed that the actress will get a substantial boost.

With Miss Harris back as star, the intention is to continue "Camera" on Broadway as long as business warrants, then to send it on tour. The Gertrude Macy-Walter Starcke production is currently in its 22d week at the Empire, N. Y. It recently won the N. Y. Drama Critics Circle award as the best American play of the season.

HORTON DALLAS GUESTER

Dallas, April 22.

The Civic Playhouse is currently presenting "Castle In the Air," with Edward Everett Horton and Nancy Gates.

Play opened Monday (21) to run through Saturday (26).

Plays Out of Town

The Male Animal

Washington, April 22.

N. Y. City Theatre Co. presentation of comedy in three acts by James Thurber and Elliott Nugent. Stars Nugent, Martha Scott, Robert Preston; features Halliwell Hobbes, Matt Briggs, Regina Wallace, Ruth McDevitt, John Gerstad. Directed by Michael Gordon. Setting, Melvin Bourne; costumes, Noel Taylor. At Gayety, Washington, April 21, '52; $3.60 top.

Cleota ..... Eulabelle Moore
Ellen Turner ..... Martha Scott
Tommy Turner ..... Elliott Nugent
Patricia Stanley ..... Nancy Nugent
Wally Myers ..... Charles Bosz
Dean Frederick Damon ..... Halliwell Hobbs
Michael Barnes ..... John Gerstad
Joe Ferguson ..... Robert Preston
Mrs. Blanche Damon ..... Ruth McDevitt
Ed Keller ..... Matt Briggs
Myrtle Keller ..... Regina Wallace
"Nutsy" Miller ..... Billy James
Reporter ..... Peter Harris

Few topical plays can survive the withering effects of 12 years and a world war. Although the N. Y. City Theatre Co. revival of "The Male Animal" doesn't thoroughly succeed, it does manage to come through with a surprising amount of life and laughs. This is true, despite its partial preoccupation with the theme that anybody who feared and hated Communism was a fascist red-baiter.

This angle, dating from an age of American innocence, is subordinated to a blithe satire on those who believe the football team and stadium are the hub of the American university, and to a warm little love story.

Principally the opening night success of the "Animal" revival—and it was warmly received—was due to the gusto and competence with which the play's leads tackled their roles and wrung out the laughs.

The play, of course, deals with a university professor of English who kicks up a furore by telling his class he intends to read it a letter written by Vanzetti, of Sacco and Vanzetti fame. The editor of the university's literary magazine writes a sizzling editorial lauding the professor as a great fighter for economic freedom, and denouncing the university board of trustees as a bunch of fascists for having cleaned out several other professors.

Coupled with this academic freedom issue is homecoming week, with the big football game, and the return of the alumnus and former All-American halfback who used to be in love with the professor's wife.

Robert Preston gives the play its greatest spark of fun and life in a broad interpretation of the one-time All-American who has never quite grown up from the days of his undergraduate glory.

Elliott Nugent is back in his original role of Prof. Tommy Turner, the naive and mild English teacher who selected the Vanzetti letter as an example of fine writing, but who suddenly discovers academic freedom is threatened by a board of trustees who want only the safe and conservative taught at the university. Martha Scott fills in handsomely as Turner's wife, Ella, who seeks to prevent her husband from reading the letter, so as to protect his job.

Matt Briggs has the part of a thoroughly unsympathetic university trustee, Ed Keller, who doesn't think students should be taught anything in the late 1930's; chances are that the part would be written somewhat differently if the play were on the drawing board today.

Indeed, some concession to the times is made in the last act when Nugent asks John Gerstad, who plays the student editor, whether it is true he is a Commy. Gerstad denies this and claims he is merely a "confused liberal."

Nugent's daughter, Nancy, has the role of Patricia Stanley, sister of the professor's wife, but is not up to the level of the remainder of the cast. *Lowe.*

For Crying Out Loud

New Haven, April 17.

Michael Midas (in association with George Gordon) presentation of farce in three acts by Gordon. Features Brook Byron, Robert Culp, Blanche Collins. Directed by Edgar MacGregor. Setting and costumes, Louis Kennel. At Shubert, New Haven, April 17, '52; $3.60 top.

Linda Rogers ..... Brook Byron
Peggy Morgan ..... Patsy Flicker
Henry Pillsbury Smith ..... Robert Culp
Hon. Mary Rogers ..... Blanche Collins
F. Higgenbottom Muriz ..... Ed Woodhead
Lucille Marshall ..... Lillian Udvardy
Roy Cumming ..... John Miles
Mrs. Marshall ..... Isabella Hoopes
Paul Johnson ..... Dennis Dengate
Anne Johnson ..... Irene Champlin

This fugitive from a high school drama society is billed as a farce. It sure is.

Carrying an extremely apt title, play stumbles through three acts of boredom built around the theme of a Democrat Congresswoman coming home to Connecticut from a lengthy stay in Washington, to find that her daughter has supposedly married a young Republican by whom she has produced an offspring. Actually, the two are not married, the child is not theirs, and the attempt to make the whole thing plausible is not entertaining.

Script is so lacking in interest, it can't even give an indication of what the cast might do under happier circumstances. There's little opportunity even for adequate performing.

Direction has three strikes on it before it starts. Trying to stage this one is something like trying to pilot a phantom ship—there's just nothing there.

Show is a production effort of Michael Midas (who, off the record, is reported to be author George Gordon spelled backward). It's been done on an economy basis and the acting, though not too unattractive, shows the effect of a limited budget. *Bone.*

The Happy Medium

Albany, April 16.

Malcolm Atterbury production of comedy in three acts by Allan Sherman and Eugene O'Sullivan. Directed by Carl Shain; setting by Robert G. Turner. Features Joseph Hardy, Michaele Myers, Dalton Dearborn. At Playhouse, Albany, April 15, '52.

David Nichols ..... Joseph Hardy
Ernest Adams ..... Taylor Graves
Mrs. Grace Adams ..... Ellen Hardies
Barbara Brooks ..... Michaele Myers
Royal Palmer, 2d ..... Dalton Dearborn
Kathy Arnauld ..... Sally Moffet
J. D. Blankenship ..... Malcolm Atterbury
Ronald Brewster ..... Howard Morton
David Nichols ..... John Martin
Romeo Bocci ..... O. Tolbert Hewitt
The Man ..... Jerry Fritz

"The Happy Medium," comedy by two newcomers satirizing television, isn't as presently constructed ready for Broadway, but overhauled and re-engined, with two stars as sparkplugs, it might have a chance. Opus could be packaged for summer theatres, and, redesigned, might hold screen possibilities (a flopping femme film star who turns to video is one of the principal characters). By indirection the play is propaganda for motion pictures.

On the credit side, opus has a fresh theme, or target for spoofing. First-night audience could not be considered television-wise, yet they understood many of the situations and much of the business. The entire action takes place within 24 hours, in an East Sixties N. Y. living room, where a television show is being assembled.

Action concerns a once-successful playwright gravitating to television for sustenance; the fading flicker gal with whom he romanced when she was a shake dancer at the World's Fair and he was a popcorn salesman, and a 25-year-old Yale graduate director, of colossal conceit and tiny talent. The latter, the sponsor (Sheridan's Shampoo) and a sycophantic producer reduce everything to the lowest denominator of commercialism; the star and the supporting cast's hair is all important, while the author merely "fills in the words."

At the end, the sponsor, who inserts a moral clause in all contracts, is set—via a somnolent son—to fire the playwright for a violation, when the latter reveals the star is a former passion performer, and the director inadvertently discloses himself to be the kid peeker who used to shout "Let it break" at the wiggler's loin cloth.

Constant pulling and tugging develop as the script is written and rewritten, and commercials are fashioned (sponsors and copy artists may wince at the shenanigans), while temperaments flare a few hours before a show is to go on the air. It is all pretty wacky bizarre, illogical and disorganized. Often it is uneven and too slow—attributable in part to stock production, with less than a fortnight's rehearsal. Sometimes it is quite funny: in spots, it is biting and disturbing.

Joseph Hardy (understudy for Ralph Bellamy in "Detective Story") is good in an exhausting role as the playwright. His acting has vitality, although not always shading; changes are so numerous and abrupt, that the latter would be difficult. Michaele Myers is an intelligent actress with a nice stage bearing, but she seems to overplay, on occasion, the flamboyant film femme.

Dalton Dearborn, a promising juvenile featured here this season, registers reasonably well as the heel director. Violin-playing, rubber-stamp producer, portrayed by Malcolm Atterbury, has meaty possibilities. O. Talbert Hewitt and Howard Morton are amusing as a "Gorgeous George" wrestler and an eccentric actor, respectively. Sally Moffet, Sylvia Field's daughter, plays an earnest production assistant persuasively enough to suggest that the bit part be expanded. Carl Shain's intelligent direction contributed to a smoother teeoff than those seen at several previous tryouts here. Set is a little cramped for fast movement. Furnishings are attractive. *Jaco.*

Joe Heidt to Operate Barn Near Broadway

Casa Manana Theatre-in-the-Round, Teaneck, N. J., will be operated as a strawhat this summer by Joseph Heidt, Broadway press-agent, and Robert O'Byrne, off-Broadway and barn stager. Spot, now a restaurant-supper club, will be opened as a legit stock setup July 7 and play a 12-week schedule, using a resident company and guest stars.

Besides the restaurant, the ballroom portion of the building seats about 600. Premises, located approximately four miles from the George Washington Bridge, are air-conditioned.

FAYE EMERSON MULLS SHORT STRAWHAT TOUR

Faye Emerson, currently vacationing from her moderator stint on the "Author Meets the Critics" television series, is mulling a brief strawhat tour this summer. Actress would like to appear in a tryout of "Strike a Match," Robert Smith melodrama formerly held by George Brandt. However, there's a question of the Broadway rights to the play, so the deal is uncertain.

Miss Emerson, currently traveling in Europe, is figuring on limiting her barn appearances to single weeks at Olney, Md.; New Hope, Pa., and Dennis, Mass., in a tryout of some other play or in a revival, if "Match" is not available.

Musical Festival Set For Poconos in June

Tamiment, Pa., April 22.

Tamiment, the Pocono Mt. resort spot here, is skedding a Tamiment Chamber Music Festival this spring, with the hope that it will develop into something more substantial, rivalling other U.S. summer music centres.

The New Chamber Orchestra of Philadelphia, conducted by Ifor Jones, with Vladimir Sokoloff as soloist, and the Curtis String Quartet, will be featured in a series of concerts June 19-22. Success of the venture, according to Tamiment managing director Ben Josephson, will determine further music bookings.

Current Road Shows

(*April 21-May 3*)

"Affairs of State" (June Havoc)—Majesty's, Montreal (21-26); Royal Alexandra, Toronto (28-3).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (21-3).

"Conscience" (Maurice Schwartz)—Plymouth, Boston (28-6)

"Cocktail Party" (Dennis King, Estelle Winwood, Neva Patterson)—Colonial Boston (21-3).

"Constant Wife" (Katharine Cornell)—Forrest, Phila (21-26); Gayety, Wash. (28-3).

"Darkness at Noon" (Edward G. Robinson)—Cox, Cincinnati (21-26).

"For Crying Out Loud"—Wilbur, Boston (21-26).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Boston (21-3).

"Guys and Dolls"—Shubert Chicago (21-3).

"Hook 'n' Ladder" (tryout)—Locust, Phila. (21-26).

"Male Animal"—Gayety, D.C. (21-26).

"Member of the Wedding" (Ethel Waters)—Court Square, Springfield, Mass. (21-23); Bushnell Aud., Hartford (24-26); Metropolitan, Providence (28-30); Shubert, New Haven (1-3).

"Mister Roberts" (Tod Andrews)—American, St. Louis (21-27); Washington, Quincy, Ill. (28); Orpheum, Springfield (29-30); Lincoln, Decatur (1); Shrine, Peoria (2-3).

"Moon is Blue" (2d Co.)—Harris, Chicago (21-3).

"Moon is Blue" (3d Co.)—Aud., New Orleans (21-25); Paramount, Baton Rouge (25-26); Tower, Atlanta (28-30); Carolina, Spartanburg (1); National, Greensboro (3); State, Raleigh (3).

"New Faces"—Forrest, Phila. (1-3).

"Of Thee I Sing" (tryout) (Jack Carson, Paul Hartman)—Shubert, Phila. (21-26).

"Remains to Be Seen"—Erlanger, Chicago (21-3).

"Shuffle Along" (tryout)—Shubert, N.H. (23-26); Shubert, Phila. (28-3).

"South Pacific" (Janet Blair, Webb Tilton)—Nixon, Pittsburgh (21-3).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Cass, Detroit (21-3).

Plays on Broadway

The Chase

Jose Ferrer production of drama in three acts (nine scenes) by Horton Foote. Stars John Hodiak, Kim Hunter; features Nan McFarland, Murray Hamilton, Kim Stanley, G. Albert Smith, Sam Byrd. Directed by Ferrer; associate producer, Milton Baron; settings and lighting, Albert Johnson; costumes, George Bockman. At Playhouse, N. Y., April 16, '52; $4.80 top ($7.20 opening).

Sheriff Hawes ..... John Hodiak
Kip ..... Richard Poston
Tarl ..... Lin McCarthy
Ruby Hawes ..... Kim Hunter
Edwin Stewart ..... Sam Byrd
Mr. Douglas ..... G. Albert Smith
Anna Reeves ..... Kim Stanley
Mrs. Reeves ..... Nan McFarland
Knub McDermont ..... Lonny Chapman
Bubber Reeves ..... Murray Hamilton
Hawks Damon ..... Ted Yaryan

Even Jose Ferrer can't win 'em all. Having reeled off four hits in a row, he was a sentimental bet to keep the streak going with "The Chase." But he had to come a cropper sometime, and the inevitable caught up with him last week with this Horton Foote drama at the playhouse, in the same West 48th St. block where his productions of "Stalag 17" and "The Shrike" are established clicks.

Ferrer himself must take a major share of the responsibility for the failure of "The Chase." For in this instance the champ was obviously off form, lacking the qualities of showmanship, the instinct for economy of dialog, clarity of theme, and the staging discipline and style that were vital elements in the success of the "Twentieth Century" revival and "Stalag," "Fourposter" and "Shrike," all of which he directed and produced.

In "The Chase," Ferrer and the author apparently didn't know whether they wanted to present a psychological study or a western thriller. The result is an ineffective mixture of both, plus a welter of conversation that brings epidemics of coughing from the audience. This is one those disappointing plays in which the secondary characters are more lifelike than the leads, and the featured players consequently more impressive than the stars.

"The Chase" is about a conscientious smalltown Texas sheriff who, despite the frenzied and in some cases vindictive pressure of the lynch-minded "good people," is determined to capture alive an escaped mad-dog murderer who has sworn to kill him. In the pinch, however, he loses his nerve and shoots down the cornered fugitive, only to discover the fellow was unarmed. The psychology of the whole situation is talked about at intervals, in some instances illtimed, but not really penetrated. Meanwhile, what might have been a fairly exciting thriller generates only occasional suspense.

Ferrer's casting and staging, both generally his strong points, are spotty. In the all-important but stubborn role of the sheriff, John Hodiak lacks sufficient stature and authority, although much of the trouble probably lies in the inarticulateness of the character. In the co-starring part of the worried but steadfast wife, Kim Hunter seems rigid and lustreless. Both she and Hodiak fail to give a feeling of pace or vitality to their scenes, apparently due in large part to faulty direction.

In the semi-dimensional but vigorous role of the killer, Murray Hamilton gets a snarling, desperate quality that is fairly effective, while Nan McFarland has several vivid scenes as the fugitive's agonized mother, Kim Stanley gives credibility to the part of his terrified wife, Lonny Chapman is believable as unwilling accomplice, and there are acceptable supporting performances by G. Albert Smith, Sam Byrd, Ted Yaryan, Richard Poston and Lin McCarthy.

Albert Johnson's jail office and cabin settings are atmospheric and playable, and his lighting is expressive. But on the stage, "The Chase" doesn't live up to its best moments, although clarifying its basic idea and tightening the script might make it a natural for a screen thriller. *Hobe.*

Four Saints in 3 Acts

American National Theatre & Academy (in association with Ethel Linder Reiner) presentation of opera in four acts, with music by Virgil Thomson, libretto by Gertrude Stein. Features Inez Matthews, Edward Matthews, Rawn Spearman, Elwood Smith, Altonell Hines. Sets and costumes, Paul Morrison; choreography, William Dollar; book direction, Maurice Grosser; artistic and musical direction, Thomson. At Broadway, N. Y., April 16, '52.

St. Stephen ..... Clyde Turner
St. Settlement ..... Martha Flowers
St. Plan ..... Calvin Dash
St. Sacred ..... Doris Mayes
Commere ..... Altonell Hines
Compere ..... Elwood Smith
St. Theresa I ..... Inez Matthews
St. Theresa II ..... Betty Lou Allen
St. Ignatius ..... Edward Matthews
St. Cecilia ..... Leontyne Price
St. Electra ..... Ida Jinson
St. Jan ..... George Goodman
St. Chavez ..... Rawn Spearman
St. Eustace ..... Charles Colman
St. Vincent ..... Rayfield Du Bard

Robert Whitehead, managing director of ANTA, is to be commended not only for the success of the organization's presentations this season, but for his enterprise and daring in choice of subjects. "Four Saints in Three Acts," with libretto by Gertrude Stein and music by Virgil Thomson, certainly doesn't sit well with this reviewer, but it's a challenging, controversial work worth staging.

In this case, it's a re-staging, the opus, originally written in 1927, having been seen (or heard) once before on Broadway, when it ran for 67 performances to good notices and a storm of talk. Notices this time have been just as good. The talk, while as strong, may not be as stormy. Group's stay will be quite brief, as the Broadway run is set for only two weeks, the production thereafter taking off for Paris for the Cultural Exposition in May and possibly other Continental bookings.

"Four Saints in Three Acts," which actually concerns 13 saints, and is spread over four acts, is just as coherent throughout. It's a hybrid opera that is part Mother Goose, part upper-class "Green Pastures" and all pretty plain gibberish. There is no story, which is one flaw in opera; there is little situation (another operatic demerit), but there is a little mood. The work can be taken as a spoof against opera, against (or for) religion, or against words as such. It's Gertrude Stein at her most oh-dearish, with such stage directions as "Act 1: St. Theresa half indoors and half out of doors" or "Act II: Might it be Mountains if it were not Barcelona," while the dialog has such unrelated gems as "Pigeons on the grass, alas."

Secret spies bring the report that the opus is a "baroque fantasy" about 17th century Spanish saints, depicting the lives of St. Theresa of Avila and St. Ignatius Loyola, with the narrative (what narrative?) unfolded through pantomime, choreography and music.

Actually, it's a lightly amusing, quite obscure fable, spun thinly out, sustained in the main by an interesting music score, that has substance, melody and originality. If one can decide to take "Saints" as gentle nonsense and roll with it, it can make a pleasing trifle of an evening. Otherwise, it can bore like a woodpecker.

Opus is peopled with an all-Negro cast of ingratiating performers of grade-A talent. Some of the voices are superb. The rich baritone of Edward Matthews, the fine lyric soprano of his young sister, Inez Matthews, a luscious contralto of Betty Lou Allen, and an excellent tenor in Rawn Spearman, make this cast a standout. Altonell Hines and Elwood Smith, as narrators of a sort, also register. But it's for the birds. *Bron.*

Radio Script May Bloom Into Musical for B'way

Hollywood, April 22.

A Broadway musical may be fashioned out of what started as a radio script. Radio writers Jerry Lawrence and Robert Lee originally were commisioned to do an air treatment of "Lorna Doone" as a starring vehicle for David Niven on the Hallmark Playhouse May 1.

After reading through 786 pages in order to do the treatment, they decided it was a shame to let so much work go to waste and began parlaying it into a Gordon MacRae musical for the "Railroad Hour" summer series. Latter script went so well that Lawrence and Lee decided to take the next step and make a musicomedy out of the classic. They're now putting the finishing touches to the script.

Kerr Adaptation Set For Yale U. Drama Bow

New Haven, April 22.

Thesp activities at Yale get a hypo during the current fortnight when both the Drama Dept. and the Dramatic Assn. hold forth with spring productions.

Drama Dept. opus, set for this week (23-26), is a major play presentation, "Song for a Broken Horn," authored by Hugh Morgan Hill.

Dramatic Assn., in conjunction with the Yale Glee Club, will offer a musical version of "The Birds" at the University Theatre May 1-3. It will be repeated June 6-7. Adaptation of this Aristophanes comedy has been done by Walter F. Kerr, New York Herald Tribune drama critic. Directed by Leo Lavandero, production has music by Fenno Heath, lyrics by Kerr and George Sherman, choreography by Michael Romano.

Chi Boxoffice in Sharp Upbeat; 'Dolls' $56,200, 'Book' $17,200

Chicago, April 22.

Legit boxoffice is pulling itself out of the usual Holy Week morass, with "Guys and Dolls" still doing the best business, almost SRO. The three others, "Moon Is Blue," "Bell, Book and Candle" and "Remains to Be Seen," are all in better shape and reporting heavy mail order activity for the future.

"Two on the Aisle" moves into the Great Northern, May 6, with the present lessee, "Bell, Book and Candle," moving to the smaller Selwyn. "Bagels and Yox" is due to open May 11 at the Blackstone.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (8th week) ($4.80; 1,500). Somewhat better, with $17,200.

"Guys and Dolls," (Shubert) (8th week) ($6; 2,100). There's little left except the post seats, with the Wednesday matinee also going strong for the first time. Sock $56,200.

"Moon Is Blue," Harris (51st week) ($4.80 1,000). Up slightly with $12,400.

"Remains to Be Seen," Erlanger (2d wk) ($3.80; 1,334). Jumped up to $12,600 this week.

'Blondes' $45,800, 'Sing' 30G, Philly

Philadelphia, April 22.

Show business continued on upbeat here, with "Gentlemen Prefer Blondes" pacing the town for the second straight stanza. Musical at Erlanger racked up one of largest legit grosses in recent seasons.

Trio of newcomers last week caused a Monday night hassle for critics, with all first-stringers ignoring the new play, "Hook 'n' Ladder," at the Locust, in favor of the revivals.

Estimates for Last Week

"Gentlemen Prefer Blondes," Erlanger (2d wk) (1,880; $5.20). House went clean at virtually all performances, for smash $45,800.

"The Constant Wife," Forrest (1st wk) ($3.90; 1,760). All-star cast in Maugham comedy exerting heavy pull. Fine $21,900.

"Hook 'n' Ladder," Locust (1st wk) ($3.90; 1,580). Adverse comment and lack of name power smothered this vehicle before it got started. Under $3,000.

"Of Thee I Sing," Shubert (1st wk) ($5.20; 1,870). Musical revival suffered due to laryngitis of Jack Carson on opening night, which gave show weak kickoff. Demand for song-and-dance fare still strong, however. Nearly $30,000.

'ROBERTS' FINE $23,800 IN 4 STOPS LAST WEEK

Burlington, Ia., April 22.

"Mister Roberts," starring Tod Andrews, had an Easter holiday cleanup last week in a split between four stands. Total gross for the eight performances was nearly $23,800.

Leland Hayward production of the Thomas Heggen-Joshua Logan play pulled $4,100 for a one-nighter Monday (14) at the Paramount, Waterloo, Ia.; another $8,200 in three shows Tuesday-Wednesday (15-16) at the Iowa, Cedar Rapids; added $8,600 in two more times Thursday-Friday (17-18) at the Orpheum, Davenport, and finaled with $2,800 for a pair Saturday (19) at the Memorial Auditorium here.

Show is at the American, St. Louis, all this week.

Stock Bills

(April 21-May 4)

"Kiss Me, Kate"—Paper Mill Playhouse, Milburn, N. J. (21-3).

"Royal Family" (Florence Reed) —Bermudian Theatre, Hamilton, Bermdua (21-26).

"So in Love". (tryout)—Theatre '52, Dallas (28-3).

'Consul' 24½G, Frisco

San Francisco, April 22.

"The Consul," produced and directed by Carl Ebert, shuttered Saturday (19) following mixed crix reviews. Show opened Monday (14) at the 1,775-seat Curran with the house scaled to $4.20.

Gross was a colorless $14,500.

'Wedding' Mild $13,600 For Three Penn Stands

Hershey, Pa., April 22.

Ethel Waters in "Member of the Wedding" grossed a mild $13,600 last week in eight performances over three stands. One-nighter Monday (14) at the Rajah, Reading, drew $2,600; while two evenings and a matinee Tuesday-Wednesday (15-16) at the Lyric, Allentown, added $3,000, and the Carson McCullers drama wound up with three evenings and a matinee Thursday-Saturday (17-19) for $8,000 at the Community here.

Robert Whitehead production is splitting this week between Springfield, Mass., and Hartford, after which it plays the New York subway circuit and then disbands, with Miss Waters due to go to Hollywood to star in Stanley Kramer's film version of the play.

2D ANNUAL BARD FEST SCORES AT U. OF MIAMI

Miami, April 22.

Second annual U. of Miami Shakespeare Festival, currently being staged, has marked a record in patronage for presentations of "Romeo and Juliet" and "Taming of the Shrew," as well as adjuncts, such as lectures and displays of Shakespeariana involving 19 departments of the school.

Featured lecturers are New York Daily News critic John Chapman, and George Freedley, curator of the N. Y. Public Library's Theatre Collection. Other guests include British Embassy's Dennis Greenhill. Local TV station and radio outlets have been utilized for symposium ideas, with participation by university professors, as well as local crix. Overall daily program will run until May 3 with a high school drama festival and presentation of "Taming of the Shrew" as the climaxers.

Success of the idea is expected to lead to a further expansion for next year. Use of the ring-theatre, one of the most modern university drama facilities in the country, adds to the patronage attraction and interest.

'Darkness' Cast Member Jugged After Brawling

Milwaukee, April 22.

Leo V. Gordon, member of the cast of "Darkness at Noon," which played the Davidson here, was in and out of jail after arrest for slugging Richard Williams, of Chicago, Wednesday night (16), and was back on the boards Friday (18).

Edward G. Robinson, star of "Darkness," gained Gordon's freedom on $2,500 bond furnished by a local bondsman.

Attorney James Mallien, representing Williams, still in critical condition at Columbia Hospital, reported damage suit was upcoming against Gordon.

Shows in Rehearsal

Keys: P (Play), M (Musical)

"Much Ado About Nothing" (P) —Luther Greene, prod.; Robert Atkins, dir.; Claire Luce, Anthony Eustral, Melville Cooper, stars.

"New Faces" (M)—Leonard Sillman, prod.; John Murray Anderson, dir.

"Tovarich" (P)—N. Y. C. Theatre Co., prod.; Harry Horner, dir.; Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence, stars.

"The Victim" (P)—David Heilweil, Robert Winter-Berger, prod.; Peter Frye, dir.

Edna Best's Role

Edna Best, who closes Saturday night (26) in "Jane," will co-star with Helen Gahagan Douglas in the N. Y. City Center revival of "First Lady," due to open May 28 after a week's tryout in Washington. She will play the role of the Supreme Court Justice's wife, done originally by Lily Cahill.

Prior to her co-starring appearance in "Jane," Miss Best's last Broadway assignment was in the City Center revival last season of "Captain Brassbound's Conversion."

'Crying Loud' Low $2,200 In Four at New Haven

New Haven, April 22.

Premiere of "For Crying Out Loud" at the Shubert last week (17-19) hit a dismal $2,200 on four performances at $3.60 top. All was advance, practically.

This week has breakin of the new version of "Shuffle Along" for four days (23-26). Next week gets "Member of the Wedding" for a last half (May 1-3).

'Affairs' $10,500, 'Aisle' 16½G, Hub

Boston, April 22.

Newcomers this stanza are "Gentlemen Prefer Blondes," which opened Monday (21) at the Shubert in what is hoped to be a fairly long run, and "For Crying Out Loud," in for a week at the Wilbur. "Cocktail Party" continues in its second stanza at the Colonial, and "Billy Budd" winds a three-weeker at the Brattle. Maurice Schwartz in "Conscience" moves into the Plymouth for one week next Monday (28).

Estimates for Last Week

"Affairs of State," Plymouth (6th wk) (1,200; $3.60). Off to near $10,500 for final frame. House currently dark, reopening Monday (28).

"Billy Budd," Brattle (2d wk) (454; $1.20-$3.60). Picked up to $2,900, a slight hypo over first week. Final week current.

"Cocktail Party," Colonial (1st wk) (1,500; $3.60). Fair $12,600.

"To Be Continued," Wilbur (2d wk) (1,200; $3.60). Slow $5,700 for final week.

"Two on the Aisle," Shubert (5th wk) ($4.80; $6). About $16,500.

'PACIFIC' $59,823 NEW CINCY HOUSE RECORD

Cincinnati, April 22.

"South Pacific" departed Cincy's shore with an $118,936 cargo for a fortnight in the 2,500-seat Taft at a $4.92 top. Last week's gross was $59,823, a pickup of $710 over the first stanza's eight performances, for a new house record. In piling up an all-time local two-week gross record, show gained added distinction for being the only musical to hold the boards here for more than a week.

Edward G. Robinson in "Darkness At Noon" is in at the 1,300-seat Cox this stanza at a $4.31 high. Play may be finale for Cincy's season, as there are no future bookings at this time.

'Darkness' Bleak $8,800 In Midwest Stopovers

Milwaukee, April 22.

"Darkness at Noon," starring Edward G. Robinson, had a bleak $8,800 gross for eight performances last week, including a one-nighter Sunday (13) ending a five-day stand in Minneapolis, and five evenings and two matinees Tuesday-through-Saturday (15-19). The take for the final night at the Lyceum, Minneapolis, was $1,100, while the gross for the seven performances at the Davidson here was $7,700.

Complicating the show's situation here was a local teamster's strike, which forced the management to hire independent roustabouts to carry the scenery, costumes, equipment and props to the train for the trip to Cincinnati, where the Sidney Kingsley-Arthur Koestler drama plays this week. The Playwrights Co. production closes next Monday (28) with a presold evening performance at Huntington, W. Va.

'Mistress Mine' $7,000; Blackstone 7G, St. Louis

St. Louis, April 22.

"O, Mistress Mine," with Ruth Chatterton and Barry Thomson, wound up a week's frame at the Empress Sunday (20) with a so-so $7,000 on eight performances at the usual $2 top.

Blackstone and his magic closed a week's stand at the American Saturday (19) with an estimated gross of $7,000. One critic opined that his routines should be modernized.

"Mr. Roberts" opened a nine-performance frame at the American Sunday (20), for its third visit. Piece, scaled to $3.66, will wind up the season. Same holds true at the Empress, where Ellen Andrews and Vincent Price in "Angel Street" tee off a week's frame tonight (Tues.).

Easter Week Trade Sparks B'way; 'Chase' 16G First 7, 'Saints' Ditto, Hayes SRO 29G in 9, 'Jamie' $42,500

Easter week brought the traditional spurt to the Broadway boxoffice. Attendance was up sharply Monday and Tuesday nights (14-15); was capacity at most houses on the Wednesday matinee (16), slipped a bit that night and Thursday (17), but came back strong at the weekend. All shows benefitted, a number approximating capacity. On the basis of previous years and boxoffice indications Monday night (21), receipts are expected to be down this week.

The total gross for all 25 shows last week was $681,500, or 80% of capacity. Week before last the corrected total for all 26 shows was $630,500, or 70%, the same percentage as the preceding frame.

A year ago last week the total for all 26 shows was $636,100, or 74%, a drop of 4% from the week before.

Of the new entries, "The Chase" drew mixed reviews, but grossed $16,000 for its first seven performances, while the limited-run "Four Saints in Three Acts" revival received almost unanimously enthusiastic notices, also racking up $16,000 for its first seven showings. "Three Wishes for Jamie" bounced up sharply with the help of theatre parties, "Don Juan in Hell" zoomed over capacity and "Mrs. McThing" had standees at all performances, including an extra matinee.

"Flight Into Egypt" folded last week, "Golden Boy," "Grass Harp" and "Jane" close this Saturday (26) and "Call Me Madam" shutters a week later, May 3, to tour. Two openings are slated for this week and three more next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top price; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Call Me Madam," Imperial (79th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Almost $47,700 (previous week, $42,600); closes May 3 to tour.

"Chase," Playhouse (1st wk) (D-$4.80; 999; $21,500) (John Hodiak, Kim Hunter). Opened Tuesday night (15) to five unfavorable opinions (Atkinson, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watts, Post) and three favorable (Chapman, News; Coleman, Mirror; O'Connor, Journal-American); first seven performances nearly $16,000.

"Don Juan in Hell," Plymouth (3d wk) (CD-$4.80; 1,063; $31,000) (Charles Laughton, Cedric Hardwicke, Agnes Moorehead). About $31,500 (previous week, $30,700); limited engagement due to end May 24.

"Flight Into Egypt," Music Box (5th wk) (D-$4.80; 1,012; $27,000). About $11,000 (previous week, $8,500); closed last Saturday night after 39 performances, at a loss of around $90,000.

"Fourposter," Barrymore (26th wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). About $24,900 (previous week, $20,400); Betty Field and Burgess Meredith take over June 9 as stars.

"Four Saints in Three Acts," Broadway (1st wk) (O-$3.60; 1,900; $33,000). Opened Wednesday night (16) to seven favorable notices (Sylvester, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Kastendieck, Journal-American; Pollock, Compass; Watts, Post) and one mild pan (Atkinson, Times); first seven performances through Sunday night (20) drew $16,000; limited engagement due to end Sunday (27).

"Gigi," Fulton (22d wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). About $18,500 (previous week, $14,400); shuttering May 31, to reopen in the fall.

"Golden Boy," ANTA Playhouse (6th wk) (D-$4.80; 925; $23,000) (John Garfield, Lee J. Cobb). About $7,200 (previous week, $8,500); closing Sunday night (27).

"Grass Harp," Beck (3d wk) (D-$4.80; 1,214; $28,000). About $11,000 (previous week, $11,500); closing Saturday night (26).

"Guys and Dolls," 46th St. (74th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"I Am A Camera," Empire (21st wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). About $23,900 (previous week, $17,900).

"Jane," Coronet (12th wk) (C-$4.80-$5.40; 1,027; $31,000) (Edna Best, Basil Rathbone). About $12,200 (previous week, $7,700); closing next Saturday night (26).

"King and I," St. James (56th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). The limit again; over $51,700.

"Moon is Blue," Miller (59th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). About $19,000 (previous week, $15,000); Miss Bel Geddes leaving May 31 for four-month vacation, with Maggie McNamara due to move over from the second company to substitute.

"Mrs. McThing," Morosco (9th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). About $29,000 for nine performances (previous week, $16,900 for six performances).

"Paint Your Wagon," Shubert (23d wk) (MC-$7.20; 1,361; $46,000) (James Barton). About $39,400 (previous week, $30,300).

"Pal Joey," Broadhurst (16th wk) (MC-$6.60; 1,160; $39,602). The limit, as usual; over $40,000.

"Paris '90," Booth (7th wk) (MC-$4.80; 900; $20,235) (Cornelia Otis Skinner). About $10,000 (previous week, $8,600); moved Monday night (21) to the 776-seat Golden and trying two-for-ones.

"Point of No Return," Alvin (19th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). About $34,700 (previous week, $34,600).

"Shrike," Cort (14th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). About $24,000 (previous week, $20,400).

"South Pacific," Majestic (157th wk) (MD-$6; 1,659; $50,186) (Martha Wright, George Britton). About $50,000 (previous week, $41,300).

"Stalag 17," 48th St (50th wk) (C-$4.80; 912; $21,547). About $15,100 (previous week, $11,200).

"Top Banana," Winter Garden (25th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). About $44,100 (previous week, $38,400).

"Three Wishes for Jamie," Hellinger (5th wk) (MC-$6.60; 1,527; $51,300 (Anne Jeffreys, John Raitt). About $42,500 (previous week), $33,300).

"Venus Observed," Century (10th wk) (CD-$4.80-$6; 1,645; $45,000) (Rex Harrison, Lilli Palmer). About $17,700 (previous week, $17,900; using twofers, closing next Saturday night (26).

OPENING THIS WEEK

"Candida," National (CD-$4.80; 1,172; $25,500) (Olivia de Havilland). Thomas Hammond revival of the Shaw play was capitalized at $36,000, involves a production cost of about $29,000 (excluding about $40,000 tryout profit and $12,000 in bonds and deposits) and can break even at around $11,000 gross; opened last night (Tues.).

"To Be Continued," Booth (C-$4.80; 900; $20,235). Guthrie McClintic production of play by William Marchant; financed at $45,000, involves about $30,000 production cost (excluding $10,000 tryout loss, but no bonds are required) and can break even at approximately $12,000 gross; opens tonight (Wed.).

'CANDIDA' GOOD $20,300 IN WEEK AT MONTREAL

Montreal, April 22.

With Olivia de Havilland in the starring role, "Candida" drew an okay $20,300 last week at His Majesty's, with this 1,700-seater scaled to a $3.38 top.

"Affairs of State," with Haila Stoddard, is current at His Majesty's, and will be followed by "The Cocktail Party," with Dennis King and Estelle Winwood, on May 12.

No. 3 'Moon' Troupe 14½G For Four-Stand Split

New Orleans, April 22.

Third company of "Moon Is Blue" drew a nice $14,500 for eight performances last week, including three showings here as the start of an eight-day run at the local Auditorium. F. Hugh Herbert comedy grossed $3,200 for a one-nighter Monday (14) at the Robinson Auditorium, Little Rock; added $4,700 in three performances Tuesday-Wednesday (15-16) at the Auditorium, Memphis, another $1,300 for one showing Thursday night (17) at the City Auditorium, Jackson, Miss., and concluded the week with $5,300 for the three times Friday-Saturday (18-19) at the Auditorium here.

Plays Abroad

Cupid and Psyche

Glasgow, April 15.

Alfred de Liagre, Jr., in association with Williamson Music, Ltd., production of comedy by Benn W. Levy. Stars Alexander Knox, Peggy Cummins, Hugh Sinclair, Ronald Ward; features Veronica Turleigh. Directed by Levy. Settings by Reece Pemberton. At King's Theatre, Glasgow.

Gabriel ..... Hugh Sinclair
Mac ..... Patrick McGoohan
Blanche ..... Jane Griffiths
Mildred ..... Peggy Cummins
The Earl of Deptford ..... Ronald Ward
Professor Thompson ..... Alexander Knox
Crystal ..... Mercy Haystead
Spike ..... Delphi Lawrence
Miss Thompson ..... Veronica Turleigh
Colonel Fox ..... George Pughe
Adele ..... Shirley Burnston

Benn W. Levy's latest comedy, here before London, might have been a success. Filled with an abundance of talk about all the "isms" of the present century, it succeeds only in being a lightsome bore. Despite a good cast, the comedy is surely minus any potentials for a long run.

The characters are an odd accumulation of Bohemians, introduced in the fashionable photographic studio of a mad society photographer named Gabriel. This role is played by the accomplished British actor Hugh Sinclair. The character he plays is most unconvincing, though no reflection on Sinclair's talents. Around the photographer buzz an equally odd collection of humans, a Scotch assistant wearing the kilt and mouthing modern academic theories in a completely pseudo-Scottish accent, a blonde model who doesn't speak a word for the first 10 minutes (then she breaks into expert psycho-analytical talk) and comely secretary.

Patrick McGoohan's accent and mannerisms make a caricature and a travesty of all decent Scotsmen.

As the model with a good background in intelligent conversation, Peggy Cummins, recently back from Hollywood, is suitably attractive and dramatically skillful, and a good marquee name.

While the model is being photographed, a suave British peer, whose main object is to be photographed in good profile, arrives. The first act stretches into an overlong conversation piece, occasionally witty but mainly about love and "isms." It requires much rewriting.

Next to arrive is a staid Canadian professor of genetics, who wants to know how "one meets women." Outcome is a plan to throw a wild party for the prof's benefit. When this party starts, the fun begins, with the play getting much less boring. The comedy then is an unusual mixture of academic psychological argument and strip tease.

Ronald Ward is suave and adroit as the philandering British lord with an amurous past while Alexander Knox contributes a compelling portrayal of the Canadian professor. Veronica Turleigh, as the professor's mother, is another excellent study.

Play has its entertaining moments, but often is just one long academic bore. The cast is too good for material of this sort.

Gord.

Paris to Piccadilly

London, April 16.

Val Parnell and Bernard Delfont production, by arrangement with Paul Derval, of new Folies Bergere Revue in two acts (17 scenes). Staged by Dick Hurran. Comedy scenes directed by Charles Henry. Choreography, Hazel Gee; costumes, R. St. John Roper; decor, Tod Kingman.

With Norman Wisdom, Mini Gerrard, Paul Mattei, Paddy Lyndon, Eddie Leslie, Bobby Traner, Tony Hulley, Three Barbour Bros., Aida Baki, Baby Scruggs, Renee Strange, Medlock & Marlowe, Camille, the Four Hurricanes, Patterson & Jackson, Leslie Cooper, Robin Whitecross, Folies Bergere Lovelles (30), and Harold Collins orch. Prince of Wales, London, April 15, '52. Top $2.20.

Eye appeal is always a strong must in this class of revue. On this occasion the spectacle is enriched with lively comedy, mainly contributed by Norman Wisdom who gets the biggest break of his career in this show. Within the limitations of the restricted stage space, this new version of the Folies Bergere revue retains all the grandeur and opulence of its predecessors. There is little doubt that it will be as profitable as the first two editions in this series.

It is essentially a spectacle and Dick Hurran has staged the production with skill, imagination and good taste. The big production numbers, with their grandiose settings and lavish wardrobes are a treat to the eye. The usual motionless nudes provide the additional spicy touch. The decor and dresses alone qualify for applause.

With half-a-dozen spots on the 17-item program, Wisdom plays a major role in providing the comedy. Although much of his material fell far short of perfection, his ability as a mime was proved outstanding. His pathos had a Chaplinesque quality, and in his clowning and timing, he was master of most situations. But many of his scripted pieces were too obvious in their humor, and not worthy of his talent. The femme lead was filled with charm by Mini Gerrard, a petite blonde Parisienne with a pleasing voice. Unfortunately she is given little scope and her only solo spot lasts only a minute or two.

As always in this type of production, standard vaude acts fill a prominent part. Most of the acts in this show lack the novelty angle but maintain a good overall standard. The Three Barbou Bros., with their stilted precision hoofing routine, register in hefty style; Medlock & Marlow contribute their portrait gallery of famous Hollywood personalities and British politicians in lively fashion; Renee Strange manipulates her puppets in full view of the audience to socko returns; Baby Scruggs offers unique mammery gland manipulation routine for a powerful mitt; Patterson & Jackson, a heavyweight colored duo, click with their hotsy vocals and terping; the Four Hurricanes, three men and a gal, have a refreshing acrobatic routine (femme member of the team is tossed from one end of stage to the other); Camille has a novelty dressmaking routine, draping models with lengths of material; and Aida Baki, is an Algerian dancer, with an exotic style.

Paul Mattei disappoints as a French vocalist with a personality which does not measure up to the standard required by the show. Eddie Leslie, mainly as a stooge to Norman Wisdom, reveals a forceful personality.

Myro.

The Other Heart

London, April 17.

Old Vic production of drama in three acts by James Forsyth. Directed by Michael Langham; decor, Hutchinson Scott. Music, John Buckland. At Old Vic Theatre, London, April 16, '52. $1.50 top.

William Villon ..... Paul Rogers
Phillipe Sermoise ..... John Horsley
1st Guard ..... Percy Herbert
2nd Guard ..... Philip Mellor
Casin ..... Douglas Campbell
Spaniel ..... Kenneth Griffith
Francois Vilion ..... Alan Badel
Rene de Montigny ..... Douglas Wilmer
Wolf ..... Daniel Thorndike
Sergeant ..... Patrick Wymark
Margot ..... Sheila Ballantine
Marthe ..... Marie Ney
Catherine de Vausselles ..... Irene Worth
Noah, a Furrier ..... Anthony van Bridge
Gemini, a Jailer ..... Rupert Davies
1st Carpenter ..... Rupert Davies
2nd Carpenter ..... James Ottaway
Watchman ..... Richard Davies

For the first time in seven years, the Old Vic has given playing time to a new play, the last occasion being J. B. Priestly's "Inspector Calls." That this honor should be rarely bestowed is undoubtedly correct, but it becomes difficult to understand why this accolade should have been conferred on "The Other Heart," which is a ponderous, pretentious and extremely dull effort.

The main surprise of this production is that any playwright could have made tedious theatre out of a dramatization of the 15th century poet, Francois Villon. This colorful character who was poet, vagabond, thief, murderer and romantic, should have provided a basis for an exciting and moving drama. But there is no excitement and only the minimum of emotion, although even James Forsyth's heavy handed style could not prevent the drama creeping through.

With such a wealth of material, it is difficult to appreciate that there are only rare moments of intense drama. Theatrically, the high spot is Villon's solo scene in the death cell, but even this falls short of the expected poignancy. His wooing of Catherine de Vausselles reveals a shade of the poet's mind but in most other respects the dialog fails to produce the expected refinements.

The cast is necessarily handicapped but works exceptionally well to infuse some life and sincerity into the theme. Alan Badel interprets the poet with a commendable sincerity but it is always an uphill fight. Irene Worth, although not too happily cast, strives valiantly with the role of Catherine while Marie Ney makes the most of the secondary role as her companion. The most effective individual performance comes from Paul Rogers as Villon's guardian.

Direction by Michael Langham is too easy going, key situations occasionally being underplayed. Decor is keen and imaginative while the introductory music is impressive.

Myro.

London Laughs

London, April 15.

Jack Hylton and George & Alfred Black production of new revue in two parts (15 scenes). Sketches by Frank Muir, Denis Norden; music and lyrics by Tom Burt, Phil Park. Stars Jimmy Edwards, Vera Lynn, Tony Hancock, with the Bedini Troupe, Jack Billings Trio, Natalie Raine, Jane Shore, Derek Rosen, Erica Yorke, Cavendish Singers, John Tiller Girls. Directed by Alec Shanks, Joan Davis, Richard Bird. At Adelphi Theatre, London. $2.20 top.

This is a good bid for the summer trade, providing spectacle and popular comedy acts spiced with fast dancing and such local marquee names as Vera Lynn, Jimmy Edwards and Tony Hancock, top ranking radio favorites. Production is speedy and the combination of humor and artistry is skillfully blended to the best advantage for a twice nightly show.

Opening number, "Blossom Time in Covent Garden," reveals singing and dancing chorus suitably decorated to represent flowers, and ushers in the three principals. Miss Lynn does her usual song specialty, accompanied by Barry Grey at the piano including "It's No Secret," "I Feel a Song Coming On," "Be My Life's Companion," "If You Go" to win warm audience response.

Jimmy Edwards and Tony Hancock have a topical radio skit showing a British Broadcasting Corp. commentator relaying excerpts from a film in their "A Seat in the Circle" feature, interrupted by a noisy patron. Edwards gets plenty of laughs in his individual schoolmaster character, and Hancock has a humorous solo with mimicry and wisecracks.

Another amusing sketch follows with Hancock shown as the manager of a big travel agency who provides everything for its customers, even an amorous Sheik in the desert. This is played by Edwards with great gusto, showing the great lover determined to live up to his contract although he has kidnapped the wrong woman.

One of the biggest hits in the show is the Bedini Troupe with agile, original acrobatics. The John Tiller Girls demonstrate that they are still great with their precision stepping. Erica Yorke, Derek Rosen and Jane Shore contribute their share of vocal and dancing numbers aided by The Cavendish Singers and Happy-Go-Lovelies.

The first half ends with a cascading waterfall providing a background for a sacrificial witch doctor number. The show terminates with a tribute to Al Jolson, with such numbers as "Pretty Baby," "I Only Have Eyes for You," "Toot-Toot-Tootsie," "Carolina," "April Showers," "About a Quarter to Nine" and "Give My Regards to Broadway."

Clem.

We Dig for the Stars

London, April 15.

East & West Drama Society presentation of drama in three acts by T. B. Morris. Staged by Claude Jones. At Irving Theatre, London, April 2, 1952; $1 top.

Algernon Chas. Swinburne ..... Leslie Glazer
Mary ..... Sophie Ellis
Mrs. Reginald Plumley-Garth ..... Eliz. Smith
Fanny Cornforth ..... Daphne Hope
Charles Augustus Howell ..... Kenneth Maine
Dante Gabriel Rossetti ..... Donald Morley
Christina Rossetti ..... Ann Gordon
Jane Morris ..... Diana Samaher
William Michael Rossetti ..... Leslie Pitt
Dolly ..... Marion Simms

The main interest in this club theatre presentation is that when the play was originally stated for production at a West End theatre in 1946, it was banned by the Lord Chamberlain following objections from a niece of Rossetti. Even if the bar was to be lifted now, the piece would have little hope of surviving in a commercial theatre.

The play opens in 1869, seven years after the death of Rossetti's wife, and its main dramatic content is the artist's decision to recover some poems which were buried with her. The plot is too meagre to sustain a three-acter, and is embellished with unconvincing situations involving Swinburne and two models. Production is uneven and the direction halting. With the exception of Daphne Hope, the cast acts as if it has no faith in the play.

Myro.

Toledo to Have First Barn Since '41; 10-Week Season

Toledo, O., April 22.

For the first time since 1941, Toledo will have a summer theatre this year, with a 10-week season of plays planned for presentation in the Stratford Theatre, Walbridge Park, by Robert Feindt, a television director at WSPD, Toledo.

Season will open Tuesday, June 30, and offer a play five nights weekly through Aug. 30. No performances will be given on Sundays and Mondays. An Equity company of eight or nine performers will be supplemented, when occasion demands, by local talent.

The Stratford will be renamed the Trail Playhouse, and company will be known as the Mad Anthony Players. Directors will be Gregory A. Falls, of the theatre department of Wesleyan U., Middletown, Conn., and William F. West, of the theatre department of Christian College, Columbia, Mo. Both are college pals of Feindt.

Carolina Pioneer Drama Set for Al Fresco Preem

Winston-Salem, N. C., April 22.

"Horn in the West," historical drama by Kermit Hunter, will open June 27 in the new outdoor Daniel Boone Theatre at Boone, near here, and will continue through Aug. 31. Samuel Selden, head of the Carolina Playmakers, North Carolina U., is staging the work, which is under the sponsorship of the Southern Appalachian Historical Assn.

The amphitheatre, seating 2,500, is in a 35-acre tract of rolling, wooded land just outside Boone, six miles from the Blue Ridge Parkway and seven miles from the resort of Bowling Rock. "Horn" is about local pioneers of 1770-1780 whose search for political and religious freedom was a factor leading to the Revolution.

Hunter's previous historical plays include "Unto These Hills," given every summer at Cherokee, N. C., and "Forever This Land," an annual summer offering at Salem, Ill.

Jack Pierce Pacts 'Goes' For His H'wood Gallery

Jack Pierce, producer-director of the Gallery Stage, Hollywood, returns to the Coast today (Wed.) after arranging for the production of "Anything Goes" as his group's next offering. He came east last week.

Current production at Gallery Stage is "On the Town." Each of the outfit's shows runs 10-12 weeks.

London Legit Bits

London, April 15.

"The Hollow," **Agatha Christie's** play, folds at Ambassadors' Theatre May 3 and will be replaced by "After My Fashion," new **Diana Morgan** play, May 8. **Reginald Tate** will stage, with cast headed by **Valerie White**, who has replaced **Margaret Rawlings** and **Sonia Dresdel**. Play is backed by **John Sempill**, son of **Lord Sempill** . . . **Jack Hylton** who has acquired **Howard Lindsay** and **Russel Crouse's** Broadway hit, "Remains To Be Seen," intends to star **Joy Nicholls** in it some time in May . . . "Beggar My Neighbour," new play by **Arnold Ridley**, makes its debut at Hammersmith April 28 prior to West End. It stars radio comic **Michael Howard** and **Gabriel Brune**, with the author staging.

Can. Repertory 'Hamlet'

Ottawa, April 22.

Canadian Repertory Theatre reopened after a Holy Week shuttering with the first Canadian professional production of "Hamlet."

Running a week, show had prices upped to a $2 scale but retained the midweek (Tues.) early curtain at 7:30 p.m. Sam Payne directed.

Lambs

Continued from page 48

York; William Gaxton and Fred Waring.

Show opened with a satire on TV's "Man Against Crime," weekly CBS series starring Bellamy. It wound up at the Gambol as "Crime Against Man," with Bellamy starring in the up-to-date version written by William Roos, and the show's original director, Melville Burke, handling the new version.

Jerry Bergen, the abbreviated comic, did his madcap nitery act in the second spot, with the "Miss Presidency" sketch written by Les Kramer ("with a bow of thanks to former New Jersey Gov. Harold Hoffman"). "Bring Back Burlesque" was a song-and-dancer that dealt exactly with what the title implies, Jack Mann and Larry Robbins, of the younger Lambs contingent, heading the number, whose direction and choreography were by George Hall.

Smith & Dale, with Arthur Tracy, got a lot of laughs with "Cafe Heaven"—about three pinochle players getting together in Heaven. It was in the typical Smith & Dale tradition. John Effrat staged it. Then the old George Hobart-Walter Catlett sketch, "The Lady in Red," starring Bobby Clark. The show's curtain came down with the inevitable "Gambolling at the Lambs," in which the entire ensemble took part.

Other performers who took part in the show, aside from those already mentioned, were Howard Caine, Frank Sutton, Harry Eno, Sandy Kenyon, Leonard Gunley, Michael Keith, Lynn Shubert, Mason Curry, John Cherry, Robert Shafer, Donat Gautier, Mac Perrin, Horton Spurr, Bruce Evans, Arthur Vinton, Irving Fisher, Mark Dawson, James Little, Steve Parker, Jess Cain, Arthur Walsh, William Pierson, Richard Cleary, Grehan Pierce, Al Checco, William Taft, Drew Conklin, John MacDougal.

Also, Gene Blakely, Jason Johnson, Alex Rotov, Bob Cunningham, Michael King, Tom Dillon, Clarence Nordstrom, William Gaxton, Harold Stone, Brandon Peters, Arthur Ashley, Wilton Clary, Henry Hamilton, Alan Jason, Richard Ahearn, Jack Kilty, Irwin Johnson, Eddie Miller, Ed Lindemann, Lee Sullivan, John Feeney, Joe Keating, Paul Flood, Alan North, Jack Sheehan, Dick Hill and Detmar Poppen.

Music and lyrics were contributed by Alan Lee, Jess Cain, Michael Abbott, Charles H. Stern, Albert Hague, Jack Whiting and Eddie Weber.

John McManus and Eddie Weber were the musical directors, the scenery being designed by William Odenwaller and A. A. Ostrander.

THEATRE FOR RENT

1200 SEATS
100% Location

Only Air-Conditioned Theatre

LARGE MASS. CITY

Completely Equipped — Ready for Immediate Opening

GREELEY ARCADE, INC.

132 W. 31st St., New York City 1, N. Y. Phone LA 4-2740

ANTA - Monterey Drama FESTIVAL
Sponsored by ANTA & Northern California Theatre Council
APRIL 20-27

APRIL 20—Special performances by Monterey Peninsula Little Theatres
APRIL 21—8:00—Hillbarn Theatre, San Mateo, EDIPUS REX
APRIL 22 — 2:00 — Discussion, SHAKESPEARE, panel of experts
3:00—The World Theatre—Discussion of Japanese, Middle Eastern, Indian stages
8:30—San Jose State College, NIGHTS OF WRATH
(American premiere of Salacrou's play)
APRIL 23—2:00—Costume demonstration, San Jose State College and Stanford University
4:00—Barn Theatre of Porterville, WIZARD OF OZ
8:30—Barn Theatre of Porterville, YEARS AGO
APRIL 24—1:00—Scenic design, discussion by panel of experts
2:30—Playwrights and modern drama, discussion led by Martin Flavin, Dr. Hubert Heffner, others
4:00—San Francisco Children's Theatre, FLIPPERTY GIBBET
8:30—Interplayers of San Francisco, YES IS FOR A VERY YOUNG MAN
APRIL 25—2:00—Address by representatives of ANTA from New York, Clarence Derwent, Christian Westphalen
3:00—Art of Acting and Staging, demonstration led by Rollo Peters
8:00—Wharf Theatre of Monterey, THE RESPECTFUL PROSTITUTE
APRIL 26—2:00—The educational theatre, discussion led by Norman Philbrick and officers of the American Educational Theatre Association
3:00—Critics Meet the Public, discussion by 5 drama editors of the top San Francisco Bay area newspapers.
8:30—Reno (Nevada) Little Theatre, MACBETH
APRIL 27—2:00—Address by representative of the Academy of Motion Picture Arts and Sciences, Hollywood.
3:00—San Francisco Center for the Blind, FUGED OAK
4:30—Theatre Council program
8:30—Special performances, Monterey Peninsula Little Theatres
For Info: Wharf Players, Fisherman's Wharf
MONTERREY, CALIF.

SUMMER THEATRE DIRECTOR Available

Well known, experienced, 4 theatres—interested in new connection. Confidential. Box 418, Variety, 154 West 46th St., New York 36.

Literati

Fanny Brice Story

Norman Katkov has turned over to publisher Alfred A. Knopf the completed manuscript of "Fabulous Fanny Brice," which Mrs. Ray Stark, daughter of the late comedienne, commissioned him to write, and Knopf will bring it out next fall.

Negotiations now are under way for a pre-book magazine publication and also for a film sale, with Katkov himself expected to do the screenplay. A frequent Satevepost short story contributor, Katkov also has had two novels published by Doubleday and has had several Hollywood assignments at Warners and RKO for Jerry Wald.

Up Sargent, Evans, Marshall

Doubleday promotions see John T. Sargent designated a senior editor by Ken McCormick, editor of Doubleday, and Mel Evans appointed g.m. of Permabooks, subsid of Doubleday. Sargent, in effect, returns to the editorial dept. after having been ad manager of the firm in 1949 and later in charge of subsidiary rights department (sale of radio and TV permissions, etc.).

Evans, who was one of McCormick's editors, now assumes charge of Permabooks, which becomes a separate publishing division, with George de Kay as editor; Merle Frederick as sales manager; Conrad Ingold as his assistant.

Charles R. Marshall has been appointed g.m. of Garden City Books, another Doubleday subsid, and will continue in charge of sales; Ferris Mack editor of all adult books; Laura Harris continuing as editor of juveniles.

New Mag Editor Shifts

Thomas J. Naughton, former associate ed of True mag, has been upped to supervising editor, succeeding Julian S. Bach, Jr. Latter has been named editor of Today's Woman, succeeding Geraldine Rhoades, who resigned to work on the Eisenhower campaign.

Michael Stern, European correspondent for True mag and other Fawcett publications, who broke the OSS Major Holohan murder case, arrived in N. Y. by boat Monday (21) for a month's stay.

N. Y. Music Crix Shift

Couple of interesting music reviewer shifts took place on the N. Y. scene last week. Carter Harmon, of the N. Y. Times, moved over to Time magazine to replace Chandler Thomas, Time music editor, who's retiring to western ranch life. John Briggs, music ed on the N. Y. Post, went over to the Times, replacing Harmon. The Post reportedly is holding off on filling Briggs' spot, awaiting return of Harriett Johnson, who's been on a year's leave since last fall. Henry Beckett, from the city staff, will fill in.

The Times' music editor, Howard Taubman, incidentally, will have two new editions of his book on Arturo Toscanini, "The Maestro," published shortly, one in France, the other (in Hebrew) in Israel. Book, published a year ago, on Toscy's 84th birthday, is in its third edition here, and there are editions in Germany, Switzerland and the British Commonwealth as well. Negotiations are also pending for Spanish and Scandinavian rights.

O'Brien's 'Electric Editor'

Lincoln O'Brien, New Mexico newspaper publisher headquartered in Santa Fe, has made a success of an "electric editor" he invented.

Publisher is now operating four daily newspapers hundreds of miles apart with only one human editor handling most of the general news. Electronics do the rest. Publisher has developed a teletypesetting system which transmits, cuts tape, and automatically sets into type simultaneously the majority of each day's news matter in four composing rooms as far separated as New York, Boston, Albany and Buffalo.

Moreover, the pilot experiment, begun in New Mexico within the past three years, has proven so successful, and saves so much editorial and mechanical labor, that one of the major wire services (AP) is now entering the field.

O'Brien, president of New Mexico Newspaper Enterprises, Inc., has daily newspapers now publishing in Las Vegas, Tucumcari, Gallup and Farmington. O'Brien came from New England three years ago and began purchasing little dailies in the northern part of the state. With complete approval of the AP and UP, O'Brien installed his electronic marvel in Las Vegas and began shooting the impulses over leased wire to his various composing rooms.

The results, financially, are astonishing. A newspaper he bought for $16,000 (a weekly) is now a daily and worth $160,000. He bought the paper last year. A daily which was losing money, bought by O'Brien two months ago, is now in the black.

Poe Award to 'Detective Story'

Sixth annual Edgar Allan Poe Awards dinner of the Mystery Writers of America to be held at the Henry Hudson Hotel, N. Y., tonight (Wed.) will see ceramic busts of Poe distributed to winners in various mystery fields. Prize for the best mystery motion picture reportedly will go to Paramount's "Detective Story."

Mary McMullen, it's said, will cop the accolade for the best first mystery novel of 1951. Daughter of mystery writer Helen Reilly, her novel is tagged "Strangle Hold" which Harper published. NBC's "Dragnet," it's understood, will win the award for the second time as the best mystery radio while CBS "The Web" will triumph in the television field.

Drug Article Call-Back

In a move to placate druggists around the country who were steamed over an article in the May issue of Focus mag by Frank Rasky entitled, "Your Druggist Can Kill You," mag publisher Martin Goodman called back all issues from the stands. Call-back of more than 500,000 copies cost the mag about $30,000.

Goodman plans to run the other side of the druggist story in the July issue of Focus.

Atlantic-Little, Brown Award

For the first time in more than a decade, Atlantic Monthly Press and Little, Brown are offering the Atlantic $5,000 Non-Fiction Award, 25-year-old literary competition.

Only requirement on entries is that they be non-fiction and between 70,000-140,000 words. Closing date is Feb. 1, 1953. Half of $5,000 award will be an outright prize and half an advance against royalties.

'This Is Ike'

Wilson Hicks, ex-executive editor of Life (and since back on the weekly), is editing "This Is Ike," which Holt will publish May 25 at $1, designed to hit the newsstands as well as the normal book outlets. First print order of the pictorial biog of General Dwight D. Eisenhower will be 200,000.

"Ike" will contain some 300 pictures, many exclusives from the family files of the Eisenhowers.

Ireland Bans 33 Novels

Erskine Caldwell's "Episode in Palmetto" and Jan de Hartog's "Stella" are among 33 novels just banned by the Irish Censorship of Publications Board on allegations that they contain indecent or obscene material.

Cartoonists To Hear Snyder

John W. Snyder, Secretary of the Treasury, will be principal speaker at the seventh annual dinner of the National Cartoonists Society tonight (Wed.) at the Hotel Pierre, N. Y. Rube Goldberg, honorary prexy of the Society, which comprises some 300 top cartoonists, will be toastmaster.

Walt Kelly, creator of the comic strip, "Pogo," will receive the sixth annual Billy DeBeck Award at the dinner as "Cartoonist of the Year." Award is in honor of the late originator of "Barney Google."

CHATTER

Robert Shaplen, in Dublin for material on Irish Theatre for New Yorker series.

Ezio Pinza's autobiography, "Across a Crowded World," will be published in June by Doubleday.

The Seymour Berksons (Eleanor Lambert) and Bob Considines (both INS) back from a quickie to Spain.

Daniel Morales, editor of Manana, Mexican magazine, touring the Hollywood studios for star interviews.

N. Y. Daily Compass boosted its price Monday (21) from 10c to 15c. Paper will feature extensive racing info.

Martin Abramson has an article on plastic surgery, Hollywood and Broadway style, in the May Better Homes and Gardens.

William Lowe, managing editor of Look, has been upped to executive editor, and Leslie Midgley, foreign editor of the mag, has taken over managing editorship.

Julie Harris, who's been interviewed by almost everybody, now profiled in the May Mademoiselle. Same issue has sketch by Sid Caesar and Imogene Coca, lampooning bosses.

Cy Schaefer, trombonist-singer in Archie Bleyer's orchestra on the Arthur Godfrey shows, who recently shed 70 pounds, is authoring a book, "My Fat and I," dealing with the problems of obesity.

Lee Wright named managing editor for trade books at Simon & Schuster. She will serve as liaison between the editorial and sales departments, and continue as executive editor of the firm's Inner Sanctum Mysteries.

S. O. Shapiro, v.p. of Cowles magazines, has been named chairman of the 1952 Joint Defense Appeal campaign in the publishing field. Anti-bigotry drive culminates in an industry-wide dinner at the Waldorf, N. Y., May 12.

Inez Robb and her husband, Ad TWA'ing May 1 to Paris on the first of the trans-Atlantic "air coach" flights (popular prices, buy-your-own-meals; only free coffee supplied) to do a story on vox pop's N. Y. to Paris, for her syndicate, INS.

Nadine Gordimer, young South African writer, has a collection of short stories due from Simon & Schuster presses shortly, under the title "Soft Voice of the Serpent," S&S has contracted, sight unseen, to publish her first novel, now in work.

Match, the Paris pictorial weekly which has been likened to Life, sent its editor, Pierre Gallante, to New York to cover the "April In Paris" ball at the Waldorf-Astoria, for benefit of the French hospital, and other Franco-American shindigs. Gallante goes to Mexico City April 28 for the inauguration of the first Mexico-direct-to-Paris flight via Air France.

Cannes Film Fest

Continued from page 2

"Othello" will be on in the evening, with no scheduled afternoon projections. Film is a Moroccan entry. April 28 will have Egypt's "Son of the Nile" and then the Japanese "The Genji Story" for the evening. The 29th will have only an evening double-feature, Argentina's "This Does Not Happen Here" and Belgium's "The Bandit's Ball." Apparently the Gallic law against double features is being suspended for the fest. The 30th will have "Three Women" (French) in the morning and the German "Night Song," appropriately enough in the evening. May 1 is a day off for scribes and guests.

May 2 will have Mexico's "The Absent" in the morning and the Italian "The Overcoat" in the evening. May 3 will have Venezuelan "Light on the Land" and Japanese "Mother" in the eve. May 4 will have French "We Are All Assassins" in the morn and then England's "Encore" (Rank). May 5 will project an American indie, "The Medium" (Menotti), and a double-feature in the eve composed of Greece's "Dead City" and Germany's "Heart of the World." May 6 will have Norway's "Forced Landing" and then Spain's "Surcos." May 7 will have the Italian "The White Sheik" in the a.m., and Egypt's "A Night of Love" and Mexico's "Leave It to Heaven" directed by Luis Bunel. May 8 will have India's "Nahal" and then "Viva Zapata" (20th-Fox). May 9 will start with Spanish "Maria Morena" and end with Italian "Cops and Robbers."

May 10, the last day of the fest, will have "Detective Story" (Par) and in evening the French "Fanfan La Tulipe," which has already proved a top draw on the Paris screens.

There will be a large number of U. S. stars junketing in by plane. Among the American reps present will be Yvonne De Carlo, Dana Andrews, Hedy Lamarr, Paulette Goddard, Gene Kelly, Arthur Kennedy, Dolores Del Rio, Orson Welles, Gary Cooper, William Holden, Mack Sennett, Marta Thoren and William Wyler. French will have their usual big personality turnout, among them Ludmilla Tcherina, Jean Marais, Serge Reggiani, Micheline Presle, Bernard Blier and Daniele Delorme. The Motion Picture Association of America will have top foreign chief John G. McCarthy and head man Eric Johnston.

Int'l Film Authors, International Producers' Association, and the international crix, Fripreci, will also meet to conduct business during the fest. A 12-man jury has already been chosen and will number many well known film and literary personalities among them.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

If the toppers of NBC are still drinking milk because their ulcers can't afford cream as they moan and groan about the lack of comedians who can sell a product, why don't they turn to exploring possibilities among comediennes? Always one to take up another's burdens, I have been on the hunt for them and I believe I've found at least one. I found her in Desert Springs (population 191), an oasis on the Mojave Desert between San Berdoo and Las Vegas.

We were gathered around a bunkhouse of Rancho Pancho. I began telling about an American actor who lost his false teeth backstage. He was hunting for them under a couch. A stranger with the soul of hospitality said, "I can let you have mine." The actor protested, but the stranger said it was really nothing. "I have two sets. My best ones I use for broadcasting," he explained.

Then I told about Joe Cunningham's mother who had been checked and rechecked for weeks at a hospital, only to discover she was on the way up to the X-ray room again. "What is it this time?" she wearily asked. "We want to X-ray your teeth," the nurse explained. "If you'd only have told me," Mrs. Cunningham said, "I'd have sent them up and saved us all this bother."

"Teeth, teeth, teeth!" said the lady in the bunkhouse. "Seems I've heard nothing but teeth all day!" She went into a routine which obviously was no routine at all, but life. She told of a group of natives they had just left at a roadside cafe. She began playing all the characters. It was a 20-minute monolog on teeth, it had everybody in stitches.

Parlor Games Best T.V.?

"This dame," I thought to myself, "is tailored for TV." After all, television is a matter of entertaining in the parlor. The fact that the parlor is multiplied by millions across the country does not alter its essential intimacy. A motion picture or a legit show has to entertain 300 to 3,000 in one huge place at one time, and that's why many who have surefire routines in one medium pancake in another.

This gal up to the moment of this roadside frolic was strictly of legit. She had retired four years ago. "I haven't done a thing since except burying my family. I buried five members of it in three years."

By then she thought she'd go crazy if she didn't get back to work. So two months ago she hopped to St. Louis and joined Edward Everett Horton in "Castle In the Air," a British four-poster by Robert E. Perry. *Sahu* in VARIETY rated her a standout. This proved to her she hadn't lost her touch, so she returned to her Glendale home and began dragging her husband around the desert looking for a place to meet the sunrise on even terms. "I want to build a ranch house and a real blue-jean theatre for Rolly," she said.

She turned out to be Doris Packer, who had played everything from "The Party" with Mrs. Pat Campbell to "The Women" with Celeste Holm, June Havoc and Lois Wilson. She toured Australia and New Zealand for seven months and then came back with an invasion as daring as William the Conqueror's invasion of England. A Yankee with a California accent, she played Queen Elizabeth, and her red hair, pale face, foul temper and bawdy tongue made them forget that her accent wasn't British at all. Wherever she played she evoked amazed comment, admiration and royal cheers.

She had done some work in dramatics at UCLA, and her people were well enough financially that she didn't have to work. She could have been the belle of Glendale's Junior League and might have, except for the fact that Rowland Edwards came west. It seems he had written a play in collaboration with Nell Blackwell. It was "Wound Stripe," starring Frances Starr and produced on Broadway by Belasco and Liveright. It was sold to Par for Claudette Colbert and Charles Boyer and retitled "Man From Yesterday." Rolly accompanied his product to Hollywood, and that brought him into the Packer syndrome.

Some people who thought Doris was terrific persuaded him to let her read for him. Young people were poison to Rolly, and she was young. She came down from Arrowhead Springs with a gang of sorority sisters. He cleared out the gang and decided she would have to make it the hard way.

She asked him what he wanted her to read. He said he didn't know. So she took the bit in her teeth and asked him if he'd ever heard of Galsworthy's "Mob"? He said he hadn't. That make it easy for her. He had no yardstick of comparison.

But she must have been good in the absolute sense of the word because he later talked to her father about the reading and suggested that she get a director. "What about Frank Reicher?" Her father countered by suggesting Mr. Edwards himself.

Before Rolly got out of Hollywood he found himself packaged with a young thing and her mother as a chaperone. He got her a job on Broadway. She began playing old ladies, and she was awfully good. But you don't get to the top when you're young and lovely to look at playing old ladies.

The Six-Bit Wedding Ring

Between character parts she and Rolly Edwards decided to get married, so her mother could be released of chaperoning. At the altar he forgot the ring, but she had a sterling silver prop wedding ring in her purse. It cost 75c. They used that. "I've never taken it off since," she said.

Larry Weber wanted Rolly Edwards for general stage director, but he was undecided about what play to produce. Edwards had been the author of 55 successful one-act plays and he could have built one of these up to three-acts easily enough, but he talked Weber into looking at a radio play which was being rehearsed at the Barbizon Plaza. Doris Packer was in the cast. Weber came back all excited about her. He remembered now he had a script that would fit her like a glove. It was "Strip Girl." But she balked. "I have a bad figure for tights," she complained privately to Edwards.

Rolly felt he could fix that. He took her down to O'Brien's gymnasium. O'Brien knew only the conditioning of fighters, so he gave her that kind of workouts. She didn't lose much weight but O'Brien's conditioning sure moved what she had to the right places.

With her husband having moved from directing on Broadway to the role of general studio production manager of the Famous Players' Astoria studios, there was ample reason for her staying at home and polishing her six-bit wedding ring instead of her performances. Besides, he wasn't in very good health at the time and, in fact, has never quite got back to that enviable status.

It was at home that he saw her reveal her greatest talent. She could hold any guests in stitches. This had been true from the time she was a little girl. No guest ever left the Packer home safe from her caricaturing talents. All her life this has been so. She caricatures almost unconsciously. They are not parodies or mimicries or imitations. They are whole skits often involving several people, and they are hot off the griddle and fresh every hour. In fact, she doesn't even remember episodes that had left people in stitches a few days before. Asked about them, she stalls and slips into things that happened that day and which are even funnier than the unremembered incident.

She is never malicious. She just sees the comical side in everyday life and if that isn't what TV is crying for I don't know tears from the MO on a rampage. Of course, it may be argued that no comedian is better than his material, but now and then there comes along somebody like Will Rogers who can observe as well as act, and as long as people get up each day and go through certain activities, overcoming or being overcome by certain obstacles, or otherwise lousing up their lives, fresh material is available for those who have a particular skill for playing life for laughs.

Broadway

Former star Blanche Ring, now 80, has shifted her home from Beverly Hills to New York.

The Troupers, femme theatrical organization, holding their annual show at the Latin Quarter, Sunday (27).

Broadway pressagent Ed Weiner lecturing tonight (Wed.) on public relations at New York U., his Alma mammy.

Ben Rochelle and Jane Beebe, husband-wife dance team, planed to Europe this week to entertain troops for the USO.

Arlene Dahl and mate Lex Barker back to Hollywood today (Wed.). Miss Dahl had come in for radio and TV appearances.

RCA Victor's Steve Carlin to the Coast May 2 on some more Walt Disney kiddie diskings which he scripts and produces.

Herb (VARIETY) Golden back from Israel via Athens, a detour which snafued his return travel plans by several days.

Cinema Lodge of B'nai B'rith first golf tournament since World War II, May 22, at Vernon Hills Country Club, Tuckahoe, N. Y.

John C. Bruno honoring Ethel Merman at a midnight champagne supper party Saturday (26) at his eastside eatery, the Pen and Pencil.

Phil and Frances Dunning will celebrate their 33d wedding anniversary on April 26 by strolling down Broadway and trying to reconcile it with the Broadway they knew 33 years ago.

Admittedly pleasantly exhausted from a whirl of parties in their honor, Maggie and Louis Vaudable back to Paris to take command of their Chez-Maxim's with the start of the summer tourist season.

Annual Alice M. Ditson Award of $1,000 to an American conductor for distinguished services to American music will be presented to Leopold Stokowski Sunday (27) at McMillin Theatre, Columbia U.

Quite a turnout of Latin-American diplomacy, laity and press (including U. S.) at the San Benito winery's dinner for Rosita Rios (Mrs. Benito Collada), singer at and wife of El Chico's boniface.

George Sidney, Metro director, finally got off on his return to the Coast yesterday (Tues.) after some delays due to the illness of his wife, Lillian Burns, Metro dramatic coach, who had accompanied him east.

The Motion Picture Assn. of America is feteing Joseph Van Cottom, editor and publisher of Cine-Revue of Belgium, and Miss Jany Joossen, "Miss Cine-Revue of 1952," Friday (25) at the Rainbow Room Grill.

Julius Fleischmann, co-producer, of "Moon Is Blue" and finance committee chairman for the Exposition of the Arts in Paris, flew to Europe Saturday (19) to prep opening of the Expo April 30. Walter Alford, U. S. press rep for the Expo, also flew to Paris that day.

Gene Nelson, Warner star currently personaling at the Warner Theatre, accepted the Page One Award for Vivien Leigh, presented by the N.Y. Newspaper Guild at the 1952 Page One Ball Friday (18) at the Hotel Astor. Award was for her performance in "Streetcar Named Desire."

Philadelphia

By Jerry Gaghan

Mike Pedecin's Men of Rhythm, current at Old Mill Inn, signed by Mercury Records.

Jerry Dorn, former Woody Herman trombonist, has opened a midtown haberdashery.

George A. Hamid will install a wax museum on his Steel Pier, Atlantic City, this summer.

Robert Q. Lewis broke in new cafe act as guest star at shoe manufacturers' party in Palumbo's (18).

Larry Storch and Rosemary Clooney will appear at Press Photographers Ball in the Bellevue-Stratford (26).

Nat "King" Cole rushed out after the last show Saturday night (19) at the Earle to make midnight concert at Carnegie Hall, N. Y.

John Weber, former operator of burned-out Weber's Hof Brau (Camden, N. J.), has purchased the Wynnewood House on the Main Line.

Rome

By Helen McGill Tubbs

Charles Trenet in a one-man show at Eliseo Theatre for three nights.

Playwright Andrew Rosenthal to spend several months here in writing a play.

Palermo opera season includes Gian Carlo Menotti's "The Medium" this year.

The Step Brothers here for a few days between engagements in other European cities.

William Berke, Hollywood film director, here to do groundwork for a Lippert production.

Jonas Rosenfield of Italian Films Export expected in for confabs with local film heads.

Jack Leeward returns to Hollywood after several months in Rome looking over Italian pictures.

Henry Henigson will be production manager on Paramount's forthcoming "Roman Holiday."

Actress-model Jackie Frost returned for film work here, after several months in N. Y. and Hollywood.

"The Lady Is Not For Burning," by Christopher Fry, in for two weeks at the Valle Theatre, Italian version.

Paris

By Maxime de Beix

(33 Bd. *Montparnasse; Littre* 7564)

Eileen O'Dare now stalked by French producers for pix.

Georgette Letourneur's initialer as a director will be "La Goulue," starring Viviane Romance.

Opening of Empire revue starring Maurice Chevalier had to be postponed a week until tomorrow (April 23).

"Plaisir," released by Columbia, garnered a record breaking $110,000 in the first four weeks in three Paris theatres.

Hildegarde to play the plush Drap d'Or, Paris, opening the latter part of June after her London engagement at Cafe de Paris.

M. Garmont still waiting to appoint someone to take the place of the late Louis Jouvet as head of the Athenee Theatre. Since Pierre Renoir's death, Jean Mercure has been filling the job with his production of Hochwalder's "On Earth As in Heaven" starring Victor Francen.

Washington

By Florence S. Lowe

Metro director George Sidney and wife in town for a day of sightseeing.

Jose Ferrer here Monday (21) to tub-thump for "Anything Can Happen," due soon at Lopert's Playhouse.

Eric Johnston and Barney Balaban to host Capitol Hill reps at preview of "My Son John" Friday night (25).

Lewis H. Rubin, chief of Office of Alien Property of Dept. of Justice, has transferred from Variety Tent 23 of New England to local chapter.

President and Mrs. Truman have skedded two receptions for radio, press and newsreel reps in the refurbished White House May 5 and 7 after a three-year hiatus.

Cleveland

By Glenn C. Pullen

Don Cherry and Celia Cabot into Main Street Club for week.

Johnnie Ray's first vaude date here is now set for Loew's State in mid-June.

Ted Lewis' orch and revue kicking off summer season at Skyway Lounge Club, May 28.

Bill Randle, WERE disk jockey, wrote that profile of the "Cry" singer in recently published Johnnie Ray album, getting hefty sale here.

Mills Bros. Circus, owned by a Cleveland family, playing hometown dates May 16-17 after checking out of Greenville, O., winter quarters.

Hildegarde teamed up with Joe Laurie, Jr., in town to plug the book, "Show Biz," in a radio interview they taped for Press Club at cocktail party.

William Van Sleet and Paul Marlin may give an English play by Emlyn Williams its first U. S. production to start their summer stock season at Chagrin Falls, O.

Abbott & Costello, doing personals for "Jack and Beanstalk," visited Roxy burlesque where they started careers here and ran through their old baseball routine.

San Francisco

By Ted Friend

George Shearing at the Blackhawk.

Jimmy Roosevelt doing Fishermen's Wharf.

Joaquin Garay and Los Gatos Trio set for Bimbo's 365 Club.

Fox West Coast remodelling Fox-California Theatre in Berkeley.

Town's elite turning out for dinner honoring Queen Juliana at the Mark Hopkins.

Traditional Press Club Late Watch dinner to author Kathleen Norris and cric Marie Hix Davidson.

Pierre Monteux to New York following week-long farewell celebration honoring maestro who has conducted Frisco Symph for past 17 years.

London

Ross and La Pierre opened at Ciro's Club.

Arthur Blake doing a return cabaret date at Churchills opening next Saturday (26).

Tom Arnold sailed on the Caronia for N. Y. last Thursday (17) on his annual looksee.

Laurel and Hardy doing a vaude stint this week at Sidney L. Bernstein's Shrewsbury Granada.

Charles Reynolds, Apex Film Distributors' chief, flying to N. Y. to negotiate coproduction tieup.

George Formby hospitalized with a possible heart ailment and his "Zip Goes a Million" role being filled by his understudy of Geoffrey Piddock.

The Five Talos, currently featured on the London Palladium bill, booked by Lew Grade for Mills Bros, Olympia circus next Christmas.

Godfrey Tearle to play Oedipus for the first time in his career in a radio version of "Oedipus Rex," translated by Dudley Fitts and Robert Fitzgerald.

Baron Polan closed deal with Harry Morris and Eustace Hoey, joint operators of the Colony and Astor niteries, to book all of latter's femme acts imported from America.

Edward Noll, for the last two-and-a-half years choreographer for the Empire stageshows, returned to the U. S. last weekend to take up a similar assignment for the Pittsburgh Civic Light Opera Co.

Harry Alan Towers, head of Tower of London, planed to N. Y. and plans to be away three weeks. Taking with him test disk of Baroness Orczy's classic "Scarlet Pimpernell," which he has acquired.

The Deep River Boys due back in Europe next month, playing Germany for two weeks, to be followed by eight weeks in Scandinavia. Also booked for Moss Empires and Stoll circuits opening at Empire, Glasgow, Aug. 4.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "Over 21."

Shipstad & Johnson "Ice Follies" in third week at Arena.

Sophie Parker holding over with exotic dancer Tanja at Vic's.

Harry Shapiro back with "Darkness at Noon" at the Lyceum.

Mary McCarty opening return Hotel Radisson Flame Room 10-dayer.

"The Chocolate Soldier" St. Paul Civic Opera Co.'s final season offering.

Oriental dancer Lee Wong and Five Madbeats into St. Paul Heinie's.

Two week-end concerts ended Minneapolis Symphony orch season here.

Marvin Moran & Malone Sisters winding up Hotel Radisson Flame Room fortnighter.

Lou Wills, Jr., and Stoner & Denis underlined for Hotel Nicollet Minnesota Terrace.

Taxicab drivers' strike going into third month and nightclubs are among chief sufferers.

Hotel Nicollet Minnesota Terrace has comedian Mickey Sharp and dancers Patine & Rosa.

Elaine Campbell, former "Miss Minnesota," now member of Schiek's cafe singing sextet.

Univ. of Minnesota group presenting T. S. Eliot's "Murder in the Cathedral" in St. Mark's Cathedral.

Pittsburgh

By Hal Cohen

Perry Como's mother in Mercy hospital for observation.

Carol Mansfield underwent appendectomy; ditto Mrs. Bill Hinds.

New Carlton House holding a press preview next Monday (21).

Buddy Lester is Easter Week topper at Jackie Heller's Carousel.

Joe Leiber up from Miami Beach to be with his family for Passover.

Marie Horst is booker George Claire's new secretary, replacing Jerry Coleman.

Young Dickie Hoover, son of Playhouse general manager, broke his leg in a fall.

Anton Scibilia has withdrawn as Joe Hiller's associate in latter's booking office.

Bill Finkel, chief barker of Variety Club, named prexy of Southside Rotary Club.

Eddie Cantor coming to Syria Mosque May 2 on a Red Cross blood donor pitch.

Sandy Bickart, radio and TV actor, back to N. Y. after week's visit with his folks here.

Harry Fox is out of the Monte Carlo operation, with Alan Clark running it solo again.

Dee Stout will again publicize Francis Mayville's Wagon Wheel strawhat this season.

Nick Lucas to headline annual Home Builders Show at Hunt Armory week of May 5.

Arturo Vercesi, long-time headwaiter at old Nixon Cafe, now in same berth at Monte Carlo.

Will Mastin Trio, with Sammy Davis, Jr., booked for two-week return to the Copa beginning June 2.

Dallas

By Bill Barker

DeMarco Sisters in for two frames at Baker Hotel.

Lee Baron at the organ in Burgundy Room of Hotel Adolphus.

Margo Jones, of Theatre '52, hometowning several days in Livingston, Tex.

Jane Trahey, of Neiman-Marcus, femceeing "Stop and Swap," new WFAA-TV Sabbath show.

Tex Ritter lost a $1,500 array of western garb when thieves broke into his car during a one-niter.

Russ Facchine, of GAC's Chicago office, subbing for Frank Foster, seriously ill at Baylor Hospital here.

Nancy Gates, Paramount starlet, in to co-star with Edward Everett Horton in "Castle in the Air" at Civic Playhouse.

Humphrey Bogart, on a four-day stay, brought his Oscar at SMU's request—for measures and photos to go into McCord Museum.

Dr. Sigmund Spaeth guesting with deejay Reuben Bradford via WFAA and o.o.'ing ZaSu Pitts in "Ramshackle Inn" at Civic Playhouse.

Ireland

By Maxwell Sweeney

Katharine Dunham Dancers set for Theatre Royal, Dublin, in May.

George A. Overend named vice-chairman Odeon (Ireland), succeeding late Maurice Elliman.

Abbeyite Denis O'Dea planes to U. S. in June for role in 20th-Fox's "Niagara" with James Mason.

Emile Littler production of "Brigadoon" slated for season at Gaiety, Dublin, opening in June.

Reginald Goodall, conductor of Covent Garden Opera, pacted to conduct during Dublin Grand Opera season.

Former Abbeyite Denis O'Dea will return to Abbey for lead in new production of Louis D'Alton's "The Money Doesn't Matter."

Hilton Edwards planed to Copenhagen to finalize project for Dublin Gate Theatre production of "Hamlet" at Elsinore in June.

Portland, Ore.

By Raye Feves

Andrini Bros. held for second week at the Clover.

Maddox Bros. & Rose in at the Corral for a one-niter.

Hannon & Ryan, Rowena Rollins, and Demar & Denise on the bill at Amato's Supper Club.

Spike Jones and his "Musical Depreciation Revue" played the Auditorium Monday (21) with mail order biz heavy.

Danny Martyn, Nick Lucas, Burns Twins & Evelyn, and Cooper Sisters doing two and three a day at 10-day annual Home Show.

Eddie Peabody headlining annual Shrine Circus at Portland Arena, with Mabel Stark and others in the 10-dayer which teed off yesterday (22).

Australia

By Eric Gorrick

Wally Thornburn celebrates 30 years with United Artists in the Aussie zone.

Mischa Auer here to do a four-weeks run at the Celebrity nightclub, Sydney.

"Fabiola" (Col) continues smash biz at the State, Melbourne, for Greater Union.

"South Pacific" will probably debut here late August under the Williamson banner.

Walter Gieseking, German pianist, scored hit in Sydney for the Australian Broadcasting Commission.

Borovansky Ballet Co. will do tour of New Zealand after playing in Brisbane and Perth under the Williamson banner.

Metro will rename the Embassy in Malvern, Melbourne, nabe house recently taken over from indie interests as the Metro.

"Brigadoon" has commenced second year's run here under the Williamson banner. Show is current at Royal, Sydney.

'Every week sees the closure of more nightclubs in the outer Sydney zone as biz hits skids with spending dough getting tight.

Alec Templeton, pianist and musical satirist, opens in Melbourne June 14 for a concert runaround under the Williamson banner.

David N. Martin announced that "Folies Bergere" is set for the Tivoli loop this year. Will be the biggest single importation unit ever brought here.

Hollywood

Bill Joyce in from Chicago.

Donna Atwood planed to Dallas.

Sally Rand to Miami for nitery dates.

Terry Moore divorced Glenn Davis.

Horace Heidt airlined to Houston.

Paul Douglas to Las Vegas on vacation.

Jim Jeffries celebrated his 77th birthday.

James Cagney in from Martha's Vineyard.

Van Heflin returned from European tour.

Dan Duryeas celebrated 21st wedding anni.

Gloria Holliday recovering from major surgery.

Richard Widmark planed to Honolulu for siesta.

Joan Taylor out of the hospital after a checkup.

Rex Allen in town after personals in Arizona.

Celeste Holm filed suit to shed A. Schuyler Dunning.

Edward Lasker in town after four weeks in N. Y.

Marilyn Maxwell picked up her final divorce papers.

Frank Sinatra and Ava Gardner planed in from N. Y.

John Payne to Roanoke, Va., where his mother is ill.

Clara Bow seriously ill in a Santa Monica sanitarium.

Vonne Godfrey, of South Africa, became an American citizen.

Jeff Donnell and Bill Anderson back from their Laguna vacation.

Wanda Hendrix in town after four months in Europe and Africa.

Joseph Moskowitz in from N. Y. for huddles with Darryl F. Zanuck.

Murvyn Vye in from N. Y. for his first film role in three years.

Margaret O'Brien left for Mexico City for the annual Spring Festival.

Bob Hope will open annual L. A. Police Show at Shrine Auditorium May 1.

George Jessel will be toastmaster at testimonial dinner for Danny Thomas.

Alfred Apaka planed in from Honolulu to launch his U. S. singing career.

Margaret Herrick to Columbia, Mo., to deliver six lectures at Stephens College.

Frank DeVol ordered to carry his fractured arm in a sling for another month.

Claude Dauphin fractured a wrist during a scene in "April in Paris" at Warners.

Errol Flynn planed in from Nassau to finish delayed scenes in "Against All Flags."

Lyle Talbot celebrating his 25th year as a film actor and his 103d role (in "The Pathfinder").

Carl Lertzman appointed general manager of newly formed Frankie Laine Enterprises.

Gregory Peck back to work in "The Snows of Kilimanjaro" after 10 days out with a leg injury.

Slim Pickens handed out awards to winning riders at the annual Western Wranglers Horse Show.

Mala Powers suffering from a recurrence of fever contracted while entertaining soldiers in Korea.

Chicago

Frank Taylor in town after leaving the Charlie Yates agency.

Milton Berle in for the Robinson-Graziano fight and visiting for extra day.

Eddie Cantor will do his blood bank show from the floor of the Chicago Board of Trade May 5.

Joan Bennett in with daughter Melinda Markey to start rehearsals for "Bell, Book, and Candle," in which she opens May 5 at the Selwyn.

Richard Lewine, CBS-TV, producer, and Max Wilk, video writer, in for premiere of their new musical, "Mad Money," at Loyola Community Playhouse.

Actors Club instituted midnight suppers for legit casts with the first for members of "Bell, Book, and Candle" last week and another for "Remains to Be Seen" next week.

Ottawa

Marian Anderson into Capitol for one night.

Bill Farrell headlining Standishall show.

Dry spring upped drive-in openings by week or two.

Guy Lombardo orch into Auditorium for one-niter.

Record Easter biz in clubs, theatres, hotels, eateries.

"Ice Cycles" into Auditorium for week, first pro icer here for several years.

Day, Dawn & Dusk topping Gatineau Club show for spring teeoff after 15-week shutdown of spot. Bill also has Catron Bros. and Mary & Michael Man. Weekend biz was capacity.

OBITUARIES

HERMAN TIMBERG

Herman Timberg, 60, a top vaude performer for many years, died in New York April 16 after a long illness. Timberg headlined on the major variety circuits and later turned to material writing and management. On Broadway he did the music and lyrics for "Tick-Tack-Toe," season of 1919-20, and the book and lyrics for "You'll See Stars," produced in 1942, among other credits in between. He produced "Herman Timberg's Follies" in 1922, and was in "The Passing Show" of 1921.

One of Timberg's last appearances as an act was at the Palace Theatre, N. Y., during its recent run as a straight vaudfilmer. Although nearly blind, he did an energetic turn with a femme foil which called for extremely fast movement and trick violin playing. The act was excellently received.

Comic was an important cog in "Gus Edwards' School Boys and Girls," playing the part of the Jewish kid coming to America from Europe, the central character in the show. These productions had such names as George Jessel, Eddie Cantor, Walter Winchell, Georgie Price, Courtney Sisters, Lillian Lorraine, Joe Keno, Rosie Green, Helen Menken and Willie Solar during his tenure and subsequently.

Timberg was active in virtually every field of show business. For a time he contributed material to films and radio. One of his foremost contributions was the Timberg "crawl-off," a comic movement in which he went offstage on all fours.

Timberg is reputed to have saved considerable coin during his touring years. A major part of his salary was put aside for investment, but some of it was lost in the 1929 crash.

He is survived by his wife, Hazel, and two sons, Tim and Irwin. Tim started out as Herman Timberg, Jr., but later changed the label to Tim Herbert (& Don Saxon). For a time, he appeared with his sons and Pat Rooney and sons in an act which stressed the talents of the second-generation Timbergs and Rooneys

His nephew is Jesse Kaye, former Roxy and Loew booker, now Coast head of artists and repertory of MGM Records.

In Loving Memory of

BLANCHE ROTH

(APRIL 21, 1951)

Wife, Mother and Grandmother

Nemo, Melvin, Jeanette, Sherry and Barbara

IN MEMORY OF

AL WILSON

PHIL GRAE

MABEL THOMAS

Mabel Thomas, 64, VARIETY correspondent in Hawaii for the past 15 years, died of a heart ailment in Honolulu April 20. She began her show biz career with the circus, trouping for 15 years with John Ringling as a lion and horse trainer. She subsequently directed wardrobe research for a Hollywood pic studio.

During World War I she played for American troops in France, while in World War II she was head hostess of the Maluhia enlisted men's recreation centre in Honolulu. She was known as "Mom" to thousands of GIs/ Her husband survives.

THOMAS L. CUMMISKEY

Thomas L. Cummiskey, 54, sports editor of Fox Movietone News since 1929, died of a heart attack in the dugout of the N. Y. Yankees at the Yankee Stadium, N. Y., April 18. He had been supervising the taking of pictures of the Yankee players when he collapsed on the dugout steps.

Before joining Movietone, Cummiskey had been a sports reporter on the Springfield (Mass.) Republican and in New York on the sports staff of the old Morning World and the Daily Mirror. He was believed to be the newsreel industry's first sports editor.

Surviving are his wife, two daughters, a son, a brother and two sisters.

COL. G. R. FORTESCUE

Col. Granville Roland Fortescue, 76, soldier-author-dramatist, died April 21 in West Palm Beach, Fla. He was military aide to Pres. Theodore Roosevelt.

Among his plays were "Dolores" (1914); "Love and Live" (1921); "The Unbelievers" (1925); and "Frontline and Deadline" (1937). At one time he was fiction editor of Liberty mag. He also wrote several books relating to the first World War.

Surviving are his wife and three daughters.

LOUIS MERKEL

Louis Merkel, 73, retired midget actor, died in Jersey City, N. J., April 19. He played the part of Jeff in the original Mutt & Jeff comedy team that toured vaude circuits at the turn of century and subsequently. He also appeared with the old Rosenfeld theatrical troupe in N. Y. and starred in "The Lilliputians," a comedy featuring midgets and giants.

Three brothers and two sisters survive.

JOSEPH M. VUCASSOVICH

Joseph M. Vucassovich, 90, motion picture pioneer and veteran hotel operator, died in Cambridge, Mass., April 17. Vucassovich introduced films to the Near East and upon his return to the U. S. went back into the hotel business. After the first World War he took over the operation of Hotel Nantasket, Nantasket Beach, Mass. He also owned the Hotel Rockmere, Marblehead, Mass.

A son and a daughter survive.

CHARLES K. WALDRON

Charles King Waldron, 37, commercial airlines pilot and former film actor, died April 18 when the non-scheduled airliner which he was co-piloting crashed in Los Angeles. He was the son of the late legit actor Charles Waldron, who last appeared on Broadway in 1946 in "Deep Are The Roots."

Surviving are his wife, mother and sister.

JAMES L. JACOBER

James L. Jacober, 22, TV director of the National Foundation for Education and Good Government, died in New York April 18. Jacober had also directed video programs for WOR, N. Y., and had been associated with Telefeatures, Inc.

Surviving are his wife, mother and a brother, Warren, a TV director at NBC.

PHIL BARKER

Phil Barker, 68, Scottish vaude and legit performer, died in Cleveland April 18. He was known for his impersonations of the late Scottish comedian, Sir Harry Lauder.

Barker went to Hollywood in 1949 to portray Lauder in a motion pic, but Lauder, who died in 1950, differed with film officials and the project was called off.

KATE FRIEDHEIM

Kate Freidheim, 47, costume designer for the New York City Opera Co. for the past five years, died in New York, April 20. She designed the costumes for such operas as "Ariadne," "Love for Three Oranges," "The Dybbuk," "The Four Ruffians" and "Wozzek."

Her mother and a sister survive.

CATHARINE A. BAMMAN

Catharine A. Bamman, 69, former concert manager, died in Williamburg, Va., April 20. In 1930 she took over the management of the Baribizon Plaza Concert Hall, N. Y., presenting "Concerts At Nine" for several seasons. She retired in 1938.

Her sister survives.

DR. LEONARD J. SMITH

Dr. Leonard Joseph Smith, 71, music editor of the Toronto Globe, died April 18 in Toronto. He conducted his music column under the name of Leo Smith. At one time he was lead cellist with Toronto Symphony Orchestra.

He was made music editor of the Globe two years ago.

HARRY WARD

Angelo De Michele, 62, vaude performer known professionally as Harry Ward, died in Los Angeles, April 16. He appeared in vaude for more than 40 years.

He was a member of a musi-comedy team with his brother, Anthony. Act was known as Ward & Van.

BRUNO WEYERS

Bruno Weyers, 81, retired veepee of the former Educational Film Corp., died in Peapack-Gladstone, N. J., April 16. Educational Film was a pioneer firm in the visual arts field.

Four daughters survive.

GUSTAVUS M. HOLLSTEIN

Gustavus M. Hollstein, 88, owner of RKO 81st St. Theatre, N. Y., and associate of RKO Theatres since 1919, died April 16 in New York. Hollstein built the theatre in 1913.

His wife survives.

GEORGE BUNNY

George Bunny, 82, stage and screen actor, died April 16 in Hollywood after a heart attack.

He was a brother of the late John Bunny, star comic of silent pictures.

Bill Said, big game hunter and guide for African film safaris, was killed April 12 in a motor accident in the Belgian Congo. He worked on locations with Metro's "King Solomon's Mines" and other Hollywood productions.

Mother, 59, of Ruby Luby and Miriam Parker, formerly the De Leon Sisters, and sister of Sid Tracey, formerly of dance team of Tracey & Hay, died April 17 in New York.

Mother, 78, of William J. McElligott, a member of the staff of the International Broadcasting Division of the State Dept., died in New York, April 16.

Theodore Pries, 24, pianist who had appeared as soloist with the National Symphony, Washington, and the Boston Pops Orch, died April 16 in Washington.

Charles H. Barron, 75, pioneer midwest theatre owner, died April 16 after a heart attack in his North Hollywood home. He had been in retirement since 1944.

Marllynn H. Webber, 50, interior decorator at Paramount for 15 years, died April 14 at the Motion Picture Relief Home.

Arthur Dupuis, 50, film makeup man, died April 8 in Hollywood. In his youth he was an actor and stunt man.

Clarence Edward Le Massena, 83, composer-author, died in East Orange, N. J., April 17.

Mrs. Xusia Y. Z. Ashley, 88, former mezzo soprano, died in Riverhead, L. I., April 17.

Mother, 64, of Morty Palitz, Decca artists and repertory chief, died in New York April 11.

Otto Schreiner, 83, former violinist of the Met Opera orch, died in New York, April 14.

Leota Howard, 80, retired stage actress, died April 16 in Los Angeles.

Mother, 65, of actress Virginia O'Brien, died April 18 in North Hollywood.

Harold "Hal" Springford, 62, retired vaude actor, died April 17 in Bridgeport, Conn.

Wife, 50, of Abe Auerbach, manager of Strand Theatre, Chicago, died in Chicago April 20.

Zinky Cohn, 43, pianist, died in Chicago April 18.

Sarain Singh, 64, film character actor, died April 14 in Hollywood.

A-Bomb Fluff

Continued from page 1

target, where two cameras attempted to lens the first half of the show—planes making their passes over the proving grounds, etc.—and viewers were frustrated by hearing the description while able to see merely a "snow pattern."

Some system should have been worked out to inform the gabbers that the sight portion was out at least for eastern audiences. In New York, which fed the eastern coaxial hookup, not enough preparation was given to standby material. NBC-TV merely used a slide and belatedly came in with a brief oral announcement. CBS-TV had Doug Edwards on hand to explain what was happening, and director Don Hewitt's coming into the studio to report that the audio had been restored was a good behind-the-scenes bit.

No 'Angry Spectacle'

When a picture was finally obtained it was after the famed mushroom had disintegrated into an elliptical cloud that looked like any other on a halcyon summer day. It didn't quite live up to the announcer's earlier description of a "beautiful, tremendous and angry spectacle."

The other scenes, of trucks rumbling along, planes on the ground, the correspondents moving unhurriedly on "News Nob," didn't register with much impact. Somewhat better, although not tautly dramatic, was an announcer's demonstration of the special dark goggles the spectators wore. Telecast wound with an interview with Millard Caldwell, U. S. civil defense chief, who declared that the TV coverage would rouse citizens from their apathy to civil defense, warning that Soviet Russia has A-bombs and could get through to a target it wished destroyed.

Listening to the audio alone was dramatic. After the "bombs away" call was shouted, and the seconds were counted off to the arrival of the shock wave, a sense of tension was created. Explanatory notes were fairly good, discussing the facts given the journalist-broadcasting fraternity in four days of briefing on the site.

TV industry showed enterprise in covering the event. Seven L.A. stations pooled their equipment on the project.

AM covered the event via recording, with CBS and ABC among the webs carrying 15-minute taped accounts. Films were taken, with NBC-TV having scheduled a screening for 11:15 p.m. last night (Tues.).

All in all, the video reportage had a detached ethereal quality—as though this were happening not 11 miles from a video camera or 1,000 miles from your hometown, but somewhere in a Martian desert. *Bril.*

KLTA's 'Buck Rogers' TV Relay on A-Bomb

Refusal of American Telephone & Telegraph to provide television relay facilities for the atom bomb explosion in Nevada yesterday (Tues.) almost short-circuited the TV industry's pickup of the blast. Industry credits Klaus Landsberg, general manager of Paramount's KTLA, Hollywood, with coming up with the Buck Rogerish idea of dumping men and relay equipment via helicopter on a string of mountain peaks between the explosion site and Los Angeles, which finally made the pickup possible.

When the Atomic Energy Commission invited the TV industry to cover the blast, it's been revealed, top video brass asked the phone company to provide relay facilities. Bid was nixed, however, presumably on the phone company's standard policy against setting up any new relay equipment unless it can be promised steady and consistent use of the facilities.

Landsberg then sought out the Marine Corps and obtained the necessary helicopters for his plan. He then rounded up all Par's relay equipment from all parts of the country, some of which has been used to interconnect Par houses for theatre TV. Since the mountains are inaccessible by road, the equipment and engineers necessary to staff it were dropped on the peaks two days ago by 'copter, and they were forced to remain there after the explosion until the Marines could pick them up again.

With the other six L.A. video stations sharing the costs, Landsberg set up his relay towers atop seven mountains to span the 300-odd miles between Yucca Flats, Nev., where the bomb was exploded, and L. A.

A-Bomb's Large-Screen TV

Los Angeles, April 22.

Orpheum Theatre, in downtown Los Angeles, which showed the atom blast on large screen tele today (Tues.), at no admission charge, had an audience of better than 1,000 persons. House opened doors shortly before 9 a.m. (PST) since the picture already was on screen. By blastime (9:30), the 2,200-seater was half-filled.

Viewers began drifting out minutes after the cloud took shape on the screen and the theatre shut off tele at 10. Reception reportedly was far better than on homescts, due to fact largescreen receiver has 103 tubes, which helped eliminate distortion.

NPA Color Ban

Continued from page 1

defense agencies which are studying a proposed draft.

McCoy said that materials are no longer a problem, but there is still a demand for electronics engineers in excess of the supply. Whether this shortage applies to research in color, he said, is hard to pinpoint. However, he added, "there is no real point in continuing the ban except for home receivers."

Asked whether removal of the ban would affect the black and white industry, McCoy said his agency cannot be concerned with the competitive situation which might result from color operations by some companies.

Demands for lifting the receiver ban were made at an industry meeting in February with NPA by Paramount prexy Barney Balaban and chairman Edwin C. Johnson of the Senate Commerce Committee. Balaban recently told the FCC that Par's 50% subsidiary, Chromatic TV Labs, is ready to produce the Lawrence tri-color tube and plans to turn out 5,000 to 10,000 the first year. He said he hopes to license the patent to other manufacturers.

If the tube can be installed in existing sets at little extra cost, as claimed by Balaban, the possibility is seen here that color audiences can be developed in new TV areas such as Denver when stations begin operation, providing color cameras are available.

MARRIAGES

Kay Ling to Rudolf Friml, San Francisco, April 16. Groom is a composer; bride is his secretary.

Pescha Cooper to Leonard Winograd, Pittsburgh, March 30. Groom operates theatres with his uncle, Mike Winograd, in Rochester, Pa.

Honey Waldman to Bruce Becker, April 20, Hamilton, Bermuda. Bride is an actress in "Point of No Return," at the Alvin, N. Y., he's business manager for Joshua Logan.

Anne Leigh Goodman to Seymour Freedgood, Peekskill, N. Y., April 19. Bride is an editor of Harper's mag and daughter of playwright Jules Eckert Goodman; groom is with the Voice of America.

Beth O'Haggerty to Jack Lowry, Hollywood, April 19. Bride is a Paramount publicity secretary; he's a film editor.

Jane Lamont to George "Bullets" Durgom, in Bloomfield, N. J., April 20. He's the agent; bride is with Music Corp. of America.

Mrs. Irene Ringling to Robert C. Bon Seigneur, Pelham, N. Y., April 20. Bride is v.p. of Ringling Bros. and Barnum & Bailey Circus and widow of Robert Ringling.

Frederica Winstanley to Peter Davis, April 19, Newberry, S. C. Groom is business manager of the Theatre Guild.

Dorothy Eitel to Claude Everett Humphrey, Chicago, April 20. Groom is a drummer.

BIRTHS

Mr. and Mrs. John Wrisley, daughter, April 8, Fitchburg, Mass. Father is program director and disk jockey at WFGM there.

Mr. and Mrs. Peter C. Latsis, daughter, Los Angeles, April 15. Father is publicist for Fox West Coast.

Mr. and Mrs. Robert Stone, son, Hollywood, April 15. Father is assistant to film producer Harry Popkin, the child's grandfather.

Mr. and Mrs. Richard A. Harper, son, New York, April 13. Mother is the former Schatzie Royal, daughter of NBC consultant John F. Royal.

Mr. and Mrs. Stanley Paul, son, Hollywood, April 14. Father is a film editor at Columbia.

Mr. and Mrs. Bertie Elliman, daughter, Dublin, April 3. Father is Irish manager for Eros and International Films.

Mr. and Mrs. Richard McMurray, son, New York, April 15. Mother is legit actress Jane Hoffman.

Mr. and Mrs. Charles Nuzum, daughter, Pittsburgh, April 15. Father is an announcer at WCAE there.

Mr. and Mrs. Michael Felack, son, Pittsburgh, April 3. Father is program director of WKPA, New Kensington, Pa.

Mr. and Mrs. Bill Collins, Far Rockaway, N.Y., April 15. Father is in circulation department of VARIETY.

Mr. and Mrs. Louis Colfax, daughter, Santa Monica, Cal., April 15. Mother is former DAILY VARIETY staffer Clare Rothwell, father is a sound technician at Metro.

Mr. and Mrs. Larry Pickard, son, New York, April 18. Father is editor of WOR-TV news.

CURRENTLY
3rd Smash Week!
PARAMOUNT NEW YORK

BILLY ECKSTINE

Copacabana
NEW YORK

MGM's New Musical
"SKIRTS AHOY"
A JOE PASTERNAK PRODUCTION

Opening Hollywood's New
Club Crescendo
May 7th

Concert Tour
Starting September 12th

RECORDS MGM PICTURES

Personal Management **MILTON EBBINS**
WILLIAM MORRIS AGENCY, INC.
MAJOR ROBINSON • FOX & BROOKS (Hollywood)
NAT SHAPIRO

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1952, BY VARIETY, INC. ALL RIGHTS RESERVED
VOL. 186 No. 8 NEW YORK, WEDNESDAY, APRIL 30, 1952 PRICE 25 CENTS

TELEVISION'S BASEBALL RHUBARB

Shortages of All Sorts Prove Boon For Israel's Amusement Spending

By HERB GOLDEN

Tel Aviv, April 22.

Show biz here is enough to bring tears of nostalgia to the eyes of Yank theatremen and nitery ops. It is reminiscent of the good old days of 1945 and '46 in the States. It's still a case in Israel of just opening the doors and getting out of the way to avoid being crushed.

Advertising? Publicity? Exploitation? Who needs them when there's almost a perpetual queue outside.

Cause of this happy state of affairs is pretty much the same as it was in the U. S. at the end of the war—plenty of coin and no consumer goods in the shops on which to spend it. That leaves a surplus for such intangibles as amusements.

Likewise, television is still a myth from over the seas. Radio consists of one local program from the government-operated station, and sometimes one from an army station, plus whatever can be picked up from the wheezers in surrounding countries. It's definitely nothing to keep the folks home nights.

And since sports are still pretty much in the track-and-field stage of development, this is obviously a setup for a showman. Add to that the fact that there are far too few film houses, legit theatres, niteries—or anything else, for that matter—in Israel and it becomes evident why show biz visitors from the States immediately get the urge to learn some Hebrew and settle down.

It's not all peaches-and-cream, of

(Continued on page 17)

Sholom, Irene, Sholom

Tel Aviv, April 22.

Yank visitors here whose ears at best have a time getting attuned to hearing modern Broadway plays done in Hebrew, got a special boot out of the Chamber Theatre's presentation of "Of Mice and Men." Kick hinges on widespread use here of the Hebrew word "Sholom" (Peace) as a greeting meaning anything from hello to goodnight.

To set the strange western U.S. mood, the play opens with a cowboy strumming a guitar. The song he's warbling is "Sholom, Irene; Sholom, Irene."

Arenas Expand On Shows, But Not At Expense of Sports

The Arena Managers Assn., as a result of plans evolved at a three-day membership meeting last week at the Warwick Hotel, N. Y., looms as one of the most important talent users in the U. S. AMA, currently touring the "Greatest Show of 1952," Frankie Laine-Patti Page package, has committed itself to two more units to be created by the Gale Agency, and has taken one by Music Corp. of America, under advisement. AMA also discussed prospects of a musical spectacle to be produced by John Murray Anderson, a show to be topped by Gene Autry to tour in February, and prospects of booking the Metropolitan Opera Co. and various ballet troupes.

AMA has long leaned to an increasing load of show biz events, but will naturally not desert sports. For example, the Roller Derby will play less time in every city, and then only in season, so that they hope to get cream time. AMA will also have six-day bike races, with New York likely to get this event in an armory.

At the same time, AMA has de-

(Continued on page 63)

Labor-Owned Chi Station Bans Georgia Gibbs' Disks When She Ankles Benefit

Chicago, April 29.

Singer Georgia Gibbs' records have been banned by WCFL, 50,000-watt indie owned by the Chi Federation of Labor, in retaliation for her failure to appear at a WCFL-sponsored benefit last Saturday (26).

Lee Petrillo, WCFL assistant program director and son of American Federation of Musicians prexy James C. Petrillo, assured Miss Gibbs that the benefit had been cleared via phone in New York. Miss Gibbs, who recently was fined $500 for a non-cleared benefit in Cincinnati, was unable to get American Guild of Variety Artists' local verification and nixed the date.

Petrillo claims Miss Gibbs backed out at the last minute. Local AGVA today (Tues.) said they had no knowledge of any benefit being okayed last Saturday. As result of the hassle, Petrillo posted notice that none of Miss Gibbs' disks are to be played on station and he "has no idea of how long the ban will last."

'South Pacific' Profit Only $3,000,000 Now

Broadway edition of "South Pacific" earned $19,949.26 profit for the four weeks ended March 31, with the touring company netting $59,433.91 for the same period. That brought the total net profit for the two productions to $3,004,761.90 thus far.

The operation has distributed $2,795,020.93 profits to date on the $225,000 investment.

BANNING OF HOME GAMES MULLED

By GEORGE ROSEN

TV's biggest sports rhubarb is beginning to brew. It threatens to culminate in the most serious impasse that has yet confronted video broadcasters. At stake are millions of dollars in local baseball sponship coin. What it would do to daytime program schedules six months of the year among the majority of independent TV operations around the country, is something that could invite ulcers in barrel quantities.

With the '52 season only two weeks old, the baseball impresarios are convinced that their fears of 1951 over TV's inroads on home-game attendance are more than justified. Gate receipts are in decline, just as in '51, not so much among box-seat and reserved patrons, but among the general admission-bleacher crowds, where over a period of a year it hits the hardest. In New York City, loud lamentations are arising from the Polo Grounds precincts, with the N.Y. Giants' appraisal of '51 figures provoking a meeting of the minds to determine what can be done about it. And this from a pennant-winning club, which would tend to refute claims that only clubs in the lower divisions are affected by TV.

Television contracts with the ball clubs remain in existence for another year, beyond this one. But

(Continued on page 63)

Wm. Morris, Jr., 'Taking It Easy,' Exits Prexy Post

In line with a longtime aim to personally lighten his load, William Morris, Jr., yesterday (Tues.) resigned as president of the agency bearing the name of his father, who founded it in 1898. This decision was made by Morris, who succeeded to the presidency when his father died in 1932, and Abe Lastfogel, treasurer and director of the agency. Morris will continue as a director.

It is assumed that Lastfogel will

(Continued on page 15)

No Comment

Chicago, April 29.

Tale making the rounds of trade circles here is about a local exhib, playing "Seven Days to Noon," who found quite a crowd in his lounge waiting for seats. To keep them amused, he turned on the TV set.

From a local station came "Seven Days to Noon."

Films Gotta Spread Their B.O. Power O'seas to Meet TV Surge, H'wood Feels

With the freeze off TV station building, Hollywood is going international with a vengeance. Top-echelon policymakers, now planning product that will go into release in 1953 and 1954, are insisting that every important film must be attractive to overseas audiences.

That means virtually the end of the cornball pix, such as the series that some companies have been making, which have found a highly profitable market in recent years in the U. S., but have done relatively poor biz abroad. While it will be tough on some subsequent-run and small town situations, it will be good news for more discriminating Yank theatregoers because there will be more emphasis on intrinsic film quality.

Thinking behind the move is, of course, that the new tele outlets will do still further damage to domestic film receipts and heavier reliance must be placed on overseas income. Foreign earnings have been very good in recent years, despite currency and quota restrictions, and pic toppers hope to boost them even more when production sights are set specifically on overseas markets.

Charts prepared by a consulting economist last summer and made available by the Council of Motion Picture Organizations give a solid, scientific basis to the planning for the cornball exit. Statistical study disclosed that while big cities were pretty much saturated with tele receivers, more rural areas were still providing an excellent market for films.

This was borne out by the fact that companies which have specialized in the non-sophisticate

(Continued on page 54)

Allen's Sallies

Fred Allen, NBC's "v.p. in charge of summer," tossed off some trade definitions in the web's summer presentation to agencies last week. Samples:

Vice-president—a man who can take three hours for lunch without affecting production; a man who works his way up in an organization until he enters a state of executive oblivion.

Lunch—what a vice-president does when he finds himself facing a crisis.

Rating services—the only guys in the numbers racket the police haven't caught up with yet.

Madison Avenue—the only street in the world where genius can be bought at a 15% discount.

Sponsors Warn Comics to Lay Off Politico Potshots

Hollywood, April 29.

Growing indignation at the tendency of some comics to take potshots at political figures, especially President Truman, capped by Red Skelton's Sunday (27) show, brought orders from sponsors and agencies for an immediate cessation of such activities. It's generally believed that agencies, backed by the American Assn. of Advertising Agencies, will take stern measures to curb the abuse.

Skelton, when called "Number one idiot," flipped, "You mean somebody in Washington has stepped down?" The crack brought a phone call and letter flood to Benton & Bowles, which handles the Tide account for Procter & Gamble. It's unknown what action P&G will take, but it's no secret that the soapmaker is on the ultra-conservative side. It's a matter of policy that their shows do not in-

(Continued on page 63)

RFC Loans to Amus. 'A Horrible Example'

Washington, April 29.

Reconstruction Finance Corp. loans to amusements was one of the "horrible examples" pointed out last week by senators during the unsuccessful legislative drive to abolish the RFC.

Special attention was given to this category by Republican solons, John W. Bricker, Ohio, and Everett Dirksen, Illinois. Bricker commented on "selected loans to theatres, bars, bowling alleys and other recreational activities."

It Took Ted Lewis 40 Yrs. To Return to Hometown; Makes Good (10G) Cause

Circleville, O., April 29.

More than half this city's 9,000 population was on hand last Friday (25) to greet Ted Lewis on his first pro return to his hometown during 40 years in show biz. All stores, schools, and bars were closed and the streets were jammed. Flags and buntings decorated town buildings and school children threw confetti.

Lewis, standing in front of the Elks Lodge, said, "I didn't expect this crowd. I expected to drift into town, put on a show, and drift out again." After his arrival, he rode in a town parade complete with bands and the local National Guard unit. There was a reception at the Pickaway Country Club, followed by a dinner at the Pickaway Arms, with Mrs. Frank J. Lausche, wife of the governor, assisting.

Lewis and his 35-member troupe put on a special three-hour benefit show at the Coliseum to raise $10,000 for the Berger Hospital.

(Continued on page 61)

Historic Santa Fe Fiesta (Born 1712) Gives Up 'Plymouth Rock' to Carnies

By NED ARMSTRONG

Santa Fe, N. M., April 29.

Santa Fe, internationally famous sanctuary of American artist and intellectual, has just suffered a major esthetic defeat and at the hands, no less, of an itinerant band of carnival concessionaires.

This mountain city snuggling in the foothills of the Sangre de Cristors, last citadel of the Old World in the New and southwestern shrine of early Spanish culture, has lost control of its famous annual fiesta to a pocketful of slick pitchmen.

The sacred and historic plaza here is emotionally bloody after a titanic winter-long battle. Ranged on opposite sides was a fierce group of intelligentsia led by Pulitzer prize-winning Oliver La Farge and an equally grim band of native pláin-joes championed by the former police chief of Santa Fe.

The war, which may be called the Battle of the Carnies, was over one great issue: the desecration of the historic plaza during de Vargas fiesta time by some 50 highly profitable, but noisy, messy and commercial carny stands vending the usual everything from a waterride to a hot tamale.

Easterners As Defenders

Not the least spectacular aspect of this violent community battle here was that the plaza-defenders —the preservationists—were largely ex-easterners, whereas the protectors of the carny crowd were largely native sons, Spanish-Americans, for whose ancestors the once-colorful summer's-end fiesta is celebrated!

Ironically, in the largest sense, the fiesta, held every fall, and which last Labor Day was the 240th, celebrates the recapture and liberation of Santa Fe by Don Diego de Vargas in 1712. Many of those who supported the former police chief in his determination to keep the fiesta commercial could, with little difficulty, trace their ancestry back to Spanish pioneers who with halberd and blunderbus aided de Vargas to force re-entry into Santa Fe two and one-half centuries ago.

Originally, and as revived by Col. Ralph E. Twitchell in 1919, the Santa Fe fiesta was the most exotic and colorful ceremonial held anywhere in North America. It was both sacred and profane, and began and closed with profoundly religious ceremonials. The fiesta is always concluded with a candlelight procession to the hill of the martyrs, where many priests were massacred in the Indian uprising, the quelling of which was completed by the de Vargas recapture of Santa Fe. Thousands of Santa Feans, lighted candles in hand, march up to the hill of the martyrs the final night of the fiesta's ceremonial phase. The spectacle of the twinkling candles can be seen for miles.

In the mid-'20s, a group of imaginative artists, under the leadership of Will Shuster, decided to augment the historical pageantry by introducing parades and other fun-making devices common to European fiestas and in good taste.

Fiery Zozobra

The culmination of this was Shuster's now celebrated "burning of Zozobra," an effigy of gloom, on the site of old Fort Marcy back

(Continued on page 18)

Scots Irked by Jokes On TV-Sales Resistance

Glasgow, April 29.

Scots resent the current spate of jokes (mainly emanating from England) about the small number of Scots who have taken out licenses for TV sets. Television is still in its initial stage in this land, but the small number of registered TV licenses was seized upon by London newspapers as contributing to bright news stories about the money-saving Scots. Protests have been made in the British Parliament about "facetious and unworthy" statements.

Mrs. Jean Mann, M.P., asked the House of Commons if it was not unfair to criticize the Scots for not immediately taking out licenses.

"Surely they were entitled to see that the sets were working correctly!" she said.

CBS Prowls Manhattan For 'TV City' Site, But Only Vertical Space

CBS-TV is scouting its own "Manhattan Project" for its projected "TV City" in the east. While web execs have been prowling mostly through Westchester and Long Island to find a site for the building, they revealed this week that Manhattan is their first choice if suitable space can be found, on the assumption that it would preclude most transportation problems.

To date, however, all that's been found in the Manhattan area is enough space to build the TV plant on a vertical setup. That would entail the lifting of scenery, props, etc., to studios on the upper floors via elevators, which is contrary to the web's plan. New CBS-TV City currently under construction in Los Angeles is housed mostly in a one-story building, similar to the major studios, and that's what CBS wants to build in N. Y.

Web is looking forward to its mass TV plant in the east as the single major factor in cutting production costs, which it says will save money not only for CBS but for its sponsors. With its studios currently spread throughout Manhattan, the web is faced with the massive costs of trucking its scenery and props from a central warehouse. This cost is passed onto clients on a straight commissionable basis.

VFW Kudos Hollywood

Hollywood, April 29.

High tribute to Hollywood's contribution to the morale of servicemen was paid by Frank C. Hilton, commander-in-chief of the Veterans of Foreign Wars. Presenting William Goetz, UI production chief, with a national VFW citation for "Bright Victory," Hilton said:

"The film industry, both management and artists, should be accorded the grateful thanks of all service organizations for their patriotic contributions during the war and the present crisis."

4/30

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

CHARLES SANFORD
MUSICAL DIRECTOR
"YOUR SHOW OF SHOWS"
WNBT

Thesps to Bleat On NCAC Beat

Monty Woolley, Emlyn Williams, John Carradine and Charles Weidman have been added to next season's talent list by the lecture and special attractions division of National Concert & Artists Corp., headed by Selma Warlick. Woolley, who's done a few dates before on his own as one-shots, will go out for the first time on a professional tour basis, next October-November. He's sold out already on a six-week tour (four dates a week) in the east and south, opening mid-October in New Orleans. He'll do a combination program of commentary and dramatic readings.

Williams, who'll be back next season to resume his Dickens readings in legit houses under Sol Hurok's management, is giving NCAC eight weeks of his time in February-March, for a series of one-nighters, six nights a week. Tour is pretty well booked already, chiefly in colleges, according to Miss Warlick.

She's also starting to book Carradine for a series of one-night drama readings in October-November, starting in New England, and booking through the northwest and south. Weidman is being booked with a dance group of six persons.

Also for the first time in NCAC's pop list is the Gilbert & Sullivan Duo, consisting of soprano Helen Roberts and her husband, baritone Richard Walker, both of the original D'Oyly Carte Co. They're being offered for all of next season in a G&S song program, being available for NCAC's Civic Concerts series as well as the pop-lecture division.

Miss Warlick is also offering the N. Y. Herald Tribune drama critic, Walter F. Kerr, for the first time, for a limited number of lecture dates. Dates have to be restricted to the metropolitan N. Y. and Pennsylvania area, due to Kerr's first-night drama coverage, but a good many club and college dates have already been set.

GARLAND SOCK $56,500 IN FIRST WEEK ON COAST

Los Angeles, April 29.

Judy Garland racked up a tremendous $56,500 in the first week of her four-week stand as a special prelude attraction to the 15th annual Civic Light Opera season at the Philharmonic Auditorium. Tally represents 98% capacity at the 2,670-seat house.

Town's only other offering, "For Land Sake," limped through its first five days at the 400-seat Las Palmas with only $1,600 in the till. Take represents about 25% capacity for the musicomedy, which received generally bad notices after its Tuesday (22) opening.

Hutton's Fat 43½G In N. Y. Palace 2d

Betty Hutton, in her second week at the Palace, N. Y., two-a-day, scored a hefty $43,500 for 10 performances, after hitting a record-br aking $59,000 for her opening session in which 14 shows were given.

Advance sale for the remaining two weeks of Miss Hutton's run is still heavy. There's some decline in matinee business, but evenings are exceedingly strong.

The Palace Vs. the Palladium

Why the London Palladium continues to thrive season after season, as it has postwar particularly, and the Broadway Palace, once the flagship of bigtime vaudeville in America, can't get a half dozen socko names per annum is one of those show biz whodunits. Why? It doesn't make sense.

Just because Val Parnell, Harry Foster (working in collaboration with the William Morris agency in America), Lew and Leslie Grade, or any of the other British agents, are more enterprising than the Broadway and Hollywood talent percenters is no bright star in favor of American showmanship. Traditionally, the Yankee brand has been merchandiseable around the world. The Moss Empires' managing director, Parnell, knew that full well last year, and the year before, when he sent out an SOS to Broadway and Hollywood talent. Or else. The or-else meant that the Palladium would have to extend its pantomime season and revert to a revue house and lose its identity as the No. 1 international music hall.

But that's no solace to the Palace. Virtually the entire talent roster of the Palladium, ever since the 1946 Yank vaudeville invasion of London, is the type of talent which owes its very professional renown to the Palace and its tradition. The entire flavor of any important veteran act which has played the Moss and Stoll circuits in the British Isles, is of the American vaudeville tradition, from Burns & Allen to Fred Allen, from Jimmy Durante to Jack Benny, from Abbott & Costello to Sophie Tucker. Even the relative newcomers of the Danny Kaye, Danny Thomas, Andrews Sisters, Tony Martin and Judy Garland brand had their origins in U. S. vaudeville.

That there is room for a representative American flagship of bigtime Vaudeville has been evidenced by Miss Garland's record-breaking 19 weeks' run at the Palace and the now-current Betty Hutton four-weeker (which could be longer but for previous commitments) at the same house.

That's not asking too much for one theatre, if only to preserve a tradition. Time and tide alter certain things, but the cycle seems to complete itself. The war kayoed the Empire, Paris, as an international music hall after it played the best from America and England, the Norse countries and the Lowlands. Now the Empire is back as a click revue house with Pierre Louis-Guerin and Rene Fraday starring Maurice Chevalier. The Wintergarten and the Scala, Berlin, like the Empire and the Palladium, played 'em all—from Will Rogers to Harry Lauder.

Now it's the Palladium period. But why not a little vaudeville flagwaving for the Broadway Palace?

If the Palace collapsed in the early 1930s because of its own weight, the shortcomings of management, or the tidal wave of sound, which kayoed most vaudeville, it doesn't mean that permanent interment is a must. Two socko personalities proved that. If the Misses Garland and Hutton can resuscitate a policy, it's a challenge to American show biz in general and talent agencies in particular to see to it that Broadway maintains a showcase for the cream of the crop of international talent. There is no present-day counterpart to Laddie Cliff or Lauder, Albert, Chevalier or Sid Field, Will Fyffe or Max Miller—to name a few of the British greats—but, like the Palladium, the Broadway Palace could and should provide a showcase for the best from overseas. Maurice Chevalier, for instance. And there are others.

Show biz history, as it has been mirrored in the almost 50 years of VARIETY, evidences that the current marquee greats—Allen, Benny, Cantor, Durante, to reel off just an ABCD of talent—owe their very professional existence to the vaudeville tradition. If the Palace has a chance to do a comeback, they'll put the insurance on it. So far a couple of chicks have carried the most successful load. Imagine what the Palace will do when and if Kaye, Crosby, Martin & Lewis, et al., were to add to that talent availability. This will not cut in on the Palladium; if anything, it may expand the international variety circuits on a parity with those standards that existed when the China Theatre, in Stockholm, the music halls in Capetown and Johannesburg, in Australia and New Zealand, made it a truly international circuit for the great vaudeville acts of the world. Talent has no frontiers. Linguistic problems today are fewer. Certainly transportation is at its speediest and most efficient. There may be local national economic restrictions, but there are still acts today who have funds banked or invested in several countries around the globe.

The Palladium pays an American headliner 5,000-6,000 pounds weekly and grosses 12,000-13,000 pounds. At a loose $3 conversion rate (actually $2.80, of course), the mathematics are simple. An act travels 3,000 to 6,000 miles (depending on whether it's from Broadway or Hollywood) to London for $15,000, and Parnell's syndicate is happy to gross $30,000 to $35,000. There's apparently a worthwhile profit all around. Judy Garland or Betty Hutton do over $50,000 at the Palace and walk out with over $20,000. Nuf sed!

This may be bigtime vaudeville's last big opportunity. The Palace can only survive on truly big, standout headliners. The customers and the management know when they have It—not just another "good" bill, as witness the b.o. results of the intermediary Melchior, Olsen & Johnson and Greco bills. The customers smell 'em out. Just as they smell 'em out in London. Danny Kaye proved it there. Sophie Tucker proved it. Judy Garland, Betty Hutton, Jo Stafford, Billy Daniels, the Andrews Sisters, Abbott & Costello, Tony Martin, et al., proved it. There's the same kind of fever about Jimmy Durante even before he opens at the Palladium next Monday (5).

That's the spark that'll make or break the Palace's comeback try. If it clicks, there should be big, key-city bigtime vaude flagships in America, be it the Philharmonic Auditorium, Los Angeles, which currently has Judy Garland's re-creation of her Palace bill; the Palace, Chicago, or the Golden Gate, San Francisco.

Misses Garland and Hutton proved that the Broadway Palace could do it again. Coupled with the impact of TV's vaudeo pattern, the Palace has its best opportunity in 20 years for renaissance and renewed life as an American show biz symbol. Show biz has an obligation to give it its fullest opportunities.

Abel.

RANK ALOOF, COOLS U-DECCA TIE

Johnston Wins Back Former Critics Among Major Company Chieftains

Eric Johnston's star, which had waned considerably within the industry last December, is again clear and bright. Several company toppers, who were highly critical of Johnston four months ago expressed themselves this week as highly pleased with the current conduct of the Motion Picture Assn. of America prexy.

Johnston got hit with a boomerang immediately upon his return to active duty with the MPAA after a 10-month leave of absence last year to serve as Economic Stabilization director. He announced that within a few weeks of his return to office he would be off for a swing through Latin America and would go to the Far East in the spring.

There was an immediate unfriendly reaction within the industry, and the MPAA-member company toppers put Johnston's plans into deep freeze. Rather than worry about foreign markets, which seemed to be doing pretty well without him, they suggested he get down to cases on the domestic situation, for which he had never shown too much taste.

Prexies suggested two things specifically. One was that he hold meetings in Hollywood with studio heads at least once a month in an attempt to revivify the Assn. of Motion Picture Producers, MPAA's production subsid. The other was that he throw himself into the problems of exhibitor relations and trade practices in an effort to cut down the antitrust suits which threaten to strangle the distribs.

MPAA board members now feel that Johnston has effectively picked up the ball. They say that the

(Continued on page 15)

Judge Refuses to Rule Crime Pic Prejudicial In Income Tax Fraud

Philadelphia, April 29.

While he refused to reverse a conviction in an income tax evasion because the jurors had been taken to see the film "The Damned Don't Cry," Judge Austin L. Staley in U. S. District Court here said taking a jury to see a crime film is not a practice he could recommend.

The jurors' night at the films was cited as prejudicial to the defendant in the appeal for Robert E. Stoehr, Scranton furniture dealer, who was given six years and fined $20,000 for defrauding the Government of $338,000. Judge Staley got a complete transcript of the dialog of "The Damned Don't Cry," and in his decision described the film "as a lurid tale."

"Several isolated sentences allude to mistakes in income tax returns and to lawful ways of reducing taxes," Judge Staley said, "but I did not find anything in the film that could be fairly said to incite prejudice against the defendant, Stoehr."

"It is our belief that films about crime and the underworld are probably not the best entertainment for jurors sitting in criminal case of any kind," the jurist stated.

M-G MULLS ACQUIRING TV STATIONS—RUBIN

Metro is "thinking seriously" about asking the Federal Communications Commission for permission to operate television stations, J. Robert Rubin, v.p. and counsel, told stockholders at the company's annual meeting in N. Y. yesterday (Tues.). It was the first disclosure of Metro's interest in the field.

Rubin declared that the board of directors is giving the matter study but has yet to come up with any conclusions. He said it's possible that the M-G film outfit and the Loew's theatre company, to be formed upon divorcement, both might file TV applications for stations.

Blumberg and Rackmil's Semeneneko Bank Talks

Nate J. Blumberg, Universal prexy, who returned to New York from the Coast last week, trained out almost immediately after his arrival with Decca prez Milton R. Rackmil for Boston. The pair met there Friday (25) with Serge Semenenko, v.p. of the First National Bank of Boston, which finances both U and Decca.

It is understood they discussed the possibility of further financing, if necessary, to strengthen Decca's stock position in U or to make a deal with J. Arthur Rank for his U holdings if that appears a possibility when Rackmil meets him in London next week.

All 20th Officers Except Zanuck Nicked by Cuts

Voluntary salary-cutting plan at 20th-Fox last year cost all officers and directors except Darryl F. Zanuck small chunks of their annual stipend, company's proxy statement disclosed yesterday (Tues.). Zanuck, as v.p. in charge of production, in 1951 as during the previous year, received $260,000.

Prexy Spyros P. Skouras, however, was paid $246,910 in 1951 as against $252,430 during the preceding 12 months. Foreign chief Murray Silverstone dropped to $129,535 from $135,355; exec v.p. William C. Michel fell off to $109,010 from $116,655; treasurer and secretary Donald A. Henderson went to $63,535 from $69,830, and controller W. J. Eadie dropped to $61,535 from $63,555.

Al Lichtman, formerly a v.p. and now director of domestic distribution, was revealed by the proxy to be in debt to the company to the extent of $102,800 as of last April 19. This indebtedness is payable and deductible from Lichtman's compensation at the rate of $200 per week until March 7, 1955, and $300 a week thereafter, according to the proxy. It bears 4% interest, which is a new departure, since last year's proxy, when Lichtman

(Continued on page 15)

Irate Femme Stockholder Burns at Pix 'Nepotism' But Execs Silence Her

Nepotism in the film industry, came to the fore on two fronts in N.Y. yesterday (Tues.). A femme stockholder in 20th-Fox, the outfit revealed in its annual proxy statement, wants execs to disown their relatives to the extent of dropping them from the payroll.

The same complainant showed up as an investor in Loew's at that outfit's annual stockholder meeting. Louis B. Mayer, she insisted, had "hordes" of kinsmen in Loew's employ. Let's sever those family ties, she said in effect. Gal is Rosalind Mia Copping, who makes a prominent appearance at numerous film company annual meetings.

J. Robert Rubin, Loew's v.p. and counsel, and Charles C. Moskowitz, v.p. and treasurer, silenced the beefs in rapid time. Rubin immediately thought of Metro producer Jack Cummings, who's Mayer's nephew. He's a whiz as a filmmaker, has one of the best records on the M-G lot and the company had to fight to keep him when Paramount tried to land him, said Rubin. It stands to reason, the attorney argued, that a person reared in the film business would

(Continued on page 17)

RACKMIL DUE FOR LONDON CONFAB

Cold attitude of J. Arthur Rank is making more difficult than originally anticipated the proposed merger of Universal and Decca. Milton R. Rackmil, Decca prexy, will face Rank and John Davis, his principal lieutenant, across a table in London next week in a personal endeavor to warm the British pic tycoon to the merger idea.

Rank holds about 11½% of U's outstanding stock and option warrants. Decca last fall acquired a 26% interest in U. Rackmil could very likely force through the merger of U-Decca interests in one form or another, if he liked, but he's not certain now that would be desirable in the face of Rank's continued opposition.

Dealings between Rackmil and the Rank interests in the past have been via Rank's U. S. prexy, Robert S. Benjamin. A certain coolness has prevailed, partially because Benjamin, Rank and Davis feel that as major stockholders they were not made sufficiently privy to the buyout of holdings of U execs in Decca's move to gain control last fall.

"Everyone in the situation has been acting like a prima donna. It's time now to get down to earth." That was said this week by an exec close to the situation in explaining

(Continued on page 17)

Govt. Picks Templeton To Head Film Program For Western Germany

Washington, April 29.

George Templeton, Hollywood producer, director, writer and actor, has been appointed chief of the Government's motion picture program for Western Germany. State department has been searching for months to fill the job.

Templeton will be an agent of the State Department and will work out of the U. S. High Commissioner's headquarters in Western Germany on the production and distribution of documentary shorts. He will also cooperate with the German motion picture industry.

Templeton will probably do his own producing in Germany and will be responsible to the State Department's Bureau of German Affairs.

(Continued on page 63)

FCC Unfreezing Seen by Majors As Enhancing Their Pix Holdout

Major companies, as a result of the lifting of the tele station freeze, appear to be farther than ever from releasing the bulk of their old product to TV. Most of them feel that the 2,000 new stations authorized by the Federal Communications Commission will add considerable value to pix in the vault and, barring other considerations, it would be unwise to sell until those values are better defined.

The only company that appears to be potentially a source in any way for a large block of pix for tele is RKO. There have been continued Wall St. reports — wholly unconfirmed—that a deal is being talked. Only principal stockholder Howard Hughes' predilection for deviating from actions by other studios gives any credence to the rumor.

Gen. David Sarnoff's recent warning that the studios had better quickly open their vaults to tele or chance losing the TV value of their product isn't worrying the majors. They discount the RCA board chairman's remarks as

(Continued on page 55)

Wanger to Make 'Cry' Before Serving Sentence

Hollywood, April 29.

Walter Wanger's four-month jail sentence for the shooting of Jennings Lang will start June 4, giving him time to produce "Battle Cry" for Allied Artists.

Screenplay of the Steve Fisher original has been completed and pre-production work is under way.

Tough to Find Theatre Buyers; WB Predicament

It's virtually impossible now to find buyers for theatres, according to exhib circles. They say there aren't actually many houses on the market, since there are no potential buyers in sight, but that brokers' lists would be loaded if any number of interested takers turned up.

Warner Bros. is said to be in the predicament of not being able to give some of its theatres away. Company is under court order to divest numerous houses in accordance with its antitrust consent decree.

WB reportedly will hand over some of the houses it holds on lease to anyone who is willing and able to assume the liability of the lease. So far there have been no takers.

Traditionally, theatre sale prices have usually been pegged at three to five times annual earnings. In other words, if a house netted $40,000 a year, the purchase price might be $200,000, so that the buyer would be in position to get his original investment back in five years.

This formula has now gone by the boards. Talk of sales has been on the basis of individual negotiations.

Some circuit operators maintain they are keeping houses alight despite losses because it is cheaper that way. They weigh operating deficits against real estate carrying charges on a dark house and figure in some cases it is more profitable to accept the operating losses than it is to shutter completely.

Majors Still Adamant Against TV Use of Pic Clips, Despite Dodges

Film companies that have been adamant in their refusal to allow the use of film clips on TV shows are being confronted with all sorts of approaches by individual programs to pry them from the footage. No matter what the gimmick or the approach used, the answer is still "no," especially in the cases of Warner Bros., Paramount, Metro, 20th-Fox and RKO.

The come-ons vary from show to show, but consist mainly of the following: On shows that allow guest performers for plugs, the producer or his rep usually tells the film company that if the guest wants to talk about a forthcoming picture, the show will need

(Continued on page 55)

National Boxoffice Survey

Rain, Heat Wilt Biz; 'Rain' Takes Over 1st Place, 'Song' Second, 'Queen' Third, 'Flesh' Fourth

Summer-type weather in some sections and continuous rains of three days or longer in others are taking heavy b.o. toll at first-runs covered by VARIETY this week. The fact that many larger theatres have holdovers or extended-run engagements of strong product also is an adverse influence.

"Singin' In Rain" (M-G) is taking undisputed possession of first place this week, showing $240,000 total gross despite being out on initial week in few key cities. "Song In Heart" (20th), which is in like category as to extended-run dates, is a strong second, while "African Queen" (UA) has pushed up to third spot as a result of several fresh bookings.

"Flesh and Fury" (U) is showing enough to cop fourth money with "Pride of St. Louis" (20th) in fifth position. "Deadline-U.S.A." (20th) is capturing sixth place. "Marrying Kind" (Col), which was third last week is winding up seventh, with "Apache Pass" (U) in eighth slot. "5 Fingers" (20th) is finishing ninth, while "Six Convicts" (Col) will be 10th. "Man in White Suit" (U) and "Wild North" (M-G) round out the big 12 list in that order. "Ma, Pa Kettle at Fair" (U), "The River" (UA) and "Rancho Notorious" (RKO) are the runner-up pix in that sequence.

The new product lineup is not too promising, judging from what it is doing this round. "Macao" (RKO) is rated light in K. C. and fair in Frisco. "Lion and Horse" (WB) ranges from okay to slim this session, while "Green Glove" (UA) currently is on the disappointing side. In contrast, "Encore" (Par) and "Man in White Suit" (U) both shape strong. Former is big both in N. Y. and Toronto. "Suit" is solid to smash in four keys where now playing.

"Love Better Than Ever" (M-G) is trim in Cincy but slow in Indianapolis. "My Son John" (Par), thin in Boston, is regarded as okay in Buffalo and L. A. "Greatest Show" (Par) is adding some substantial amounts from three key spots where it's on extended-runs. "Wild Blue Yonder" (Rep), good in Louisville, looms strong in Providence.

"Viva Zapata!" (20th) shapes trim in Chicago. "Mutiny" (UA) is highly disappointing in slow K.C. "Sound Off" (Col) is not getting far in Boston.

"Mara Maru" (WB) shapes sluggish both in N. Y. and Philly. "Aaron Slick" (Par) is dull in Seattle and drab in Baltimore.

(*Complete Boxoffice Reports on Pages 8-9*)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erlchs, President
154 West 46th St. New York 36, N. Y
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.
SUBSCRIPTION
Annual .... $10 Foreign $11
Single Copies..... 25 Cents
ABEL GREEN, Editor
Vol. 186 No. 8

INDEX

Band Reviews	44
Bills	54
Chatter	62
Film Reviews	6
House Reviews	55
Inside Legit	56
Inside Music	46
Inside Pictures	15
Inside Radio	36
Inside Television	38
International	10
Legitimate	56
Literati	61
Music	39
Nev Acts	54
Night Club Reviews	48
Obituaries	63
Pictures	3
Radio-Television	23
Radio Reviews	28
Record Reviews	40
Frank Scully	61
Television Reviews	27
TV-Films	22
Vaudeville	49

DAILY VARIETY
Published in Hollywood by Daily Variety, Ltd.)
$15 a Year. $20 Foreign

ABC-UPT Merger, Par TV License Decisions Unlikely Till Next Year

Washington, April 29.

Chances of a final decision this year on the merger of American Broadcasting Co. with United Paramount Theatres, and the eligibility of Paramount Pictures, Inc., for TV licenses, are now practically nil as a result of the extension of the Federal Communications Commission hearings on the package proceedings.

Examiner Leo Resnick told VARIETY he has revised his previous estimate that he can issue his initial decision by Oct. 1 in view of the 150 additional exhibits introduced into evidence last week and the expectation that the hearings will continue at least until May 15.

In conformity with usual procedure, Resnick will allow parties to the proceedings 60 days to file proposed findings and will then require three months to write his decision. This means that his initial decision, in reality a recommendation to the Commission, cannot be ready before Oct. 15 at the earliest.

Once his decision is issued, at least another 60 days will be allowed for filing exceptions and hearing oral arguments before the Commission. An additional 30 days, if not more, will then elapse before the Commission writes its final decision, which means that the very earliest date for a ruling would be Jan. 15, 1953. And it would not be surprising, in view of the likelihood that the hearings may go into June and that the Commission may require more than the usual time to consider the voluminous record of the case, that a final decision won't come until March.

At the conclusion of cross examination by FCC counsel James Juntilla of Par prexy Barney Balaban last Friday (25), hearings were recessed until tomorrow (Wed.), when Paul Raibourn, Par veepee in charge of TV operations, returns for questioning by Commission counsel Arthur Gladstone. Balaban was excused after the morning session because of the illness of his brother, John Balaban, head of Balaban & Katz Theatre Corp., and may return to the stand for rebuttal testimony.

Arthur Levey, prexy of Skiatron Corp., which acquired TV patents formerly held by Scophony Corp., is scheduled to appear next Mon-

(Continued on page 61)

Justice Dept. May Order Further Action in Re Hughes Divestiture

Washington, April 29.

Justice department may announce further action to force Howard Hughes to divest his RKO Theatres or studio stock shortly after May 5. That is date on which trial court in New York will formally throw out the recent Justice Department move to obtain such divestiture.

Supreme Court held that the Justice Department and trial court acted wrongly in an effort to make the RKO topper unload his interest in one or the other of the properties. Counsel for Hughes will present the N. Y. court with a formal order, based on the Supreme Court ruling, on May 5. Justice Department cannot take further action until after then.

Ozoner Loses Suit To Force Paper to Take Ads

Urbana, O., April 29.

A drive-in which brought suit against the Urbana Daily Citizen, which rejected its advertising, lost out in Common Pleas Court when Judge David S. Porter ruled that publishers of the Citizen can turn down any advertisements they want to.

Suit was brought by Skyhigh Theatre, Inc., which operates a drive-in located in adjoining Clark County between Urbana and Springfield. Skyhigh officials said they will appeal to the Supreme Court "if necessary." Judge Porter said the Citizen did not reject the theatre's ad copy because of its content, but because it would injure the business of Champaign County's nearby theatres, which also advertise in the paper.

De Rochemont to Biopic Luther in Religioso Tie

Deal has been set between Louis de Rochemont and Luthern Church Productions for production of a featured picture based on the life of Martin Luther. Shooting gets underway in August, with release in the U. S. set for 1953. Picture will be filmed on location in Germany.

Allan Sloane and Lother Wolff wrote the screenplay. Wolff, who'll supervise production, is presently negotiating for a director. He heads for Germany in two weeks to begin work on the film. Casting will be done in the U. S., England and Germany.

Lutheran Church Productions, comprised of six church groups, will have charge of distrib arrangements.

Majors Named Co-Defendants In Trust Suit Vs. NSS

Suit charging National Screen Service with violation of Federal antitrust laws was filed in New York Federal Court Monday (28) by the U.S. Government. Complaint charges that NSS attempts to monopolize the business of the manufacture and distribution of trailers and film accessories to theatres throughout the U.S.

Also named in the suit were Warner Bros., Warner Bros. Distributing Co., Paramount, 20th-Fox, RKO Pictures, United Artists, Columbia and Universal. WB was only cited in the complaint that involved the manufacture and distribution of film accessories. Action was prepared and filed by Harold Lasser, special assistant U.S. Attorney General.

The Government charges the film companies, except Warners, with conspiring to assist NSS in the monopolistic practice by agreeing to permit only NSS to make trailers for feature films produced by these companies. It also states that NSS had the help of the major companies, including WB, in controlling the bulk of the film accessory business. The film companies, the Government charges, permitted only NSS to make posters, signs, colored sheets and other advertising matter for distribution to theatres throughout the U.S.

According to the Government complaint, NSS makes and distributes 85% of all trailers and does an annual business of $17,000,000. The U.S. further claims that NSS has been buying up indie exchanges dealing in accessories and limits the extent to which nearly all the remaining poster exchanges compete with it.

SOL LESSER TO EUROPE ON TWO-FILM PROD.

Producer Sol Lesser and Coast film attorney Mendel Silberberg train into New York from the Coast Sunday (4) en route to Europe. They sail Tuesday (6) on the Liberte.

While in Gotham, producer will confer with his brother, Irving, and Seymour Poe, who as Producers Representatives, Inc., look after Lesser's releasing activities. Lesser is expected to remain in Europe from six to eight weeks, visiting England, the Continent and Scandinavia.

Lesser has set up plans to produce "Black Chiffon" and "Civilian Clothes" in England. In London, he is set to huddle with British producers regarding possible association in the dual undertaking. At least one film will be made there this year, with the possibility that he may complete both during 1952. He will take with him the Oscar he won for "Kon-Tiki" as best documentary feature in last year's Academy sweepstakes for presentation to Thor Heyerdahl, who filmed the picture, and Olle Nordemar, who produced it.

TOA Stand Explained

Gael Sullivan's affiliation with Senator Kefauver isn't hanging any party labels on Theatre Owners of America, prexy Mitchell Wolfson told TOA units in a memo this week. Sullivan, exec secretary of the exhib organization, has been granted a leave of absence without pay to serve as Kefauver's Presidential campaign chairman through Aug. 1.

"As always," the Wolfson memo stated, "TOA has no political affiliations and no party labels. This is a personal choice on Gael's part, and there is no involvement or implication of endorsement on the part of TOA in relation to the Kefauver campaign."

Kefauver's Brighter Chances Cue Sullivan To Take Mgr.'s Post

Sen. Estes Kefauver's enhanced stature via state primaries in the Presidential sweepstakes was seen directly resulting in Gael Sullivan's accepting the appointment as Kefauver's campaign manager. Sullivan had been offered the job a couple of months ago but had been hesitant about taking it for personal economic reasons, including relinquishment of his Theatre Owners of America exec director's post.

Now, however, Kefauver's chances of landing the Democratic nomination appear substantially improved, and Sullivan has mounted the bandwagon. Sullivan is a former head of the National Democratic Committee.

Subbing for him during his leave from TOA will be Herman Levy, the outfit's general counsel, and Dick Pitts, public relations chief.

4 K.C.-AREA OZONERS DAMAGED BY FLOOD

Kansas City, April 29.

Flooding Missouri River took its toll of theatres as its snow-melted crest moved through this district last week. Three drive-in theatres suffered major damage, and a fourth took considerable damage.

Frontier Drive-in, Atchinson, Kans., was entirely flooded. Outdoorser is owned by Potter Lux. Across the Big Muddy at St. Joseph, Mo., water surged into the Cowtown, drivein being built by Beverly Miller.

Rough time was also had by the Riverside Drive-In in North Kansas City, which had its second flooding in nine months. Last summer the Riverside was flooded out in the superflood of the Kaw and Missouri Rivers. This time Commonwealth Amus., which owns and operates the drive-in, could see the flood coming for several days, and tried to save the theatre by using bulldozers and other equipment to build its own system of dykes. These held in early stages, but finally gave way under the 31-foot crest. Circuit, however, was able to get out projection machinery and other valuable equipment.

Downstream the Durwood circuit took no chances, but moved the equipment out of its Skylark Theatre at Jefferson City ahead of the flood. Officials estimated it would be several weeks before any of flooded theatres would be back in action.

There apparently were no missouts among conventional theatres, although Exhibitors Film Delivery had to scramble to make all deliveries. Washed-out bridge approaches at Kansas City, Leavenworth and Atchinson forced the service to put on an extra truck, one for each side of the Missouri River. Even then some exhibs in northeast Kansas had to drive to central points to pick up their own film.

The flood crest passed Kansas City Thursday night, and within the week deliveries were expected to return to normal. Some trains still were not running at weekend, but these, too, were expected to resume within the week.

Sennett to Cannes

Hollywood, April 29.

Mack Sennett leaves today (Tues.) for Cannes as guest of the French government at the fifth annual international film festival.

'Grass Roots' Win Claimed Despite Trans-Lux Reelection of Brandt Unit

A "grass roots" victory for the dissident Trans-Lux stockholders' committee was claimed by its counsel, Gardner Ingraham, this week, despite the reelection, as anticipated, of the Harry Brandt management group. Brandt forces continued their dominance of the board by a vote of 322,113 shares to 217,526.

Carrying out a threat made at the meeting, Ingraham Monday (28) filed an appeal with the Securities and Exchange Commission to void the entire election. He handed the SEC exhibits and affidavits purportedly showing that the Trans-Lux management in soliciting proxies had used material which was "false and misleading." He asked for a voiding of the vote a re-solicitation of proxies and a new election.

Ingraham based his "grass roots" victory claim on the fact that about 80% of the stockholders voting cast their ballots for the opposition's slate. The totals were 1,387 for the opposition committee and 366 for the management. There are 2,884 stockholders registered, including brokers.

Most of those voting for the dissidents' candidates were small shareholders. They were led by a Wall Streeter with one of the company's biggest blocks, George G. Mason, who owns 44,000 shares, representing about 6% of the 669,385 outstanding.

Ingraham said the group's battle, which, including the hiring of a professional proxy solicitor and five mailings to stockholders, cost it about $5,000. Reps of the management said they figured it cost Mason and his associates nearer $15,000. The management group also employed a proxy-getter.

Answering Ingraham's 'grass roots" claims, Milton C. Weisman, counsel for Trans-Lux and also one of those reelected to its board, declared it was obviously easy to line up uninformed shareholders on the basis that T-L has been forced to eliminate its dividends since 1948.

Weisman called stopping the divvy payments "an unpleasant but courageous action" that the directors knew would open them to sniping, "but I can say it enabled us to successfully weather the storm that has troubled the entire film industry."

'Little Stockholders'

Ingraham, in remarks following the voting, asked the management to "take note of the expression of revolt by the little stockholders." He criticized the increase in expenses of Trans-Lux in recent years. Weisman in turn called the proxy material of the committee as "misleading and inflammatory."

A proposal by the Mason group that the board be requested to set

(Continued on page 21)

Burger Heads Anzac, S. Africa for Loew's

Samuel N. Burger, Loew's International sales manager, will take over all sales matters concerning Australia, New Zealand and South Africa which heretofore have been handled by Charles Goldsmith, when the latter shifts from the homeoffice to London.

Goldsmith, who leaves N. Y. for the British capital on Aug. 1, last week was named to take the post of assistant managing director of Great Britain. He's been h.o. liaison with the Loew's offices in the British Commonwealth.

Non-sales duties performed by Goldsmith will be assumed by Charles Pati, head of the special assignments division.

Coast Coalition Formed to Unseat Jackson, Tenney

Hollywood, April 29.

Newly-organized liberal-labor coalition group met Sunday (27) and mapped plans for organizational and fund-raising drives to unseat Rep. Donald L. Jackson (R., Cal.) and State Senator Jack Tenney for attacks on the film industry.

Group, which plans a vigorous anti-Communist stand, feels Jackson is "dangerous to the industry." It cites several attacks, particularly the recent blast in which he said local unions and guilds failed to weed out Communism. Group will support Rep. Clyde Doyle (D., Cal.), who, like Jackson, is a member of House Un-American Activities Committee. AFL, which has gone on record supporting the committee, has joined the coalition because it considers Jackson's record basically anti-liberal and anti-labor.

At Sunday's meeting, vet actor Robert Barratt defended Tenney as a "decent, conscientious fellow who should be heard." He admitted, however, that he was Tenney's campaign manager. Later, he described himself as pro-labor but, in answer to questioning, he admitted membership in the Wage Earners Committee, pressure group which has been picketing pix and attacking Hollywood for alleged Red influences.

Hollywood AFL Film Council, representing more than 20,000 studio workers, sent a letter to Jackson denying his charges of Communist infiltration and accusing him of falsely representing the guilds and unions of Hollywood. The letter read, in part:

"Long before the public had its eyes opened to the Communist menace, the present AFL unions and guilds in Hollywood were battling the Communists in every

(Continued on page 21)

N. Y. to L. A.

Paul Badura-Skoda
Sidney Bernstein
George Byron
Jack Carter
Greer Garson
Alfred Hitchcock
Edward L. Hyman
Bernard Levy
I. D. (Ike) Levy
Walter Starcke
John van Druten

N. Y. to Europe

Tom Arnold
G. A. (Joe) Biondo
Trudy Goth
Hildegarde
William Holden
Anita Loos
Brenda Marshall
Dimitri Mitropoulos
Pierre Monteux
Milton R. Rackmil
Harold J. Salemson
Mack Sennett
Anna Sosenko
William Wyler

Europe to N. Y.

Marlon Brando
William Dieterle
Winton Hoch
Fanny E. Holtzmann
Allyn McLerie

L. A. to N. Y.

Shirley Booth
Jack Broder
Caroline Burke
Bernard W. Burton
Rosemary Clooney
Walter Craig
Joan Fontaine
Arthur Freed
Eva Gabor
Ben Gage
Carol Gann
Vittorio Gassman
Johnny Green
Jean Hersholt
William Holden
Dean Jagger
Kurt Kasznar
Lisa Kirk
Arthur B. Krim
Sol Lesser
David A. Lipton
Eugene Lourie
John Lund
Diana Lynn
Brenda Marshall
James Mitchell
Joseph H. Moskowitz
Stanley Neal
David Niven
Norton V. Ritchey
Hal Roach, Jr.
Robert Sarnoff
Mary Sinclair
Paul Small
Charles Weintraub
Bob Weiss
Robert Welch
Esther Williams
Shelley Winters
William Wyler
Robert Young
Adolph Zukor

ANGLO 'DUMPING' RAP IRES YANKS

Loew's Stockholders OK Co.'s Plan Of Divorcement; Reelect Bd., Officers

Loew's stockholders at a special meeting in N.Y. yesterday (Tues.) approved the corporation's plan for divorcement of domestic theatres (U.S. and Canada) from production-distribution and foreign operations under terms of its antitrust consent decree with the Department of Justice. Separation is to take place by Feb. 6, 1954.

The shareowners' formal okay was the final step required before putting the reorganization into effect, the N.Y. Federal Court having endorsed it earlier this year. Also voted, as recommended by management, was a reduction in Loew's capital stock to 3,000,000, the same number which will be authorized when the new theatre company comes into being.

Stockholders also reelected the entire slate of 11 directors who, in turn, reelected prexy Nicholas M. Schenck and all other officers for another year.

Consent judgment provides that Loew's will distribute the capital stock of the new theatre outfit on a pro rata basis by Feb. 6, 1955. Door is left open for an extension of this to 1957 if a division of the parent corporation's funded debt cannot be prudently arranged at the earlier date. In this event, the theatre stock will be retained by the film corporation.

Decree further requires the unconditional divestiture of 24 theatres, four of which already have been dropped, within two years. Possibly up to 55 additional houses may be disposed of in the next five-year period, all contingent on competitive market conditions over that time span.

J. Robert Rubin, v.p. and counsel, who presided, told the meeting that Loew's stock was the only one of all motion picture issues to be placed on a preferred list by Merrill, Lynch, Pierce, Fenner & Beane, brokers. He offered this in answer to a question on Loew's

(Continued on page 14)

Loew's New Extension

Washington, April 29.

Loew's has just obtained another extension—until June 16—to dissolve its joint interest in the United Artists Theatre Circuit, in accordance with the company's antitrust decree.

Loew's has had several extensions so far.

See DeMille Fold Of Prod. Outfit For Capital Gains

Hollywood, April 29.

Move by Cecil B. DeMille yesterday (Mon.) in dissolving the personal corporation through which he has produced for Paramount for many years was strictly a technicality, it was said by insiders here. It was a typical indie operation of collapsing a corporation in order to take advantage of capital gains tax provisions in realizing profits on the picture residuals held by the unit.

Multiple-picture contract of Cecil B. DeMille Productions with Paramount had expired with the delivery of "Greatest Show on Earth." It is expected that when DeMille's next film is ready for production, a new deal will be worked out with Par by a new corporation to be set up by the producer.

While DeMille is under no contractual obligation to Par, he'll undoubtedly stay with the studio, since he's been with it steadily for 35 years, except for one five-year stretch during the '20s when he released through Producers Distributing Corp. His relationship with studio topper Y. Frank Freeman and prez Barney Balaban are very cordial.

Announcement by DeMille of the dissolution of his company caused a stir in Hollywood, since the producer coupled it with an attack on taxes. He said that his board "found that taking into consideration increased production costs, the tremendous burden of increased taxation, including corporate income taxes, excess profits taxes, franchise taxes and various other forms of taxation, left no opportunity for retention of sufficient capital to bring about accomplishment for which the company was originally organized."

Small Exits Col, Sets UA Deal

Edward Small, former independent producer who has been functioning on a partnership basis on the Columbia lot the past couple of years, is leaving Col to resume straight indie film-making, with his future turnout to be released by United Artists. It's understood that his deal with UA is virtually set and covers a number of films over an extended period.

Col has been arranging financing for Small, with the producer and the studio sharing the profit after Col receives its investment coin.

Small and Col had a falling out, it's reported, over the producer's sale of some of his old films to telecasters. The film company was wary of reprisals by exhibs who have been beefing for some time over the disposition of any standard Hollywood pix to TV. Fearing a possible hassle with exhibs, Col reportedly already has removed Small's name from three films which he produced for release by that company.

Zanuck Jets 'Rat' To Offset 'Fox' Criticism

Hollywood, April 29.

To counteract the criticism leveled at "The Desert Fox," which glorified Nazi Field Marshal Erwin Rommel, Darryl F. Zanuck is readying "The Desert Rat," in which Rommel is deflated. Heading for Hollywood to function as technical advisor on the picture is Field Marshal Claude Auchinleck, commander of British forces in North Africa during the siege of Tobruk.

Production reins have been turned over to Robert L. Jacks, Zanuck's son-in-law.

4 RKO Pix Set to Go As Depinet Returns From Hughes Talks

With return to New York of RKO prexy Ned E. Depinet on Monday (28), following confabs with studio topper Howard Hughes, a trickle of announcements regarding the resumption of production has been forthcoming from the company.

Meanwhile, studio has made known that four pictures will go into production during May. Slated to roll first will be "Beautiful But Dangerous," starring Jean Simmons. With a screenplay by Bill Bowers, it will be produced by Robert Sparks, with Lloyd Bacon directing.

On May 15 production is scheduled to start on Edmund Grainger's "Blackbeard the Pirate," in Technicolor. Alan LeMay is currently completing the screenplay. Slated for late May is another Grainger pic, "Split Second," adventure-suspense yarn.

Fourth production is "The Man With the Gun," to be made by Filmakers, with Collier Young as producer.

'BRIT. PROD. NOT UP TO STANDARD'

Charges of "dumping" of American films in Britain, made by the Assn. of Cine & Allied Technicians in London over the weekend, brought angry retorts from U. S. pic men Monday (28). Such efforts at getting the British government to raise the quota must continue unavailing, it was asserted in New York, as long as the English filmmakers continue to show they haven't the production ability to make pix that can successfully compete even in their own market.

Yank experts on the British film situation blamed the union itself for some of the problems of unemployment it is now trying to fight by limiting imports on American pix.

"The British unions by a policy of keeping out American production brains and technicians over the years," declared one irate Yank exec, "have contributed to the situation in which they now find themselves. Quotas aren't the answer to their problem. The answer is good pictures—and the British haven't demonstrated that they can make them in sufficient quantity to compete with our product.

"Let the ACAT and all the other organizations there forget about quotas and make better pictures. That's the only way they'll survive. If it takes Americans or Greeks or Swedes or Chinese to help them, let them bring them in, just as we did here. That won't create fewer jobs. It will create more."

Foreign department execs were quick to point out that the British can't even meet present quotas of 25% on A pix and 30% on B's, so that the present ACAT bid for imposing further guards against

(Continued on page 15)

July Seen Key To UA's Operation

United Artists anticipates that by July 1 it will be permanently on the profit side of the ledger. While the company ended up in the black last year, its first under the Arthur B. Krim management group, it has been wavering between black and red weeks since Jan. 1.

Slowdown in releases has accounted for the fall-off during 1952, but income has been hypoed sharply during recent weeks by the excellent results on "African Queen." By late summer, another heavy coin influx is expected from Stanley Kramer's "High Noon," starring Gary Cooper.

Aside from that, however, UA is looking for a stable economic base by that time by virtue of the fact that sufficient product will be going through the distribution mill to bring in considerable revenue. Company is already in fairly good shape product-wise for next year, with 18 pix lined up. Krim, who returned to New York from the Coast over the weekend, has a number of other deals cooking which will probably give UA a

(Continued on page 21)

'Confess' Next For Hitchcock-Bernstein

"I Confess," temporarily scratched from their slate three years ago, will be the next pic sent into production by Alfred Hitchcock and Sidney L. Bernstein. It will be produced by their Transatlantic indie unit for Warner Bros. release.

Hitchcock and Bernstein were in Quebec last week scouting locations and making arrangements with the government to shoot the film there this summer. That's the locale of the book on which the film is based.

Producing team was in New York over the weekend from Quebec en route to the Coast.

New Era? Execs Talk Way to Accord Within Industry Via Arbitration, But Myers Takes Show-Me Stance

By GENE ARNEEL

Four-day conclave on arbitration in N. Y. last week was seen by participants who repped traditionally rival organizations as the advent of a new era in intra-trade operations. Fullscale peace is no likely result, it's conceded, but the conference will lead to a degree of harmony, which, according to the prognosticators, has never been achieved before.

Conferees underlined that there was a complete absence of dart-throwing at the four-day huddle. Conflicting views were expressed on a variety of subjects but the approach by all, and in all cases, was one of level-headedness in lieu of the heated argument, and minimum achievement, which characterized earlier attempts toward settlement of industry disputes over the years.

As was demanded, the negotiators for Allied States, Theatre Owners of America, the three regional exhib outfits and the distributors all were in a more or less conciliatory mood. There was some give and take by all, with the result that all industryites came out of the meeting with some plus factors in the overall arbitration system to underline before their respective organizations. All execs carefully refrained from any gesture looking to block any idea which appeared to have the support of the majority.

The spirit of goodwill which prevailed at the sessions was interpreted by oldsters in the business as heralding the new era of harmonious and sound business-like operation. Trust suits still will be filed by exhibs but the widely-held belief is that these will be greatly reduced from their current staggering rate. Theatremen with minor beefs, or questionable valid ones, will be logically disinclined

(Continued on page 14)

Bogart Buys Out Lord

Hollywood, April 29.

Humphrey Bogart bought control of Santana Productions from his partner, Robert Lord, and will resume indie operations next fall. Company has been inactive since it made "The Family Secret" last summer.

First picture under the new arrangement will be "Beat the Devil," in association with John Huston. Film will be made in Greece and Spain, with Bogart starring.

Upped-Scale Pix Nixed as Subject For Arbitration

Industry conference on setting up an arbitration system has nixed a proposals to include within the scope of arbitrable subjects the licensing of pix at such high terms that exhibs must advance admission prices in order to make a profit. Theatremen in the past have complained that the practice of "pre-releasing" films, engaged in by various companies, almost automatically means upped prices, although these are not specifically stated in licensing contracts.

Some exhibitor sentiment for inclusion of the upped-scale pix within the arbitration plan was voiced by Abram F. Myers, board chairman of Allied States. Members of both Allied and Theatre Owners of America have been blasting the distribs' "pre-release" arrangement.

However, at the N. Y. meeting, film company reps balked at the arbitration proposal. They argued that demands that admission prices be boosted are not part of any contract and that such demands automatically would subject them, the distribs, to court penalties. Overall, it's a matter for the courts to decide, not arbitration, said the distribs.

Myers finally went along with this, but insisted that mention of the discussion should not be made

(Continued on page 18)

Return Conference Set for May 26 On Arbitration System

On the where-do-we-go-from-here aspect of the projected industry arbitration system, a return conference is set for N. Y. on May 26 by which time, it's planned, a committee of legalites will have drafted proposed rules and regulations. These will include clarification of monetary damages which may be awarded by arbitration panels.

Group comprises Herman M. Levy, chairman, Abram F. Myers, Mitchell Klupt, Milton Weisman and L. S. Hamm, representing the various exhib associations, and Austin Keough, Robert W. Perkins and Adolph Schimel, for the distributors.

Following approval by the May 26 conference, the overall arbitration plan will be presented to all organizations participating in the system for their ratification. Next step will be the presentation of the plan to the Department of Justice and the N. Y. Federal Court which heard argument in the industry antitrust action.

3 Lopert Pix to U.A. For Gen'l Distrib

Deal by which United Artists takes over for general release three films from Lopert Film Distributing Corp. was announced in N. Y. yesterday by I. E. Lopert and UA prexy Arthur B. Krim. Trio comprises "Outcast of the Islands," "Tales of Hoffmann" and "Cry, the Beloved Country" (to be retitled "African Fury").

Lopert said the films warrant general handling, instead of art theatre marketing, and for this reason the agreement with UA was entered. The Lopert organization will remain intact to supervise sales of the three pix, in addition to taking on other product which requires specialized distribution.

Lopert and associate Robert J. Dowling will fly to London next Tuesday (6) for eight days of huddles with Sir Alexander Korda.

(Continued on page 21)

WEC Removes Pickets As 'Tribute' to Hughes

Los Angeles, April 29.

As a "tribute" to Howard Hughes, RKO head, for his "firm stand against Communism in Hollywood," the Wage Earners Committee withdrew the placard-bearers who had been picketing "The Marrying Kind," Judy Holliday Columbia starrer, at the RKO-Hillstreet theatre.

Second-billed to "Kind" was a British-made RKO release, "Whispering Smith vs. Scotland Yard." Norman S. Smith, WEC prexy, said his group would not picket any RKO releases.

High Noon (SONG)

Gary Cooper in western drama a notch above usual outdoor actioner. Possibilities favorable.

Hollywood, April 29.

United Artists release of Stanley Kramer production. Stars Gary Cooper; features Thomas Mitchell, Lloyd Bridges, Katy Jurado, Grace Kelly, Otto Kruger, Lon Chaney, Henry Morgan, Ian MacDonald, Eve McVeagh, Morgan Farley, Harry Shannon, Lee Van Cleef, Robert Wilke, Sheb Wooley. Directed by Fred Zinnemann. Screenplay, Carl Foreman; based on mag story, "Tin Star," by John W. Cunningham; camera, Floyd Crosby; editor, Elmo Williams; music score, Dimitri Tiomkin; song, Tiomkin and Ned Washington, sung by Tex Ritter. Previewed April 28, '52. Running time, 84 MINS.

Will Kane	Gary Cooper
Jonas Henderson	Thomas Mitchell
Harvey Pell	Lloyd Bridges
Helen Ramirez	Katy Jurado
Amy Kane	Grace Kelly
Percy Mettrick	Otto Kruger
Martin Howe	Lon Chaney
Sam Fuller	Henry Morgan
Frank Miller	Ian MacDonald
Mildred Fuller	Eve McVeagh
Minister	Morgan Farley
Cooper	Harry Shannon
Jack Colby	Lee Van Cleef
James Pierce	Robert Wilke
Bell Miller	Sheb Wooley
Sam	Tom London
Station Master	Ted Stanhope
Gillis	Larry Blake
Barber	William Phillips
Mrs. Henderson	Jeanne Blackford
Baker	James Millican
Weaver	Cliff Clark
Johnny	Ralph Reed
Jimmy	William Newell
Bartender	Lucien Prival
Fred	Guy Beach
Hotel Clerk	Howland Chamberlin
Mrs. Simpson	Virginia Christine
Charlie	Jack Elam
Scott	Paul Dubov
Coy	Harry Harvey
Sawyer	Tim Graham
Lewis	Nolan Leary
Ezra	Tom Greenway
Kibbee	Dick Elliott
Trumbull	John Doucette

A basic western formula has been combined with good characterization in "High Noon," making it more of a western drama than the usual outdoor action feature. With the name of Gary Cooper to help it along, and on the basis of the adult-appealing dramatic content, the business outlook is favorable.

The Stanley Kramer production does an excellent job of presenting a picture of a small western town and its people as they wait for a gun duel between the marshal and a revenge-seeking killer, an event scheduled for high noon. The mood of the citizens: of Cooper, the marshal, and his bride, Grace Kelly, a Quaker who is against all violence, is aptly captured by Fred Zinnemann's direction and the graphic lensing of Floyd Crosby, which perfectly pictures the heat and dust of the sun-baked locale.

Zinnemann carefully and deliberately makes the most of the mood cast by the threat of impending violence. Script sometimes gets him a bit too involved in the development of side characters and their reactions, but he manages to keep the tension constantly mounting until it is resolved in the highly satisfactory, guns-blazing climax. Script was based on John W. Cunningham's mag story, "The Tin Star," and is rather derisive in what it has to say about citizens who are willing to accept law and order if they do not have to put personal effort into obtaining it.

Cooper does an unusually able job of portraying the marshal, ready to retire with his bride and then, for his own self-respect, called upon to perform one last chore as a law man even though it is the duty of the town's citizens. Plot shows him turned down in every quarter, forced to go against the wishes of his bride and, finally, facing the deadly threat of the returning killer alone. Miss Kelly fits the mental picture of a Quaker girl nicely, but the femme assignment that has color and s.a. is carried by Katy Jurado, as an ex-girl friend of the marshal. While the character is somewhat shadowy of purpose as written, her personality makes it stand out.

Thomas Mitchell, Lloyd Bridges, Otto Kruger, Lon Chaney, Henry Morgan, Morgan Farley, Harry Shannon, Tom London, Larry Blake and James Millican are among some of the townspeople adding to the film's tempo. Ian MacDonald, the killer returning from jail to get Cooper, is excellent, as are Lee Van Cleef, Robert Wilke and Sheb Wooley, his gun pals.

Throughout the film is a hauntingly-presented ballad that tells the story of the coming gun duel. It wears the picture's title and is tellingly sung by Tex Ritter. On the cleffing chore were Dimitri Tiomkin and Ned Washington. Tiomkin also composed and directed the good background score.

Brog.

Power as 'Gambler'

Hollywood, April 29.

Tyrone Power's first commitment off the 20th-Fox lot under his new contract will be the top role in "Mississippi Gambler" at UI. His 20th-Fox pact permits one outside picture a year.

Edward and Caroline

"Edward and Caroline," French comedy which opened at the Little Carnegie, N. Y., yesterday (Tues.), was reviewed from Cannes by VARIETY in the issue of May 16, 1951. It stars Anne Vernon and Daniel Gelin, and was directed by Jacques Becker.

According to *Mosk*, film "has enough imagination to make it palatable for the American market in some special situations." Film is a slight affair about a day in the life of a spirited couple, critic noted.

Declaring that the picture is done with froth and finesse, the reviewer points out: "Anne Vernon brings verve and spirit to her role of Caroline, while Daniel Gelin manages nicely as the sensitive artist. American William Tubbs supplies a fine portrayal of the rugged American businessman."

Walk East On Beacon

Spy thriller based on FBI case; average chances for dual market.

Hollywood, April 29.

Columbia release of Louis de Rochemont production. Stars George Murphy, Finlay Currie, Virginia Gilmore, Karel Stepanek, Louisa Horton; features Peter Capell, Bruno Wick, Rev. Robert Dunn, Karl Weber, Jack Manning, Vilma Kurer, Michael Garrett, Robert Carroll, Ernest Graves, Rosemary Pettit. Directed by Alfred Werker. Screenplay, Leo Rosten; added writing, Virginia Shaler, Leonard Heideman, Emmett Murphy; suggested by "The Crime of the Century," by J. Edgar Hoover, from Reader's Digest; camera, Joseph Brun; editor, Angel Ross; made with the cooperation of the FBI. Previewed April 24, '52. Running time, 97 MINS.

Inspector Belden	George Murphy
Professor Kafer	Finlay Currie
Millie	Virginia Gilmore
Alex	Karel Stepanek
Elaine	Louisa Horton
Gino	Peter Capell
Danzig	Bruno Wick
Dr. Wincott	Rev. Robert Dunn
Reynolds	Karl Weber
Vincent Foss	Jack Manning
Mrs. Foss	Vilma Kurer
Torrence	Michael Garrett
Boldany	Robert Carroll
Martin	Ernest Graves
Mrs. Martin	Rosemary Pettit
Wilson	George R. Hill
Mason	Bradford Hatton
Sandlady	Eva Condon
Helmuth	Paul Andor
Mrs. Kafer	Lotte Palfi
Philadelphia Suspect	Ann Thomas
Mrs. Belden	Nancy Heyl
Sherry Belden	Suzanne Alexander
Taxi Driver	John Farrell
Samson	Stephen Mitchell

Espionage and counter-espionage, based on an FBI case, provide the melodramatic plot for "Walk East on Beacon," another of Louis de Rochemont's pseudo-documentaries for Columbia release. Its chances appear average in the regular dualer market as the film has exploitation possibilities tied to the timely subject of Commie spy rings.

Pic is vastly overlong at 97 minutes, and often gets itself bogged down in tedious detailing of factual phases. Presentation could have used a sharper pace to help suspense, more excitement and less documentary emphasis. Filmed with the cooperation of the FBI, picture was lensed mostly in the New England area, so backgrounds add to authenticity.

J. Edgar Hoover's Reader's Digest article, "The Crime of the Century," provides the basis for Leo Rosten's screenplay. Additional writing was contributed by Virginia Shaler, Leonard Heideman and Emmett Murphy, giving director Alfred Werker a load of material that handicaps the kind of forthright movement the melodrama should have.

FBI, suspicious of a plot by Soviet agents to grab secret scientific data, assigns George Murphy to take over the case, track down the spies and prevent any leaks to Russia. Masterminding the espionage plot is Karel Stepanek and, as film unfolds, the complicated underground procedures used by the Commies to achieve their ends is exposed. So are the counter-espionage methods used by the FBI to defeat enemy agents.

Principal target of Stepanek's conniving is Finlay Currie, refugee-scientist working on involved calculations and theories dealing with time and space. When he is pressured to reveal secrets to prevent his son's death in Europe, the scientist joins with the FBI to help break up the ring. He gives the spies phony information but they wise up and get their hands on the real thing. However, closely watching FBI agents capture the underlings. Stepanek then kidnaps Currie, planning to transfer him to a Russian submarine off shore. The FBI, with the help of the Coast Guard, effects a rescue at the last minute to resolve the plotting with a happy ending.

Very few of the cast will be known to the general film-going public outside of Murphy, and possibly Currie. Both do satisfactorily. Mixed up in the able projection of espionage with Stepanek are Virginia Gilmore, Louisa Horton, Peter Capell, Bruno Wick, Jack Manning, Ernest Graves and others.

Working with de Rochemont on the presentation as associate producers were Borden Mace and Lothar Wolff. Picture rates photography that fits the meller mood, lowkey effects bolstering more suspenseful sequences. *Brog.*

Loan Shark

George Raft in okay melodrama for regular dual situations.

Hollywood, April 25.

Lippert Pictures release of Bernie Luber (Encore) production. Stars George Raft, Dorothy Hart; features Paul Stewart, Helen Westcott, John Hoyt, Henry Slate, William Phipps, Russell Johnson, Benny Baker, Larry Dobkin. Directed by Seymour Friedman. Screenplay, Eugene Ling, Martin Rackin; original story, Rackin; camera, Joseph Biroc; editor, Al Joseph. Previewed April 24, '52. Running time, 79 MINS.

Joe Gargen	George Raft
Ann Nelson	Dorothy Hart
Donelli	Paul Stewart
Martha	Helen Westcott
Phillips	John Hoyt
Paul Nelson	Henry Slate
Ed Haines	William Phipps
Thompson	Russell Johnson
Tubby	Benny Baker
Walter Karr	Lary Dobkin
Rennick	Charles Meredith
Lt. White	Harlan Warde
Nancy	Spring Mitchell
Ivy	Margie Dean
Norm	Ross Elliott
Steve Casmer	Robert Bice
Scully	Robert Williams
Maxie	Michael Ragan
Netta	Virginia Caroll

George Raft takes easily to the tough melodramatics in "Loan Shark," an Encore production for Lippert Pictures release that shapes up as okay material for that market. Film has good pacing and sufficient plot punch to play satisfactorily as either top or bottom of the bill in the more general situation.

The Eugene Ling-Marton Rackin script, from an original by Rackin, casts Raft outside the law to clean up a gang of loan sharks bleeding employees in industrial plants. To assume the role of heavy, Raft has to break with Dorothy Hart, his girlfriend, and Helen Westcott, his sister and widow of a loan shark victim, who was killed for trying to halt the gang.

Raft angles himself into the gang when he attracts the attention of the top lieutenant by beating up a plug-ugly sent to do the beating. He concocts the idea of establishing a laundry that will make side loans to housewives at usurious rates, an idea appealing to the racketeers and one which he hopes will lead him to the head of the mob. Carrying out his heavy role to the nth degree, Raft even beats up his girl friend's brother, an act that leads to exposure of the mob head and the bustup of the lucrative racket. Finale finds Raft again a hero and back in the arms of Miss Hart.

Miss Hart is attractive and able in meeting demands of the role opposite Raft. Miss Westcott is competent in a smaller part. Paul Stewart, John Hoyt, Russell Johnson and Larry Dobkin put over their respective chores as members of the racket. Other casters do what is required and there is a generous sprinkling of obvious femme charms in several walk-on spots done by Margia Dean and Spring Mitchell, among others.

Seymour Friedman's direction keeps the plot moving along at a pace calculated to show off the melodramatics, and Bernie Luber's production supervision supplies believeable, though budget, values. Joseph Biroc did the good camera work. *Brog.*

Red Ball Express

Formula action-drama of tank action and supply trucks in World War II. Okay for general release.

Hollywood, April 29.

Universal release of Aaron Rosenberg production. Stars Jeff Chandler, Alex Nicol, Charles Drake, Judith Braun; features Hugh O'Brian, Jacqueline Duval, Jack Kelly, Cindy Garner, Sidney Poitier. Directed by Budd Boetticher. Screenplay, John Michael Hayes; suggested by story by Marcel Klauber and Billy Grady, Jr.; camera, Maury Gertsman; editor, Edward Curtiss. Previewed April 24, '52. Running time, 83 MINS.

Lieut. Chick Campbell	Jeff Chandler
Sgt. Ernest Kallek	Alex Nicol
Pvt. Ronald Partridge	Charles Drake
Joyce McClellan	Judith Braun
Pvt. Wilson	Hugh O'Brian
Antoinette DuBois	Jacqueline Duval
Pvt. John Heyman	Jack Kelly
Kitty Walsh	Cindy Garner
Corp. Andrew Robertson	Sidney Poitier
General Gordon	Howard Petrie
Pvt. Taffy Smith	Bubber Johnson
Pvt. Dave McCord	Robert Davis
Sgt. Max	John Hudson
Higgins	Frank Chase
Major	John Pickard
Tank Lt.	Palmer Lee

Motivation for "Red Ball Express" is the U. S. Army Transportation Corps' truck line set up in World War II to supply General Patton's fast-moving tanks. Around that basic idea has been built a formula action-drama that shapes as okay material for the general market.

Scripting uses cliche situations and dialog, offering nothing new in story to bolster the good idea behind the picture. However, it does have the pace of good pulp fiction, a sense of humor most of the time, and is cloaked in enough standard action to play off satisfactorily for less discriminating audiences.

When Patton's racing tanks outrun Allied supply lines during the push to Paris in World War II, the Transportation Corps grabs all available men to truck gasoline and ammunition to the front. Jeff Chandler is the lieutenant in charge of the trucking unit with which the story is concerned. Besides the dangers and rigors of the 24-hour job, he has to contend with the unreasonable hatred of his top sergeant, Alex Nicol, the natural gripes of overworked, warweary soldiers, and the phonily presented resentment of a Negro soldier, Sidney Poitier.

By the time Chandler's men have fought their way through enemy territory to Patton's tanks and delivered their precious cargo it is obvious Nicol will have realized the lieutenant is a good Joe and the Negro will have come to understand that the officer's brusqueness was caused by the pressure of duties, not racial prejudice.

Male trouping satisfactorily responded to Budd Boetticher's direction of the John Michael Hayes' screenplay. Direction permitted only a few slow moments in the footage, these coming mostly from hackneyed dialog in several talk sequences. Charles Drake both narrates film's opening and closing, as well as furnishing some chuckles as a driver who understandably deserts his truck for the charms of Jaqueline Duval. Other light spots are projected by the soldier characters of Hugh O'Brian, Jack Kelly, Howard Petrie (excellent in character similar of the colorful Patton), Bubber Johnson and others. Judith Braun rates star billing but appears infrequently with Cindy Garner as a Red Cross worker.

Aaron Rosenberg's production makes good use of the Fort Eustis, Va., locations, and fight sequences are well staged. Lensing, editing and other technical credits are expert. *Brog.*

Gobs and Gals

Comedy with fair prospects in secondary situations.

Republic release of Sidney Picker production. Stars George & Bert Bernard; features Robert Hutton, Cathy Dons, Gordon Jones, Florence Marly, Leon Belasco. Directed by R. G. Springsteen. Screenplay, Arthur T. Horman; camera, John MacBurnie; music, Stanley Wilson; editor, Arthur Roberts. Tradeshown, N. Y., April 25, '52. Running time, 86 MINS.

Sparks Johnson	George Bernard
Salty Conners	Bert Bernard
Lt. Steve Smith	Robert Hutton
Betty Lou	Cathy Downs
Mikva Donovan	Gordon Jones
Sonya DuBois	Florence Marly
Peter	Leon Belasco
Senator Prentice	Emory Parnell
Ivan	Leonid Kinskey
Bertram	Tommy Rettig
Mrs. Pursell	Minerva Urecal
Conductor	Olin Howlin
Cdr. Gerrens	Donald MacBride
Boris	Henry Kulky

"Gobs and Gals" is a moderately amusing comedy which can fit neatly into dualer situations. Pic maintains a good pace but lack of name values and slightly overlong running time are drawbacks. Production accoutrements are modest but adequate, and better-than-average scripting and direction hold the action together for okay laughs.

Pic is an obvious burlesque on espionage mellers and it's unfortunate that it doesn't go all the way in this direction for much better results. Film is more severely handicapped by the heavy play given to the stars, George and Bert Bernard, a pair of zanies who lack sufficient weight to carry the production on a sustained comedy level.

Yarn is a complicated tangle of threads involving a couple of sailors on a South Seas island weather station who conduct a cookie-and-jam racket by writing letters to stateside girls while enclosing pictures of their chief officer in their romantic missives. This scheme gets the latter in hot water with his fiancee, once the Navy detail is shipped home.

One of the females is a Russian agent commissioned to get hold of the weather reports which she thinks contain secret weapon data. The intentionally hokey playing of this Mata Hari and her bearded accomplices are high spots. At the windup, the sailors clear up the romantic mixup and round up the Soviet spies in a Keystone comedy fight.

The Bernards handle the bulk of the comedy via their mugging, pratfalls, femme impersonations and vocalling of one cute number, "The Maiden from Bali," in competent, but not standout style. Robert Hutton and Cathy Downs are okay in stock romantic parts, as is Florence Marly as the Russian siren. Her accomplices, Leonid Kinskey and Leon Belsaco, click in their parodied roles while Gordon Jones does a good job as the tough petty officer.

Camera work is firstrate, and editing lends a smooth continuity to the hectic proceedings. *Herm.*

Wild Horse Ambush

Last in Republic's junior saddle hero series; routine programmer.

Hollywood, April 25.

Republic release of Rudy Ralston production. Stars Michael Chapin, Eilene Janssen; features James Bell, Richard Avonde, Roy Barcroft, Julian Rivero, Movita. Directed by Fred C. Brannon. Written by William Lively; camera, John MacBurnie; editor, Harold Minter. Previewed April 23, '52. Running time, 54 MINS.

"Red"	Michael Chapin
"Judy"	Eilene Janssen
Sheriff Tom White	James Bell
Jailer	Richard Avonde
Big John Harkins	Roy Barcroft
Enrico Espinosa	Julian Rivero
Lita Espinosa	Movita
Mace Gary	Drake Smith
Shorty	Scott Lee
Pedro	Alex Montoya
Turk	John Daheim
Spy	Ted Cooper

Strictly a program western, "Wild Horse Ambush" is the last of the Republic series starring juves Michael Chapin and Eilene Janssen. While slanted for the attention of matinee kiddie audiences, the routine action will get only light reaction.

As junior saddle heroes, the moppet stars are called upon to aid James Bell, sheriff, and Richard Avonde, undercover Mexican officer posing as a bandit, in discovering how a counterfeiting gang is smuggling the phony money south across the border. The juniors uncover the secret; the notes are glued under the manes of wild horses and then picked up when the nags reach a Mexican water hole.

Direction and playing of the stock plot are only moderately paced, and production is full of implausible motivations. Stock footage of stallion fights and racing wild herds is cut in to simulate movement, but horse principals are poorly matched in the doubling. The two juve leads are adequate to Fred C. Brannon's direction and William Lively's script, as are Bell, Avonde and Roy Barcroft's skullduggery. Lensing and other technical credits are standard for the budget. *Brog.*

Border Saddlemates (SONGS)

Routine western programmer with Rex Allen.

Hollywood, April 25.

Republic release of Edward J. White production. Stars Rex Allen, Koko (equine); features Mary Ellen Kay, Slim Pickens, Roy Barcroft, Forrest Taylor, Jimmie Moss, Zon Murray, Keith McConnell, Mark Hanna. Republic Rhythm Riders (5). Directed by William Witney. Written by Albert DeMond; camera, John MacBurnie; editor, Harold Minter; new song, Jack Elliott. Previewed April 23, '52. Running time, 67 MINS.

Rex Allen	Rex Allen
Koko	Himself
Jane Richards	Mary Ellen Kay
Slim Pickens	Slim Pickens
Steve Baxter	Roy Barcroft
Mel Richards	Forrest Taylor
Danny Richards	Jimmie Moss
Matt Lacey	Zon Murray
Gene Dalton	Keith McConnell
Manero	Mark Hanna

Rex Allen is a personable film cowpoke and gives "Border Saddlemates" a lot more help than it gets from the other departments

(Continued on page 18)

COMPO SKED AWAITS 3 TOPKICKS

Filmites Hopefully Interpret High Ct. Justices During 'Miracle' Hearing

Washington, April 29.

Film people were expressing hope that the Supreme Court will overturn censorship in "The Miracle" case, on the basis of comment from the bench last Thursday (24) as the tribunal heard argument in that appeal.

On numerous occasions during the two-hour argument, members of the court gave indication that the bench is thinking along somewhat different lines today than did the Supreme Court in 1915. In 1915, the Court laid down its views in the "Mutual Film Case" that motion pictures were only amusement and were not entitled to special protection under the First Amendment.

On one occasion last Thursday, while Wendell P. Brown, New York State Solicitor General, was carrying the ball in favor of State censorship of pix, Chief Justice Fred M Vinson interrupted him to ask: "You realize that the court has made certain statements since the Mutual Film case?" Then Vinson quoted from the 1948 opinion of Associate Justice William D. Douglas in the Big Five antitrust film case—"we have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed under the First Amendment."

Brown pointed out that this was not actually a part of the opinion since it had nothing to do with the Paramount, et al., antitrust case. Vinson countered, "I realize that it was not binding on those who signed it. But it certainly shows what it shows."

At another point, Justice Felix Frankfurter asked Brown, "Do you mean that movies are outside of all constitutional protection?"

"Oh, no indeed," was the reply. "We make no such contention."

When Charles A. Brind, Jr., attorney for the New York State Educational Department, who shared with Brown the job of upholding state censorship, was addressing the court, several judges made him admit that the picture

(Continued on page 21)

RKO Gets New Trial On Scott; 20th Nixed In Case of Lardner

Hollywood, April 29.

Federal Judge Ben Harrison granted RKO's motion for a new trial in breach-of-contract suit brought by Adrian Scott but denied similar motion by 20th-Fox in case of Ring Lardner, Jr. Suits of pair, tried simultaneously for convenience's sake, brought jury verdict for plaintiffs a few months ago, with Scott awarded $84,300 and Lardner $20,000.

Judge said Scott verdict was a "grave miscarriage of justice" which wouldn't have happened if a "reputable" jury had been cognizant of the "full picture." He held pair had violated the morals clause of contracts in refusing to testify before the House Un-American Activities Committee 1947. However, he ruled, 20th-Fox by inking supplemental contract with Lardner after latter's Red probe appearance, subsequently firing him, had waived the right to invoke the morals clause by the newer pact.

Harrison said refusal to testify was a "conspiracy to defy Congress." He said one of the attorneys for the plaintiffs had characterized them as "men of courage," but declared "men of courage don't hesitate to state their views. If they could have denied their affiliation with the Communist Party they would have. Men of courage would have been willing to stand up and be counted. The case must be considered in relation to other witnesses who appeared at those hearings."

It's expected 20th will appeal the Lardner verdict. New Scott trial probably will come in September.

Mo. Exhib Sues Booth Union Over Picketing

St. Louis, April 29.

Injunction and damages are sought by the Miller Theatres, Inc., Festus, Mo., against the AFL Motion Picture Operators Union, Local No. 833, and seven of its officers in a suit filed last week in Jefferson County Circuit Court.

Plaintiffs asks for $15,000 and $50,000 punitive damages as a result of the picketing of houses it operates in Festus and nearby Crystal City. The hassle began when the union attempted to force the company to employ a union man to replace a projectionist with the company 36 years and who is paid a rate in excess of the union scale.

Improved Trade Relations Key To COMPO Survey

Described as fitting into the pattern of improved intra-trade relations is the widescale exhib survey being undertaken by the Council of Motion Picture Organizations. COMPO-ites say it's a means of acquainting Hollywood producers with a composite of virtually all theatremen's thoughts on how best to build boxoffice via greater cooperation between filmmakers and the exhibs.

Rotus Harvey, chairman of COMPO's roundtable committee, announced the survey project in N. Y. last Thursday (24). Total of 30 questions will be sent to exhibs asking their comments on public entertainment tastes, ad-pub approaches, general public relations and the programming and presentation of pix. Compilations of the replies will be ready for the next COMPO roundtable discussion of industry problems in Hollywood next fall.

Last such session in 1951 was attended by "representative" exhibs and producers. The upcoming conclave will provide a voice for nearly all exhibs via the survey. Any predominating opinions which they express obviously will be given full consideration by the studio toppers, observers say. The Coast seminar had been set for July 25 but was postponed when decision on making the survey was reached.

Harvey, who had been in N. Y. for the industry arbitration meetings, has returned to his San Francisco headquarters and is to begin working on the exhib questionnaire shortly.

Henreid & Vorhaus Sued For 78G on Pic Deal

Suit for $78,000 has been filed in N. Y. Supreme Court by agent Paul Radin against actor Paul Henreid and director Bernard Vorhaus, claiming breach of contract in connection with the indie film, "So Young, So Bad."

Radin is asking $3,000 for his services for allegedly getting United Artists to distribute and exploit the film, $25,000 as "reasonable" value of his services, and $50,000 for getting the Danziger brothers to finance the picture. Radin's suit is based on contention that he repped Henreid and Vorhaus in arranging the deal.

The defendants have made a general denial of the allegations and claim that there was no express contract between themselves and Radin. They further stated that any agreement they may have entered into was cancelled by mutual consent.

Action was disclosed when defendants sought to examine Radin.

HOPE NEW MOVE WILL UP INCOME

Election if an interim three-man committee to helm the Council of Motion Picture Organizations will serve as a green light for the industry outfit to start rolling with a full quota of activities. COMPO has a number of projects on the fire, the actual launching of which are hinged on naming of a prez.

Film execs admitted this week that collection of dues is becoming increasingly difficult because of the absence of any chief exec. When the post is filled and exhib confidence is restored on a greater basis, however, it's expected that the treasury will be enriched to an extent enabling the more active program.

The all-trade outfit has been functioning daily under exec v.p. Arthur L. Mayer, special counsel Robert W. Coyne and information director Charles McCarthy. But the continuing vacant prexy's chair has created an adverse phychological effect among exhibs, and it must be filled in rapid time in order to win their backing. Mayer's recommended three-man committee appears as the most likely solution, according to COMPO-ites. Mayer, who is determined to make his resignation effective this Friday (2), has been COMPO's strongpoint, keeping it alive during the months it has been without a prexy.

Among the major items on the agenda is a fullscale campaign to repeal the Federal 20% admission tax. This likely will be carried on in every state in a manner which has yet to be specifically decided. COMPO also probably will map a far-reaching plan designed to fully disassociate the industry from identity with un-Americanism in the minds of the public.

Total of 14, or possibly 16, "Movietime, U.S.A." tours are being lined up for next fall, in addi-

(Continued on page 14)

U, SPG Deal Near; 20th Inking Due

Despite a New York strike vote taken last week, Universal and the Screen Publicists Guild, District 65, Distributive, Processing and Office Workers of America, appeared to be nearing an agreement late yesterday (Tues.) for a new pact on pub-ad staffers. Following the strike vote, two meetings were held during the week between management and the unionites and a degree of understanding was reportedly reached. It was expected that yesterday's confab would set the stage for conclusion of the pact talks, which have been going on since November, 1951.

Meanwhile, inking of a pact between 20th-Fox and the SPG is anticipated shortly. Company and the pub-ad staffers have agreed on all the proposals, and attorneys for both groups are putting them into legal language. Pact is expected to follow closely those signed by the SPG with Warner Bros. and Columbia.

With finalization of U and 20th pacts, SPG will have concluded pacts with the five film companies whose pub-ad staffers it represents. In addition to those named, United Artists has a working agreement with the union.

Meanwhile, an agreement has been reached between RKO Theatres and Local 230, Sign, Pictorial and Display Union, AFL, on terms for a new pact for pub-ad staffers. Pact, now being readied for signing, is a one-year deal calling for a $10 across-the-board increase and double severance pay in case of economic layoffs. Contract is retroactive to Dec. 17, 1952. Earlier union had threatened to picket RKO theatres when talks bogged down. Final inking is expected to take place late this week.

TV Production Part of 3-Way Setup By 20th to Ease Financial Status

Designed to ease its "difficult" financial condition, 20th-Fox is embarking on a three-part program comprising "drastic additional economies," expansion in the foreign market where profits possibilities appear promising, and consideration of production of television programs. The triple-threat ideas were outlined by president Spyros P. Skouras in his annual report to stockholders this week.

This was the first such statement by the prez suggesting that 20th might swing into TV producing as a means of bolstering its income. He said a careful study of the field is now being made and this will determine whether the outfit "can profitably enter into the production of appropriate types of subjects for television."

Use of the word "appropriate" was taken to mean subjects of the type especially designed for TV, that is, limited in production scope so that there would be no direct competition with theatres.

As concerning economies already effected, the annual report showed that 1947's average feature cost was $2,328,600, and this figure has been cut consistently over the years to the point where the 36 pix to be released next year will have been brought in at an average budget of $1,100,000.

As reported earlier, 20th's net earnings for 1951 amounted to $4,308,431, compared with $9,553,260 in 1950. Past year saw the retirement of three employees in the upper brackets: F. L. Harley, foreign department v.p., who was drawing $1,000 weekly; Andrew W. Smith, Jr., distribution v.p., $1,480 per week, and Ernest G. Palmer, cameraman, $850 weekly.

Reisman Presides At RKO Meet in Paris

Phil Reisman, RKO Pictures v.p. in charge of foreign distribution, presided at a special meeting of RKO European sales managers in Paris yesterday (Tues.). Reisman left New York for Paris on Saturday (26).

Meeting discussed plans for the release of the Wald-Krasna picture, "Clash by Night," set to begin its initial European playdates almost simultaneously with its domestic release.

3-Man Committee To Share COMPO Rule Wins Favor

Arthur L. Mayer's proposal for the appointment of a three-man committee to share the Council of Motion Picture Organizations presidential duties on an interim basis already has been acknowledged as acceptable by reps of a majority of COMPO member groups. Mayer, who retires at the upcoming weekend as exec v.p., sounded out COMPO-ites on the plan before making the formal proposal.

Motion Picture Assn. of America, which is one of the few yet to indicate its position, holds a board meeting in N. Y. on Friday (2) when a vote will be taken. Affirmative action, which is anticipated, likely will be followed with the naming of the three-man committee to take over the COMPO helm.

Mayer broached the idea when it became finally apparent that all efforts to find an individual for the prexy's post were just about futile. Last exec to nix the job was Paramount board chairman Adolph Zukor. He declined, he said, because the added COMPO duties might over-tax his strength.

The proposed exec committee will comprise one representative each from Theatre Owners of America, Allied States Assn. and the MPAA. Trio will serve until an individual industry leader is elected by the COMPO board at some subsequent meeting. It's possible that the next board session will take place within three to four months.

First job to be placed in the hands of the three-man exec committee will be that of appointing an exec v.p. to replace Mayer. It's COMPO's top salaried post.

Ferrer Sings, Cavorts At D.C. 'Happen' Bow

Washington, April 29.

Jose Ferrer added another laurel to his show biz wreath during a bell-ringing day of personal appearances Sunday (27) in Washington in conjunction with D. C. preem of his Paramount starrer, "Anything Can Happen," at the Dupont, Lopert artie. The actor-producer-director did a half hour show, backed by a top-drawer instrumental trio, in a four-a-day routine that consisted of six songs, with lyrics in almost as many languages.

Keynote of the Ferrer technique is an intimate formality, an infectious good humor, and a surprisingly solid style with a tune, recalling a musical background that included his '41 fling into operetta at St. Louis and his replacement of Danny Kaye in "Let's Face It."

Ferrer, incidentally, is making a series of Sunday p.a.s in connection with the pic while doubling from "The Shrike" on Broadway.

B. B. Kreisler Exits MPAA Post to Head Foreign Pic-TV Group

B. Bernard Kreisler, exec director of the Advisory Unit on Foreign Films of the Motion Picture Assn. of America, exits that post tomorrow (Thurs.) to assume the presidency of International Film Associates-Television Corp., new foreign film and television syndicate.

MPAA's Advisory Unit will be taken under the wing of Irving Maas, the association's assistant international diyision chief. Maas, former exec v.p. and general manager of the Motion Picture Export Assn., recently joined the MPAA's international department.

Kreisler's new corporation, backed by Wall St. financing, will act as central clearing house in America for foreign films and will channel the product, both full-length features and shorts, to television stations and art houses. Outfit will also rep foreign film and tele producers as consultants on production as well as marketing and programming of product. Technical unit will be a part of the company for the dubbing of foreign films into English, especially for television presentation.

Kreisler heads for Europe next month to meet with production studio heads in various countries to line up product. Associated with Kreisler in the new project are James Frank, Robert M. Davidson, Charles S. Goodman and A. A. Strelsin.

MGM Skeds Spectacular 'Julius Caesar' Tinter

Hollywood, April 29.

Next spectacular production at Metro will be Shakespeare's "Julius Caesar," to be filmed this summer with pomp and panoply equal to that of "Quo Vadis" and "Ivanhoe." Film will be made in Technicolor, with an all-star cast and John Houseman as producer.

Still another Metro spectacle is in prospect with the studio taking an option on "Prince Valiant," the Hearst Sunday pictorial feature, dealing with the adventures of King Arthur's Knights of the Round Table.

Holdovers Bop L.A.; 'Deadline' Mild $25,000, 'Lion' Slim 17G, 'Notorious' Light 16G, 'Show' Fine 13G in 10th

Los Angeles, April 29.

With holdovers running about two-to-one in first-runs here this stanza, and new bills shaping light, boxoffice pace is mild. Overall total is not helped either by the fact that many longruns and h.o.'s are down sharply currently.

"Deadline U. S. A." looks moderate $25,000 in four theatres. Slim $17,000 is all that is expected for "Lion and Horse" in three locations. "Rancho Notorious" shapes light $16,000 for three houses. "My Son, John" will be okay $7,000 or under at Fine Arts. "Greatest Show" is rated $13,000 in two spots for 10th week while "Marrying Kind" in third frame is down to $18,000 for two sites.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10) — "Deadline, U. S. A. (20th). Mild $25,000. Last week, "Song In Heart" (20th) (2d wk), $25,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Lion and Horse" (WB) and "Gobs and Gals" (Rep). Slim $17,000. Last week, "Bugles Afternoon" (WB) and "Night Stage Galveston" (Col) (Downtown only), $23,200.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Singin' In Rain" (M-G) (3d wk). Mild $21,000. Last week, $24,500.

Hillstreet, Pantages (RKO) 2,752; 2,812; 70-$1.10)—"Marrying Kind" (Col) and "Smith vs. Scotland Yard" (RKO) (3d wk). Good $18,000. Last week, $26,800.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-$1.50) —"Greatest Show" (Par) (10th wk). Fine $13,000. Last week, $14,100.

Hawaii, United Artists, Ritz (G&S-UATC-FWC) (1,106; 2,100; 1,370; 60-$1.10) — "Rancho Notorious" (RKO) and "Kid Monk Baroni" (Indie). Light $16,000. Last week, Hawaii (UA), Four Star, "Valley Eagles" (Lip) and "Last Musketeers" (Rep) (at UA only) (9 days), $13,100. "Eagles" holds for second week at Four Star, expecting $2,000.

Hollywood Paramount (F&M) (1,430; 70-$1.10)—"Women Without Names" (Indie) (2d wk). Near $3,000. Last week, slim $5,000.

Fine Arts (FWC) (679; 80-$1.20) —"My Son, John" (Par). Oke $7,000 or less. Last week, "Browning Version" (U) (4th wk-6 days), $1,300.

Wilshire (FWC) (2,296; 80-$1.50) —"African Queen" (UA) (18th wk). Okay $6,000. Last week, $6,900.

Canon (ABC) (520; $1.20) — "Rashomon" (RKO) (7th wk). Off to $2,600. Last week, $3,000.

Vogue (FWM) (885; 90-$1.20)— "Quo Vadis" (-G) (2d wk). Good $6,000. Last week, $7,100.

Iris, Ritz, L. A. Paramount (FWC-UPT) (814; 1,370; 3,398; 70-$1.10)—Paramount shuttering for facelift. Iris, Ritz into other units. Last week, "Flesh and Fury" (U) and "Pardon My French" (UA) (Par only) 6 days, Iris, Ritz; 9 days, Paramount, solid $19,000.

Broadway Grosses

Estimated Total Gross
This Week $456,200
(Based on 23 theatres)
Last Year $379,400
(Based on 20 theatres)

'Apache' Paces Indpls., $10,000

Indianapolis, April 29.

Biz at first-runs here is in doldrums again this stanza although up slightly over last week at two spots. Outdoor weather and daylight time change blamed by exhibs. "Battle at Apache Pass," at Indiana, looks to lead with fair session. "Love Is Better Than Ever," at Loew's and "Las Vegas Story," at Circle, are both sub-par.

Estimates For This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Las Vegas Story" (RKO) and "Gobs and Gals" (Indie). Thin $7,000. Last week, "Something Live For" (Par) and "Tale of Five Women" (UA), $6,500 in 6 days.

Indiana (C-D) (3,200; 50-76) — "Battle Apache Pass" (U) and "Finders Keepers" (U). Fair $10,000 to lead city. Last week, "Deadline U.S.A." (20th) and "Oklahoma Annie" (Rep). Dull $8,000.

Loew's (Loew's) (2,427; 50-76)— "Love Better Than Ever" (M-G) and "Just This Once" (M-G). Slow $8,000. Last week, "Singin' In Rain" (M-G) (2d wk), oke $9,000.

Lyric (C-D) (1,600; 50-76)—"Rose of Cimarron" (20th) and "Secret Flight" (Indie). Sluggish $4,500. Last week, "Unknown World" (Lip) with "Grand Old Opry" onstage, $9,000 at 50-85c scale.

St. Loo Uneven Albeit 'Flesh' Solid at $11,000; 'Wild North' Hot 14G

St. Louis, April 29.

Biz is very spotty here this week with mid-summer temperatures holding down grosses. "Wild North" shapes as best of new films with fine total while "Flesh and Fury," paired with "Rancho Notorious," looms good at the Missouri. "Song In Heart" is okay on moveover to downtown Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Song In Heart" (20th) and "Treasure Lost Canyon" (U) (m.o.). Neat $10,000. Last week, "Pride of St. Louis" (20th) and "Rodeo" (Mono) (mo.'s), disappointing $8,000.

Fox (F&M) (5,000; 60-75)—"Ma, Pa at Fair" (U) and "Here Come Nelsons" (U). Opened today (Tues.). Last week, "Hoodlum Empire" (Rep) and "Steel Town" (U), fair $11,000.

Loew's (Loew) (3,172; 50-75)— "Wild North" (M-G) and "Shadow In Sky" (M-G), fine $14,000. Last

(Continued on page 20)

'Deadline' Fat $9,000, Seattle; 'Kettles' 7G, 2d

Seattle, April 29.

City is loaded with holdovers this stanza with many of newcomers not showing up well. "Deadline — U.S.A." shapes fairly good. Standout is "African Queen," being socko in second Orpheum round and great in first at Blue Mouse. "Kettles At Fair" also is big in second Liberty session. Daylight saving hit the burg this week, and all first-run biz suffered.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "African Queen" (UA) and "Shadow in Sky" (M-G). Great $6,000. Last week, "Apache Pass" (U) (3d wk), $2,700.

Coliseum (Evergreen) (1,829; 65-90)—"Aaron Slick" (Par) and "Man From Black Hills" (Mono). Dull $6,000. Last week "Pride St. Louis" (20th) and "Road Agent" (RKO) (2d wk-5 days), $5,300.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Deadline—U.S.A." (20th) and "Desert Pursuit" (Mono). Fairly good $9,000. Last week, "Son John" (Par) and "Whispering Smith" (RKO), light $7,300.

Liberty (Hamrick) (1,650; 65-90) —"Kettles at Fair" (U) and "Here Come Nelsons" (U) (2d wk). Big $7,000. Last week, neat $9,500.

Music Box (Hamrick) (800; 65-90) — "Clouded Yellow" (Col) and "Native Son" (Indie). Slow $3,000. Last week, "Ballerina" (Indie) and "Paris 1900" (Indie), $1,600.

Music Hall (Hamrick) (850; 65-90)—"Singin' in Rain" (M-G) and "Shadow in Sky" (M-G) (3d wk). Strong $9,000. Last week, $10,600.

Orpheum (Hamrick) (2,699; 65-90) — "African Queen" (UA) and "Royal Journey" (UA) (2d wk), also at Blue Mouse. Sturdy $11,000. Last week, sock $17,600.

Paramount (Evergreen) (3,039; 65-90) — "David and Bathsheba" (20th), First pop price showing. Drab $6,000. Last week, "Song in Heart" (RKO) (2d wk), big $9,000.

'Lion' OK $11,000 Cleve; 'Flesh' 9G

Cleveland, April 29.

Steady warm spell is blowing folks out to summer cottages and amusement parks but strong holdovers and several entrants are getting fairly good reaction. "Singin' in Rain" on State's second week is doing solidly. Even better is "Greatest Show" on sixth frame and still smash at Stillman. Hipp's "Deadline — U.S.A.," "Flesh and Fury" and "Lion and Horse" are tops among new entries but none is sock.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Lion and Horse" (WB). Satisfactory $11,000. Last week, "Pride of St. Louis" (20th), $11,500.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Deadline—U.S.A." (20th). Smart $15,000. Last week, "Song in Heart" (20th) (2d wk), $10,000.

Palace (RKO) (3,300; 55-80) — "Flesh and Fury" (U). Passable $9,000 or near. Last week, "Scandal Sheet" (Col), $8,500.

Ohio (Loew's) (1,244; 55-80) — "Sailor Beware" (Par) (5th wk). Fine $4,500 following $6,000 last week.

State (Loew's) (3,450; 55-80) — "Singin' in Rain" (M-G) (2d wk). Lively $12,000 following $15,000 last week.

Stillman (Loew's) (2,700; 90-$1.50) — "Greatest Show" (Par) (6th wk). Swell $8,500 in 9 days coming after sock $12,000 last week.

Cincy Slow; 'Pride' Okay $10,000, 'Love' Hotsy 9G, 'Fingers' Fair 9½G

Cincinnati, April 29.

Moderate biz continues at most major stands for second week in row. "Pride of St. Louis" at Capitol is best bet with okay take while "Love Better Than Ever" at Grand is rated strong for top coin. "Five Fingers" at Albee looms only fairish. "Scandal Sheet" has modest session at Palace in sight. "Flaming Feather" is fairly good at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-75)— "Five Fingers" (20th). Fairish $9,500. Last week, "Singin' In Rain" (M-G) (2d wk), $10,000.

Capitol (Mid-States) (2,000; 55-75)—"Pride of St. Louis" (20th). Okay $10,000. Last week. "Song In Heart" 20th) (2d wk), $10,000.

Grand (RKO) (1,400; 55-75)— "Love Better Than Ever" (M-G) and "Young Man Ideas" (M-G). Hotsy $9,000 or over. Last week, "Hong Kong" (Par) and "Smith vs. Scotland Yard" (RKO), $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Flaming Feather" (Par). Favorable $7,000. Last week, "Ma, Pa Kettle at Fair" (U), $8,500.

Lyric (RKO) (1,400; 55-75)— "Narrow Margin" (RKO) and "Pace That Thrills" (RKO) split with "King Solomon's Mines" (M-G) and "Devil's Doorway" (M-G). So-so $4,000. Last week, "Weird Woman" (Indie) and "Chee-Ak" (Indie) (reissues) split with "Sirocco" (Col) and "Tokyo Joe" (Col) (reissues), ditto.

Palace (RKO) (2,600; 55-75)— "Scandal Sheet" (Col). Moderate $8,500. Last week, "Big Trees" (WB), same.

Ozoners, Heat Hit Mpls.; 'Pride' NG $8,000; 'Show' Oke 8G, 'Queen' 8G, 2d

Minneapolis, April 29.

Weather is surprisingly warm for here this early in the spring and it is proving just as harmful to film biz as the brutal cold of the winter. Reopening of the Twin Cities area's seven ozoners also is hurting. So is night baseball. There are only three important newcomers but the lineup of holdovers is the strong point currently. "Pride of St. Louis" looms very disappointing as new entry. Second weeks of "African Queen" and "Greatest Show" are about the best grossers.

Estimates for This Week

Century (Par) (1,600; 85-$1.25)— "Greatest Show" (Par) (2d wk). Down to okay $8,000. Last week, sock $14,000.

Gopher (Berger) (1,000; 50-76)— "Calling Bulldog Drummond" (M-G). Snail's Pace" at $2,000. Last week, "Scandal Sheet" (Col) and Graziano-Robinson fight pix, $3,400.

Lyric (Par) (1,000; 50-76)—"African Queen" (UA) (2d wk). Going very good at $8,000. Last week, smash $11,500, best here in many months.

Radio City (Par) (4,000; 50-76)— "Pride of St. Louis" (20th). Light $8,000. Last week, "Song In Heart" (20th) (2d wk), $8,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Flesh and Fury" (U). Well-liked, but not setting boxoffice afire with mild $6,000. Last week, "Macao" (RKO), $7,000.

RKO-Pan (RKO) (1,600; 40-76)— "Sound Off" (Col) and "Jungle Jim" (Col). Light $4,200. Last week, "Thief of Damascus" (Col) and "Yank in Indo-China" (Col), $4,000.

State (Par) (2,300; 50-76)— "Something Live For" (Par). Slow $3,000. Last week, "Aaron Slick" (Par), poor $2,500 in 4 days. "Just This Once" (M-G) and "Royal Journey" (UA), $3,500 in 6 days.

World (Mann) (400; 85-$1.20)— "Singin' in Rain" (M-G) (3d wk). Good $4,000. Last week, $5,200.

Key City Grosses

Estimated Total Gross
This Week $2,667,100
(Based on 24 cities, 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,091,200
(Based on 24 cities, and 197 theatres.)

Rain Clips Philly; 'Shark' Lively 9G

Philadelphia, April 29.

Rain here since last Wednesday (23) is prooving too much of a handicap for most first-runs. However, it is not holding back "Loan Shark" to any great extent, with fine session in prospect at Stanton. George Raft personals for first two days helped trade materially. The Earle was hard hit by the rainfall, "Rodeo," with Sugar Chile Robinson heading stageshow, landing only mild takings. "Africa Queen" continued great in second round at the Mastbaum.

Estimates for This Week

Aldine (WB) (1,303; 50-99)— "Caesar and Cleopatra" (Indie) (reissue). Big $9,000. Last week, "Something Live For" (Par) (2d wk), $4,500.

Boyd (WB) (2,360; 50-$1.50)— "Greatest Show" (Par) (10th wk). Sock $9,000. Last week, $10,000.

Earle (WB) (2,700; 50-99)— "Rodeo" (Mono) plus Sugar Chile Robinson onstage. Mild $13,000. Last week, "Jim Forbidden Land" (Col) plus Nat "King" Cole on stage, good $20,000.

Fox (20th) (2,250; 50-99)—"Song In Heart" (20th) (3d wk). Held at $12,000. Last week, $13,000.

Goldman (Goldman) (1,200; 50-99)—"Marrying Kind" (Col) (3d wk). Big $12,000. Last week, $14,000.

Mastbaum (WB) (4,360; 50-99)— "African Queen" (UA) (2d wk). Great $22,000. Last week, $31,000.

Midtown (Goldman) (1,000; 50-99)—"Aaron Slick" (Par). Okay $5,000. Last week, "When in Rome" (MG), same.

Randolph (Goldman) (2,500; 50-99)—"Singin' In Rain" (M-G) (3d wk). Sturdy $14,000. Last week, $22,000.

Stanley (WB) (2,900; 50-99)— "Mara Maru" (WB). Light $11,000. Last week, "Lion and Horse" (WB), $9,000.

Stanton (WB) (1,473; 50-99)— "Loan Shark" (Lip). Fine $9,000 or over. Last week, "Frankenstein" (U) and "Dracula" (U) (reissues), $7,000.

Trans-Lux (T-L) (500; 60-99)— "Pandora" (M-G) (3d-final wk). Off to $3,500. Last week, oke $4,500.

World (G&S) (500; 50-99) — "Miracle in Milan" (Indie) (2d wk). Holding at $2,800. Last week, nice $3,000.

Rains Wash Out Balto; 'Notorious' Hep $8,000

Baltimore, April 29.

Longest stretch of steady rainfall in years has played havoc with the downtown deluxers here this week. "Aaron Slick" is very dull at the Stanley but "Rancho Notorious" is rated okay at the Town. Izzy Rapport's Hippodrome dropped out of the lineup this week after a backstage fire Thursday (24) midnight, forced a shutdown of five to six weeks.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Singin' In Rain" (M-G) (3d wk. Simmering down to oke $7,000 after nice second round with $9,200.

Keith's (Schanberger) (2,460; 20-70)—"Ma, Pa Kettle at Fair (U). Mild $7,000. Last week, "My Son, John" (Par) (2d wk), moderate $5,400.

Mayfair (Hicks) (980; 20-70)— "Rose of Cimarron" (Rep). Mild $4,500. Last week, "Sound Off" (Col), $5,600.

New (Mechanic) (1,800; 20-70)— "Song In Heart" (20th) (3d wk). Fair $6,000 after previous round added $7,900.

Stanley (WB) (3,280; 25-75)— "Aaron Slick" (Par). Drab $9,000. Last week, "Lion and Horse" (WB), $5,800.

Town (Rappaport) (1,500; 35-70)— "Rancho Notorious" (RKO). Trim $8,000. Last week, "Marrying Kind" (Col) (2d wk), $5,700.

'Deadline' Paces Hub At 14G; 'Song' Hep 12½G, 3d, 'Suit' Socko $9,000, 2d

Boston, April 29.

Of newcomers at downtown majors this round "Deadline U.S.A." at Memorial looks leader with okay session. "Singin' in Rain" at Orpheum and "Song in My Heart" at Astor are shaping sturdy for third weeks. "Sound Off" at Boston, in spite of personals by Mickey Rooney at some shows the first two days, is only so-so. "Hong Kong" at Paramount and Fenway looks fair. "White Suit" broke house record for opening week at the Exeter.

Estimates for This Week

Astor (B&Q) (1,500; 50-95 — "Song in Heart" (20th) (3d wk). Holding nicely at $12,500 following big $14,500 for second.

Beacon Hill (Beacon Hill) (682; 50-90)—"The River" (UA) and "The Guest" (20th) (4th wk). Held at $3,000 for final week after $3,200 for third.

Boston (RKO) (3,000; 40-85 — "Sound Off" (Col) and "Stormbound" (Rep). Below hopes at $10,500. Last week, "Ma, Pa Kettle at Fair" (U) and "Time of Lives" (Indie), $11,000.

Exeter (Indie) (1,300; 60-80 — "Man in White Suit" (U) (2d wk). Still sock at $9,000. Last week, wow $10,000 a new house record.

Fenway (NET) (1,373; 40-85— "Hong Kong" (Par) and "Return of Texan" (20th). Mild $4,500. Last week, "Hoodlum Empire" (Rep) and "Gobs and Gals" (Indie), $3,800.

Majestic (Shubert) (1,100; 50-95) — "Never Take No For Answer" (Indie) (3d wk). Fair $4,000. Second week, solid $5,200.

Memorial (RKO) (3,000; (40-85)— "Deadline U.S.A." (20th) and "Smith Vs. Scotland Yard" (RKO). Oke $14,000. Last week, "Rancho Notorious" (RKO) and "Pace That Thrills" (RKO), $10,000.

Metropolitan (NET) (4,367; 40-85) — "When in Rome" (MG) and "Love Better Than Ever" (MG). Opened slowly Saturday (26). Last week, "My Son, John" (Par) and "Fabulous Senorita" (Rep), $11,500.

Orpheum (Loew) (3,000; 40-85) "Singin In Rain" (MG) (3d wk) Okay $11,000 after fine $16,000 for 2d.

Paramount (NET) (1,700 (40-80) —"Hong Kong" (Par) and "Return

(Continued on page 20)

Paul-Ford Tilt 'Yonder' To Strong $17,000, Prov.; 'Convicts' Modest $8,000

Providence, April 29.

Despite rainy weekend, local first-runs had little to cheer about as biz was slow all around. Les Paul and Mary Ford onstage are upping "Wild Blue Yonder" to a strong session at the State. Majestic on holdover with "Song in My Heart" is good. Strand shapes fair with "My 6 Convicts."

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Deadline U.S.A." (20th) and "Tough Girl" (Rep). Mild $7,000. Last week, "Rancho Notorious" (RKO) and "Smith vs. Scotland Yard" (RKO), $8,000.

Majestic (Fay) (2,200; 44-65)— "Song in Heart" (20th) and "Royal Journey" (UA) (2d wk). Neat $6,000. First week, big $11,000.

Metropolitan (Snider) (3,100; 44-65)—"Okinawa" (Col) and "Lady of Burlesque" (reissue). Fairish $5,500.

State (Loew) (3,200; 60-95)— "Wild Blue Yonder" (Col) plus Les Paul and Mary Ford onstage. Upped scale helping to strong $17,000. Last week, "Singin' in Rain" (M-G) (2d wk), $9,000.

Strand (Silverman) (2,200; 44-65)—"My Six Convicts" (Col). Fair $8,000. Last week, "Marrying Kind" (Col) and "Forbidden Land" (Par) (2d wk), neat $5,000.

Chi Way Off; 'Pride'-Ink Spots Mild $35,000, A&C Sluggish 12G, 'Glove' Same; 'Fingers' 16G, 'Convicts' 12G, 2d

Chicago, April 29.

There are four new entries here this week but none looks very big at the boxoffice. What biz there is will be captured by the holdovers. Without the aid of the school holiday this week, the outlook looms very sluggish. Best newcomer is "Pride of St. Louis" at the Chicago, backed by the Ink Spots onstage, but only moderate $35,000 is in sight. "Jack and Beanstalk" at the Roosevelt is slim $12,000. "Green Glove" and "Mutiny" at the United Artists is about the same. Ziegfeld has two British reissues. "Passport Pimlico" and "Night Train To Trieste" with light week on tap.

Of the second weekers, "5 Fingers" at Woods appears tops with brisk session. "My 6 Convicts" at State-Lake is fair. "Viva Zapata!" in third stint at Grand looks mild. However, Palace with "Singin' in Rain" looks only okay third frame. "Quo Vadis" has a nifty total in its 11th and final round.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Pride of St. Louis" (20th) with Ink Spots onstage. Moderate $35,000. Last week, "Just This Once" (M-G) with Danny Thomas in person, ditto.

Grand (RKO) (1,500; 55-98)—"Viva Zapata!" (20th) (3d wk). Modest $10,000. Last week, $17,000.

Oriental (Indie) (3,400; 98-$1.25)—"Quo Vadis" (M-G) (11th-final wk). Okay $16,000. Last week, $15,600.

Palace (Eitel) (2,500; 55-98)—"Singin' in Rain" (M-G) (3d wk). Off to $11,000. Last week, fine $16,000.

Roosevelt (B&K) (1,500; 55-98)—"Jack and Beanstalk" (WB) and "Thief of Damascus" (Col). The first, a new Abbott and Costello comedy is disappointing at light $12,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Treasure Lost Canyon" (U) (2d wk), $7,000.

State-Lake (B&K) (2,700; 55-98)—"My 6 Convicts" (Col) and "Sound Off" (Col) (2d wk). Stout $12,000. Last week, $17,000.

United Artists (B&K) (1,700; 55-98)—"Green Glove" (UA) and "Mutiny" (UA). Passable $12,000. Last week, "Snow White" (RKO) (2d wk) (reissue), $9,000.

Woods (Essaness) (1,073; 98)—"5 Fingers" (20th) (2d wk). Okay $16,000. Last week, $23,000.

World (Indie) (587; 98)—"Miracle in Milan" (Indie) (3d wk). Excellent $4,000. Last week, $5,000.

Ziegfeld (Lopert) (480; 98)—"Night Train Trieste" (Indie) and "Passport Pimlico" (Indie) (reissues). Minor $2,000. Last week, "Royal Journey" (UA) and "When I Grow Up" (UA), $2,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Holliday Happy $8,000, Pitt; 'Pride' Stout 7G 'Rain' Rich $15,000, 2d

Pittsburgh, April 29.

"Singin' in Rain" at Penn on holdover is still the best thing here this week. Only two new pictures in town, "Marrying Kind" at Harris and "Pride of St. Louis" at Fulton, and both are solid.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Pride of St. Louis" (20th). Nice $7,000. Last week, "Viva Zapata!" (20th), (2d wk), $5,500.

Harris (Harris) (2,200; 50-85)—"Marrying Kind" (Col). Judy Holliday looks b.o. in town since her new picture got only a so-so crix reception. Solid $8,000 or over. Last week, "Song In Heart" (20th) (2d wk), $6,000.

Penn (Loew's (3,300; 50-85)—"Singin' in Rain" (M-G) (2d wk). Holding nicely at $15,000 or near. Last week, $20,000.

Squirrel Hill (WB) (900; 50-85)—"Brief Encounter" (Indie) and "Odd Man Out" (Indie) (reissues). Good $2,000. Last week, "Four in Jeep" (UA) (2d wk-5 days), $1,500.

Stanley (WB) (3,800; 50-85)—"Dark Victory" (WB) and "Maltese Falcon" (WB) (reissues). These two came in at last minute after circuit decided to switch "Lion and Horse" (WB) from Stanley to the smaller Warner at a later date. Not doing well at slight $6,000. Last week, "My Son, John" (Par), $7,000.

Warner (WB) (2,000; 50-85)—"Big River" (UA) and "Big Night" (UA). Popscale engagement for "River." Very good $7,000. Last week, "Tarzan's Savage Fury" (RKO), $6,000.

'Macao' Paces New Frisco Pix, $14,000

San Francisco, April 29.

Market Street cinemas are in the doldrums here this stanza. There is not one strong entry among the newcomers although some of the holdovers are still stout. "Macao" looms as good as any new pic but rated only fair at Golden Gate. "Deadline U. S. A." looks mighty thin at the Fox while "Lion and Horse," too, is weak at Paramount. "African Queen" and "Singin' In Rain" look best of extended-runs, former still doing nicely in eighth round.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Macao" (RKO). Fair $14,000 or near. Last week, "Love Better Than Ever" (M-G) and "Pace That Thrills" (RKO), $9,000.

Fox (FWC) (4,651; 65-95)—"Deadline U. S. A." (20th) and "Fabulous Senorita" (Rep). Drab $12,000 or over. Last week, "Song In Heart" (20th) and "Ft. Osage" (Mono) (2d wk-4 days), $8,500.

Warfield (Loew's) (2,656; 65-95)—"Singin In Rain" (M-G) (3d wk). Strong $15,000. Last week, $19,000.

Paramount (Par) (2,646; 65-95)—"Lion and Horse" (WB) and "Wings of Danger" (Lip). Weak $10,000 or under. Last week, "Aaron Slick" (Par) and "Leave to Marines" (Lip), $9,000.

St. Francis (Par) (1,400; 65-95)—"Caesar and Cleopatra" (Indie) and "Seventh Veil" (Indie) (reissues). Stout $11,000 or close. Last week, "My Son, John" (Par) (2d wk), $8,500.

Orpheum (No. Coast) (2,448; 65-95)—"My Six Convicts" (Col) and "Yank In Indo-China" (Col) (2d wk). Off to $9,500. Last week, big $15,000.

United Artists (No. Coast) (1,207; $1-$1.25)—"African Queen" (UA) (8th wk). Held at $8,000. Last week, strong $10,000.

Stagedoor (A-R) (370; 85-$1)—"Blithe Spirit" (Indie) and "Foxes of Harrow" (20th) (reissues). Good $3,000. Last week, "Pools of London" (U) (2d wk), $2,900.

Clay (Rosener) (400; 65-85)—"Laughter In Paradise" (Mono) (3d wk). Holding at $2,400. Last week, $2,600.

Larkin (Rosener) (400; 65-85)—"Eskanor-Faksterbo" (Indie). Thin $1,900. Last week, "Gypsy Baron" (Indie), $2,300.

Vogue (S. F. Theatres) (377; 85-$1)—"Clouded Yellow" (Col) (2d wk). Nice $2,300. Last week, $2,800.

'Happen' Huge $10,000, D. C.; 'North'-Vaude 26G

Washington, April 29.

The record-breaking rainy spell, which had the city fathers tearing their hair, proved a boon to midtown film biz. Sightseers were driven indoors, with the cinemas the No. 1 choice. Despite lack of sock product, plus numerous holdovers, biz was hefty over weekend. "Anything Can Happen" at small-seater Dupont shapes session's champ. "Lion and Horse" at the Warner, one of few newcomers, shapes okay at Warner. Holdovers all remain steady, with reissue of "Snow White" at RKO Keith's showing surprising strength in third week.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Wild North" (M-G) plus vaude. Solid $26,000 in 9 days after reshuffling of schedule to make room for three days of Met opera. Last week, "Battle at Apache

(Continued on page 20)

'QUEEN' SMASH $15,000, TORONTO; 'TREES' 12G

Toronto, April 29.

"African Queen" is topping town with sock total but heavy quota of holdovers also shows big returns, notably "Song in My Heart," "Sailor Beware" and "Encore," all in third frame. Although strong elsewhere, "Battle at Apache Pass" is slow in building here at Loew's. "Big Trees" is rated weak at two spots.

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 35-60)—"Okinawa" (Col) and "Suez" (20th) (reissue). Oke $16,000. Last week, "Flaming Feather" (Par) and "Hold Line" (Col), $17,500.

Eglinton (FP) (1,080; 40-80)—"5 Fingers" (20th) (7th wk). Off to $5,000. Last week, solid $6,500.

Hyland (Rank) (1,500; 50-70)—"Encore" (Par) (3d wk). Near-capacity with $8,000. Last week, $9,000.

Imperial, Nortown (FP) (3,373; 959; 50-80)—"Big Trees" (WB). Weak $12,000. Last week, "Las Vegas Story" (RKO), $13,500.

Loew's (Loew) (2,748; 40-80)—"African Queen" (UA). Topping town with socko $15,000. Last week, "Lone Star" (M-G) (2d wk), $9,000.

Odeon (Rank) (2,390; 50-90)—"Return of Texan" (20th). Oke $10,000. Last week, "Marrying Kind" (Col) (2d wk), $9,000.

Shea's (FP) (2,396; 40-80)—"Song in Heart" (20th) (3d wk). Fine $12,500. Last week, $17,500.

Tivoli, University (FP) (1,436; 1,558; 40-80)—"Sailor Beware" (Par) (3d wk). Holding at $12,000. Last week, nice $15,000.

Uptown (Loew) (2,743; 40-80)—"Battle at Apache Pass" (U). Slow $6,000. Last week, "Kettles at Fair" (U), $6,500.

'Mountain' Tall $14,000, L'ville

Louisville, April 29.

Current stanza at downtown film houses is spotty, running true to form of previous years in week preceding the Kentucky Derby, May 3. Spring Meeting opened Saturday (26), and will run for 19 days. Leader of current crop is the Rialto with "Red Mountain," doing nicely. "Wild Blue Yonder" is rated good at Strand. "Pride of St. Louis" at the Kentucky is perky.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Pride of St. Louis" (20th). Strong $4,500. Last week, "Steel Town" (U) and "China Corsair" (20th) (2d wk), fair $3,000.

Mary Anderson (People's) (1,200; 54-75)—"First Time" (Col). Big $6,500. Last week, "Lion and Horse" (WB), $5,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Red Mountain" (Par) and "Jet Job" (Mono). Fine $14,000. Last week, "Sword's Point" (RKO) and "Pace That Thrills" (RKO), $12,000.

State (Loew's) (3,000; 45-65)—"My 6 Convicts" (Col) and "Harem Girl" (Col). Dull $8,500. Last week, "Singin' In Rain" (M-G) (2d wk), $11,000.

Strand (FA) (1,200; 54-75)—"Wild Blue Yonder" (Rep) and "Last Musketeer" (Rep). Good $3,500. Last week, "Snow White" (RKO) (reissue) (2d wk), $5,000.

'Drums' Lusty $15,500 In Mont'l; 'Woman' 15G

Montreal, April 29.

Three new entries here this week, with "Distant Drums" showing up best at Capitol. "Woman Is Dangerous" is rated fine at Palace.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Woman Is Dangerous" (WB). Fine $15,000. Last week, "Bend of River" (U), socko $16,000.

Capitol (C.T.) (2,412; 34-60)—"Distant Drums" (WB). Sock $15,500. Last week, "Sailor Beware" (Par) (2d wk), $16,000.

Princess (C.T.) (2,131; 34-60)—"Bugles in Afternoon" (WB). Modest $9,000. Last week, "Rancho Notorious" (RKO), same.

Loew's (C.T.) (2,855; 40-65)—"Song in Heart" (20th) (3d wk). Holding at $18,000 following great second at $24,000.

Imperial (C.T.) (1,839; 34-60)—"Best of Badmen" (RKO) and "Kansas City Kitty" (RKO) (reissues). Fair $7,000. Last week, "Steel Town" (U) and "Fear in Night" (U), $9,000.

Orpheum (C.T.) (1,048; 34-60)—"Another Man's Poison" (UA) and "Pace That Thrills" (UA). Sturdy $7,000. Last week, "For Men Only" (Lip) and "Fabulous Senorita" (Rep), ditto.

B'way's Washout; 'Maru'-Ballet $23,000, 'Glove' 13G, 'Loyola' 10G, 'Red Mt.' 14G; 'Singin'' 120G, 5th

Continuous rain for nearly four days is washing out most Broadway first-run business this stanza. Some disappointing new product is proving little help to the overall money total while many extended-run films are down sharply in current week. Last Saturday (26), when most of the heavier downpours came, was way off from a normal Saturday in nearly all spots. Sunday followed much the same pattern, giving the deluxers a rather miserable weekend and being responsible for the generally weak showing in a majority of houses.

Probably the biggest disappointment is the combo bill at the Warner, where the Ballet Theatre represents the complete stageshow. Stage layout apparently is not mixing with the film fare, "Mara Maru", which is rated a weakie by crix. Initial session does not look much over $23,000, mild.

Surprisingly sock is "Loyola," with a big $10,000 at the Holiday. "Red Mountain" is heading for fair $14,000 at the Globe. "Green Glove" also is feeling the offish tone, with $13,000 or less at the Criterion.

Money champ continues to be "Singin' In Rain," with annual Easter stageshow at the Music Hall, with nice $120,000 in fifth week. While this is off considerably from the fourth session, it is still big enough to cinch a sixth week. The Hall drops the Easter portion of its stage lineup starting tomorrow (Thurs.).

"Bend of River," with Billy Eckstine, Fran Warren, others onstage, is holding at good $52,000 for third frame at the Paramount. "Song In Heart," plus stage bill, is down from third week with okay $57,000 or less at the Roxy.

"Tomorrow Is Too Late" shapes up okay at $16,000 in third stanza at the State. "Marrying Kind" is holding at sturdy $12,000 in seventh round at the Victoria. But the remaining extended-runs for the most part are way off this session.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80)—"Six Convicts" (Col) (5th wk). This stanza off sharply to $9,000. Fourth week okay $13,200. Holds a couple of weeks longer, with "Outcasts of Island" (Indie) due in May 15.

Baronet (Reade) (430; 74-$1.20)—"Passion for Life" (Indie) (3d-final wk). Held at $2,900 after fair $3,000 for second round. "The Perfectionist" (Indie) due in tomorrow (Thurs.).

Capitol (Loew's) (4,820; 70-$1.80)—"My Son, John" (Par) (4th-final wk). Third session ended last night Tues.) dipped to $16,000 after fair $23,000 for second week. "Carbine Williams" (M-G) opens May 7.

Criterion (Moss) (1,700; 50-$1.80)—"Green Glove" (UA) (2d wk). Initial week ended last night (Tues.) was only mild $13,000 in ahead, "Sword's Point" (RKO) (2d wk) did better than expected at $9,000, including preview on final day.

Fine Arts (Davis) (468; 90-$1.80)—"Lavender Hill Mob" (U) (29th wk). The 28th round ended Monday (28) held at $5,000 after sturdy $6,000 for 27th week. "Outcasts of Island" (Indie) is scheduled to come here shortly, playing day-date with Astor.

Guild (Indie) (565; 74-$1.50)—"If Moscow Strikes" (Indie). Opened yesterday (Tues.). In ahead, "Royal Journey" (UA) (9th wk-5 days) was $2,400 afteer oke $4,000 for previous week.

Globe (Brandt) (1,500; 50-$1.80)—"Red Mountain" (Par). First week winding up tomorrow (Thurs.) looks fair $14,000 or near. In ahead, "Aaron Slick" (Par) lasted only one week for mild $9,000, including preview of "Mountain."

Holiday (Zatkin) (950; 50-$1.80)—"Loyola" (Indie). A real grosser here despite rain, with initial week ending tomorrow (Thurs.) smash $10,000 or near. In ahead, "Outlaw Women" (Lip) (3d wk-6 days), $3,500. First week of "Loyola" includes preem Thursday night although it was about 80% invitational.

Mayfair (Brandt) (1,736; 50-$1.80)—"Anything Can Happen" (Par) (4th-final wk). Off to about $7,000 or less after mild $9,000 for third round. "Atomic City" (Par) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Encore" (Par) (5th wk). Fourth frame ended last night (Tues.) held at big $11,500 after $12,400 for third week. Continues indef.

Palace (RKO) (1,700; $1.20-$4.80)—All-vaude, two-a-day, headed by Betty Hutton, Herb Shriner (3d wk). Continuing with great $43,500 after $59,000 for second stanza.

Paramount (Par) (3,664; 80-$1.80)—"Macao" (RKO) with Pearl Bailey, Larry Storch, Buddy Baer, Herbie Fields orch heading stageshow. Opens today (Wed.). Last week, "Bend of River" (U) with Billy Eckstine, Fran Warren, Bobby Sargent, Will Bradley orch onstage (3d wk), slipped to good $52,000 after big $65,000 for second stanza.

Park Avenue (Reade) (583; 90-$1.50)—"Can't Beat the Irish" (Indie). Opens today (Wed.). Last week, "Faithful City" (RKO) (3d wk-9 days) dipped to $5,100 after $6,000 for second week.

Paris (Indie) (568; $1.25-$1.80)—"The River" (UA) (34th-final wk). The 33d round ended Sunday (27) continued nicely with $6,000 after $6,500 for 32d week. "Under Paris Skies" (Indie) opens next week.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Singin' In Rain" (M-G) with Easter stageshow (5th wk). Holding at nice $120,000 after big $156,000 for fourth frame. Holds a sixth. Easter portion of stageshow comes out starting sixth week tomorrow (Thurs.). "Scaramouche" (M-G) comes in next.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Valley of Eagles" (Lip) (3d-final wk). Current session ending tomorrow (Thurs.) is way off with around $3,000. Second week was good $15,000. "Pride of St. Louis" (20th) opens Friday (2).

Roxy (20th) (5,886; 80-$2.20)—"Song In Heart" (20th) with stage bill headed by Bill Hayes, Divena (4th-final wk). Off to about $57,000 after solid $82,000 for third stanza. "Belles on Toes" (20th), with Bob Haymes, Peggy Ryan & Ray MacDonald, Jose Melis Trio onstage, opens Friday (2).

State (Loew's) (3,450; 55-$1.80)—"Tomorrow Is Too Late" (Indie) (3d wk). Current stanza ending Friday (2) holding very good with $16,000 after big $25,000 for second week.

Warner (WB) (2,756; 85-$2)—"Mara Maru" (WB), with Ballet Theatre onstage (2d wk). First session ended last night (Tues.) was mild $23,000. In ahead, "Jack and Beanstalk" (WB) plus Gene Nelson, Louis Jordan Five, Harvey Stone, onstage (2d wk-9 days), fine $37,000.

Sutton (R&B) (561; 90-$1.50)—"Man in White Suit" (U) (5th wk). Fourth frame ended Monday (28) continued very big at $16,000 after $17,500 for third week.

Trans-Lux, 60th St. (T-L) (453; 90-$1.50)—"Maytime in Mayfair" (Indie) (2d wk). First round ended Monday (28) hit modest $4,000. In ahead, "Murder in Cathedral" (Indie) (4th wk), $2,400.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Young and Damned" (Indie) (6th wk). Fifth stanza ended Saturday (26) held okay at $2,800 after fine $3,500 for fourth week.

Victoria (City Inv.) (1,060; 70-$1.80)—"Marrying Kind" (Col) (7th wk). Current round ending today (Wed.) holding at fine $12,000 after $17,000 for sixth week. Stays on.

Flood Dulls K.C.; 'Song' Stout $14,000, 'Mutiny' Dim 8G, 'Macao' NG 6G

Kansas City, April 29.

Grosses are moderate to good as "With Song in Heart" tops at four Fox Midwest first-runs with sturdy total. "Mutiny" at Midland is modest while "Macao" at Missouri looks light. Excellent spring weather over the weekend and Missouri River flood threat are no help to film trade. Only holdovers are in the art houses where "Man in White Suit" is sock at the Vogue for third round.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Pride of St. Louis" (20th) and "Rodeo" (Mono) (m.o.). Oke $2,000. Last week, "Ma, Pa Kettle at Fair" (U) and "Wings of Danger" (Lip) (m.o.), $2,000.

Kimo (Dickinson) (504; 75-99)—"Miracle in Milan" (Indie) (3d wk). Good $1,500. Last week, $1,900.

Midland (Loew's) (3,500; 50-69)—"Mutiny" (UA) and "Love Is Better Than Ever" (M-G). Very sad

(Continued on page 20)

Folding of Two Arg. Film Studios Points Up Coin Shortage for Pix

Buenos Aires, April 22.

Shutdown of the San. Miguel Studios six months ago and the fold of the bankrupt Emelco Studios have posed a tough employment problem for film workers. Most of those who have been made idle are attempting to obtain jobs in legit, radio and in television. Many are skeptical about their chances in TV.

Hopes that Emelco would be saved through an additional loan were dissipated when the Industrial Credit Bank refused to extend credit. Mainly responsible for the plight of the industry is the fact that the shortage of funds has hit State banks as well as private business. Morover, financial analysts feel, the country is facing an unprecedented, severe economic crisis.

However much the Peron regime may wish to build up its film industry, say trade observers, it is quite apparent that at the present time it lacks the coin with which to keep it going. Thus, everything is now close to near collapse.

Meantime, a North American manufacturing concern reportedly is interested in purchasing Emelco's plant at Martinez. But there may be some difficulty in arranging a deal because the State banks will be reluctant to abandon the physical assets which secure their loans to the studio.

Only local lot which still seems to be capable of making future plans is Argentina Sono Film. It has "Thais" due to roll shortly with Mexican star Maria Felix scheduled to co-star with Carlos Thompson. Sono is also expecting Spanish actor Jorge Mistral to arrive sometime this month to make a new version of "Count of Monte Cristo."

Trans-Globe's Co-Prod. In Vienna on Rocks As First Film Nears End

Vienna, April 22.

Shooting of German and English versions of Trans-Globe Films "I Was Jack Mortimer" is rolling toward completion next week (12 weeks work) but Trans-Globe has already broken up on the financial rocks. Ambitious plans for future European production announced by the Turhan Bey-Elisabeth Dickinson combo when started last fall have been abandoned and local offices shuttered. Bey is finishing his chore as producer of "Mortimer," but Miss Dickinson, a former Hollywood agent, who entered production field for the first time here, has moved to Germany where she hopes to find new financing for additional pix.

"Mortimer" is based on a book by Alexander Lernet-Holenia with the screen play by Robert Thoeren (English) and Michael Kehlmann (German). Players include Donald Buka and John Camden from the U. S. in the English version; Gustav Froehlich and Cornell Borchers in the German, and Francis Lederer in both. Gunther von Fritsch is directing the English version and E. E. Reinert the German one. Richard Hageman is here to do the music. Pic is still without U. S. release commitment.

Trans-Globe's headaches are mainly financial, with a heavy loss suffered because of the long delayed start on the shooting schedule. After the withdrawal from the setup of Werner Kreidl, local financier, Bey has anted payroll coin himself in order to get the film in the can.

With the windup of Trans-Globe's plans, Kurt Hirsch whose Arrowhead Productions was to have shot "Girl from Astoli" in co-production, also has moved to Munich in hopes of getting German financing.

Tufts Into Scot Legiter

Glasgow, April 29.

Sonny Tufts, U.S. film actor, goes into legit with a leading role in the new play, "Shadow of a Man," due at King's Theatre here May 12. Piece is authored by Paul Erickson, who also will direct.

Leading lady is Iris Russell, guest star several times with Citizens' Theatre here.

Scot Exhib Bemoans Unprofitable Brit. Pix

Edinburgh, April 29.

George Gilchrist, a leading Scot cine exhibitor, told a meeting of exhibs here that the best use is not being made with the money spent on British film production.

All exhibs had suffered losses with British pix, he said. And he posed the question of what would happen if the cinema industry was making automobiles instead of films. One could not foist a car with square wheels on the public or expect a sales staff to talk customers into accepting such an auto. But that did not seem to apply in the case of pix, he claimed, in urging producers to ask branch managers about the sort of films that would prove profitable at the boxoffice.

Canada's Censors Reject Only 2 of 404 U.S. Pix; Metro's Spotless Record

Toronto, April 29.

For the first time in the history of the Motion Picture Censorship Board, Metro is the first major film company to have all its product passed without classification or treatment at any time while the J. Arthur Rank Organization is the only company submitting its scripts for advance advice, relative to Canadian reception of British films. These are highlights of the annual report of O. J. Silverthorne, film censorship chief, for the fiscal year ending last March 31.

Of the 404 American and 48 British features coming into Canada, only two were rejected, both being American independent pix. Metro submitted 47 features, and all were found to measure up to the board's standards. The advertising which accompanied all features also required no trims.

JARO (Rank) during the past year has been seeking pre-production advisory service from the board. In this voluntary program by JARO, pre-shooting film scripts were sent to Silverthorne's censorship group for prelim examination and comment. Dialogue is examined for British phraseology connotations which might otherwise be misinterpreted in Canada.

As against the regulations of the Joseph Breen code, film producers and picture audiences in the units of the British Commonwealth see nothing untoward in making fun of the clergy when some particular gentleman of the cloth is a nincompoop.

Josie Baker Heads Group Forming Anti-Bias Assn.

Mexico City, April 29.

Spearheaded by Josephine Baker, the World Anti-Racial Discrimination Assn. was organized at a mass meeting April 16 to aid the Undernourished Childrens' Society. Miss Baker is acting prexy until a regular head is elected. The organization will headquarter here. Branches are being established in the U. S., Cuba, Guatemala, El Salvador and South Africa. A Far Eastern branch is being considered to combat discrimination complained about at the meet against the children of U. S. armed servicemen and Orientals, the Orientals being the discriminators.

"If we all have the same blood and as we all must die, there is no reason whatsoever for discrimination; therefore it is best for all that we all regard each other as brothers," said Miss Baker at the meeting.

Complaint was made at the meeting that in some sections of the U. S., Jews, Negroes and Mexicans are treated as "criminals." Miss Baker ended a record four-week run April 16 at the new swanky nitery, the Rumba Casino.

'The Trap' Set for Glasgow

Glasgow, April 22.

New play, "The Trap," is set to open at King's Theatre here June 2. Cast will be headed by Mai Zetterling, Herbert Lom and Betty Ann Davies.

Italo Art Pic, in Work For 1 Year, Nearly Ready

Rome, April 22.

"Leonardo Da Vinci," produced by Leonide Kipnis of Pictura Film Co., after more than a year's work, is now in the finishing stage. The 80-minute art film will be ready for release in a few weeks.

"Da Vinci" was done with the Gevaert color film process, being locationed in Milan, Florence and the Louvre in Paris. Kipnis said it was necessary to work on the Da Vinci masterpieces for only a few minutes at a time because the hot lights had a damaging effect on the priceless paintings. Film is described as a study of the actual worksheets of the artist. It has no actors, but a running narration.

Shows Abroad

LONDON

(Week ending May 3)
(Figures indicate weeks of run)
"And So to Bed," Strand (20).
"Bet Your Life," Hippodrome (10).
"Blue for Boy," Her Majesty's (74).
"Call Me Madam," Coliseum (7).
"Deep Blue Sea," Duchess (6).
"Excitement," Casino (0).
"Gay's the Word," Saville (63).
"Hollow," Ambassadors (48).
"Knights of Madness," Vic Palace (111).
"Little Hut," Lyric (82).
"London Laughs," Adelphi (3).
"Lords of Creation," Vaudeville (1).
"Love of 4 Colonels," Windham (50).
"Lyric Revue," Globe (31).
"Merry Widow," Stoll (2).
"Much Ado Nothing," Phoenix (16).
"Nightmare Abbey," Westminster (9).
"Other Heart," Old Vic (2).
"Paris to Piccadilly," Prince Wales (3).
"Penny Plain," St. Martin (44).
"Red Letter Day," Garrick (10).
"Relative Values," Savoy (21).
"Reluctant Heroes," Whitehall (95).
"Seagulls Over Sorrento," Apollo (95).
"South Pacific," Drury Lane (26).
"Under Sycamore Tree," Aldwych (1).
"Vortex," Criterion (3).
"Waters of Moon," Haymarket (55).
"White Sheep Family," Piccadilly (29).
"Winter Journey," St. James's (5).
"Young Elizabeth," New (5).
"Zip Goes a Million," Palace (28).
(CLOSED LAST WEEK)
"Navy at Sea," Comedy (6).
"Same Sky," Duke of York (5).
(OPENING THIS WEEK)
(Figures denote preem dates)
"Mortimer Touch," Duke of York (30).
"Desire Shall Fail," New Boltons (1).
"Rendezvous," Comedy (1).

AUSTRALIA

(Week ending April 4)
"Brigadoon," Royal, Sydney.
"Peep Show," Tivoli, Sydney.
"Kiss Me, Kate," Majesty's, Melbourne.
"King Lear," Comedy, Melbourne.
"To Dorothy, a Son," Tivoli, Melbourne.
"Merchant of Venice," Royal, Adelaide.
"Naughtical Nudes," Royal, Brisbane.

PARIS

(Week ending April 26)
"Amant de Mme. Vidal," Antoine.
"Back Street," Fontaine.
"Caprices de Vichneu," Etoile.
"Ce Soir a Samarkand," Renaissance.
"Chanteur de Mexico," Chatelet.
"Congres de Clermont," Potiniere.
"Cuisine des Anges," Ambassadeurs.
"Derniers Outrages," Vieux Colombie.
"Don d'Adele," Wagram.
"Eternal Mari," Gaite Montparnasse.
"Etranges Camarades," Monteeau.
"Grande Roue," St. Georges.
"Heritiere," Mathurins.
"Jesus la Caille," Gramont.
"J'y Suis J'y Reste," Gymnase.
"La Feuille de Vigne," Madeleine.
"Liaisons Dangereuses," Gaston Baty.
"Lorsque l'Enfant Parait," Nouveautes.
"Mon Mari et Toi," Capucines.
"Moulin de la Galette," Michodiere.
"Nuit des Rois," Ambigu.
"Occupe Minimum," Palais Royal.
"Ombre Chere," Edouard VII.
"On ne Voit pas les Coeurs," Rochefort.
"Pays du Sourire," Gaite Lyrique.
"Plein Feu," Empire.
"Profanateur," Hebertot.
"Quarante et Quatre," Michel.
"Resurrection des Corps," Oeuvre.
"Revue Libertine," Casino de Paris.
"Sur Terre Comme Ciel," Athenee.
"Tete des Autres," Atelier.
"Tout pour elles," Bouffes.
"Trois Mousquetaires," Porte St. Mart.
"Valse Toreadors," Comedie C-E.
"Veuve Joyeuse," Mogador.
"Un Vrale Folle," Folies Bergere.

STOCKHOLM

(Week ending March 22)
"Antony and Cleo," Royal.
"Cafe Lunchrasten," Intimate.
"Kiss Me, Kate," Oscar's.
"Love of Four Colonels," New.
"Patty," ("Moon Is Blue"), Alle.
"Reigen," Boulevard.
"Fourposter," Royal (small stage).
"Who Is Sylvia?" Vasa.

SCOTLAND

(Week ending May 3)
"Brigadoon," King's, Glasgow.
"Our Town," Citizens', Glasgow.
"Brief Glory," Alhambra, Glasgow.
"Gay Dog," King's, Edinburgh.

BUENOS AIRES

(Week ending April 19)
"Mi Prima Esta Loca" (Cousin Is Mad), Nacional Cervantes.
"Vendaval" (Whirlwind), San Martin.
"El Maipo Es Asi" (Maipo's Like That), Maipo.
"Bodas de Sangre" (Espousals of Blood), Odeon.
"Soltera Morire" (Spinster I'll Die), Buenos Aires.
"Mulatas de Fuego" (Fiery Octoroons), Comedia.
"Casarse Con Una Viudal" (Married a Widow), Marconi.
"Que Noche de Casamiento!" (Wedding Night), Variedades.
"Viuda, Fiera y Aviveta" (Widow, Fury and Shrew), Comico.
"De Espana Llego Un Cantar" (Song from Spain), Argentino.
"Altitude 3200," Modern Art.

MEXICO CITY

(Week ending April 19)
"Medea," Bellas Artes.
"Facing Death," Colon.
"Counts of Clerambard," Caracol.
"Little Spanish Girl in N. Y.," Ideal.

Indie Asks Preferred Treatment For Brit. Pix From Eady Pool in Summer

London, April 29.

A plea for preferential treatment from the Eady pool for British films distributed during the summer months has been made by an independent producer-distributor to the board of the British Film Production Fund, the company that organizes the distribution of the subsidy.

Request has been made by Arthur Dent, chief of Adelphi Films, who claims that in two regards the Eady levy has interfered with the normal course of nature.

In the first place, he asserts, coin paid into the boxoffice is redistributed solely for the benefit of British films, and American product, which helps to earn the subsidy, does not benefit. Secondly, shorts with their recognized limited earning power, get concession treatment with their share of the fund being based on two-and-a-half times their normal gross, whereas features are assessed on their flat rate earnings.

Having interfered twice in this way, Dent claims it would be reasonable to make a third concession to help films released during the hot weather period when grosses are normally down. Arguing that such a course would be logical and just, Dent believes it would be a simple matter to arrange. Proposal will be considered by the fund directorate at its next meeting.

Fontaine, Jourdan Inked For 'Decameron' Tinter

London, April 29.

Mike Frankovich is scheduled to leave tonight (Tues.) for Spain to supervise location work on his $815,000 production of "Decameron Nights," a Technicolor opus based on three of Boccaccio's classic stories. Joan Fontaine and Louis Jourdan have been inked as stars.

Frankovich is producing the film under the banner of Film Locations, Ltd., and British distribution is being set through Eros Films. Exteriors will be lensed in Madrid, Seville, Granada, Majorca and Florence, and interiors will be filmed at the Gate Studio, Elstree. Film will therefore rank for British quota. John Collins has also been signed for a feature role.

Big Show Biz Season Launched at Blackpool With Extensive Lineup

Blackpool, April 22.

Summer season of live entertainment already has been launched here, making the busy Lancashire seaside town the center of all entertainment north of London. Britain's longest resident summer stint has opened at the Tower Circus, running twice daily until September. Morning matinees will be added during the busy months. The clown, Charlie Cairoli, heads the bill.

On the legit side, Jack Hylton will present "The Blue Lamp" at the Grand June 20, with Jack Warner, Bonar Colleano, Gordon Harker and Susan Shaw in the cast. Lester Ferguson, Terry-Thomas, Semprini, Harry Bailey and others will star at the Opera House June 21 in "Top of Town," George and Alfred Black's fifth summer season there.

Comedian Frank Randle opens with his own production, "Randle's Summer Scandals," at the Central Pier June 14, while another George and Alfred Black revue, "Happy Landings," starts the Winter Gardens Pavilion June 25. Latter will feature Ronnie Ronalde, Freddie Sales, Morton Fraser's Harmonica Gang and Salici's Puppets. Another north-of-England comedian, Dave Morris, returns to the South Pier with his "Club Night" show.

Lawrence Wright's 28th "On With the Show," starts May 30 at the North Pier with one of the largest casts assembled here. So far inked are Bob and Alf Pearson. Ernest Arnley & Gloria Day, Tudor Evans, Sylva Gaye, Reco & May and Nemecs & Violet.

"Life with the Lyons," with Ben Lyon and Bebe Daniels, is set for the Hippodrome.

Guest bands set for the season include Ted Heath, Edmundo Ros, Geraldo and Joe Loss. Organists Reginald Dixon and Horace Finch will be at the Tower and Winter Gardens ballrooms.

Paris Legit Actors Win Pay Boost in Tele Use

Paris, April 22.

The TV producers here so far had represented to legiters what a boost they were giving their shows in telecasting them gratis. Since it cost them nothing the legit producers were willing to go for the idea—that is until now.

When TV interests made arrangements with Simone Berriau of the Antoine to telecast "Le Profanateur" from the theatre, the actors union killed the TV arrangements by threatening to pull the cast out. From now on, it seems that special contractual provisions will be made for talent when a show is televised.

$2,800 Prizes for 'Murder' Essays

London, April 22.

Prizes totaling $2,800 are to be awarded in an essay competition organized by the Institute of Contemporary Arts to encourage discussion of the film of T. S. Eliot's "Murder in Cathedral" and the influence this pic may have on the cinema art.

First prize will be $1,400, the second $700 and the third $280.

Eyebrows Raised on Arg. Govt. Rule Vs. Pix Houses; See Warning on Film Run

Buenos Aires, April 22.

Exhibitors here were amazed by the municipal edict forcing the Gran Rex and Monumental, both film houses, to seal off their balcony seats for three days each week, while structural changes are made to bring the theatre exits "into line" with city regulations. The Central Cinematografica circuit, which operates both houses, is at a loss for a cause for the drastic action. The chain was threatened with having the changes made by the city and the circuit charged for the work, if the order was not obeyed.

However, some sources see reasons for the government's apparent hospitality towards this chain. It's recalled that ads announcing the release of "A Champion Is Born," distributed by Argentina-Sono Film, at the Monumental, failed to force the management to halt the run of "Two Flags West" (20th), since the theatre had just played a local production for eight weeks. There could be no claim of the house not complying with the protectionist laws, so it's believed that some other "warning" had to be found.

The Gran Rex has just started the run of "September Affair" (Par), after having held over a local pic two weeks longer than it normally retains a strong U. S. film. In view of the semi-closure of the Gran Rex, Par has been allowed to release "Affair" also at the Broadway. "Champion," in which so much official interest was shown, was made in collaboration with Luis Firpo, Argentina's fight champ.

Sealing off the balconies represents a loss of $945 daily for the Gran Rex and $504 per day for the Monumental. The Gran Rex is the largest and most luxurious house here.

340 Yank Feature Pix Imported to Portugal

Lisbon, April 29.

Latest reports of the Portuguese censorship office shows that 340 U. S. features have been imported into the country in contrast with 39 from Great Britain and 30 from Italy. Eight were brought in from France and five each from Mexico, Germany and Argentina. Eight came from Spain.

In addition, nearly all newsreels come from America as well as 154 documentaries and 146 cartoons while all other countries combined sent in only about 40 shorts. Report shows 510 cinemas operating but about 300 of these open only for weekend trade.

Co-Productions in Italy Booming; French, U.S., Spanish Interests Active

Rome, April 22.

With the arrival of good weather here, the co-productions are sprouting all over. Italian producers believe that this is one method of garnering a wider market. By pooling both funds and talents, it puts new blood into the budget veins. Italo-French co-productions long have been a thriving alliance. More than a dozen of them are done each year. When one has a locale in Rome, the studio work is done in Paris and vice versa.

This year sees an Italo-Brazilian pic, "The Prison of Sand," now locationing in Brazil. Camillo Mastrocinque, Italian director, is megging as well as co-producing. There is a mixed cast.

The Italo-Spanish tieup shows "Men Without Peace" locationing in Madrid, and interiors slated for Cine-Citta in Rome. Raf Vallone and Elena Varzi head the cast, which includes Rosario & Antonio. Saenz De Hereria is director. Another Italo-Spanish film is "Carmen." Ugo Berti of Rome's Iberica Film Co. made the deal with Carlos Cavanilla of Madrid on this one. There have been many versions of "Carmen," but this is the first one ever to be made with the real Spain backgrounds.

Romana Films of Rome and Terra Film of Stockholm are finishing a Gevacolor operatic film, Igor Stravinsky's "Firebird," with Ellen Rasch, prima ballerina of Royal Opera Co., Stockholm, and Tito Gobbi, Italian baritone. "Cabiria" will have Italian, British, and American money-backing.

Irsis Film Co., and the Italo-German set-up plan several co-productions, one being "Eternal Magic," which will be in color.

U. S. Also Interested in Setup

The Americans will not be missing either this year. Paramount is producing "Roman Holiday," directed by William Wyler and starring Gregory Peck. Lippert Pictures plans to make "Pirate Gold," with Cesar Romero and Evelyn Keyes. Warner is searching for locations and several American independent producers also are looking for deals.

Dr. Eitel Monaco recently returned from London where he conferred with British producers about further co-productions, and one is already underway. It is "The Venetian," with Richard Todd, being done by Betty Box in Venice. "Cefanolia" an Italo-Greek picture to be done by Luigi Rovere and Nicos Scoulikidis of Athens will have exteriors in Athens while studio work will be shot here.

BOT OKAYS $70,000 FOR BRIT. TELEKINEMA

London, April 22.

The Board of Trade has given the film industry approval to donate $70,000 from the Eady fund to continue the telekinema, which was a main draw at last year's South Bank Festival Exhibition. Half the amount was required to cover acquisition and equipment, and the other half to insure a continuing supply of suitable product.

During the life of last year's Festival the telekinema gave nine shows daily with a flat admission of 20c. It played to capacity at every performance. The program consisted of a live big screen TV transmission and stereoscopic films. The three dimensional films will be retained in the new policy but big screen video is being dropped.

In making their request to the government, the directors of the Eady fund company were concerned that this application should not be regarded as a precedent in view of the expressed aims that the coin received from boxoffice admissions should be used exclusively to aid British production. The Board of Trade has advised the industry that in its opinion the application fell within the definition of the fund's purposes.

British Legit Group's Divvy

London, April 22.

Howard and Wyndham, a company controlling a group of provincial legit theatres, of which Prince Littler is chairman, is paying a 20% dividend for the sixth consecutive year.

Mex Boys' City Given Cinema by Yank Exhib

Mexico City, April 29.

Biggest and probably the best gift yet given to the Boys' City, which Father Pedro Alvarez built and is conducting at Monterrey, was a fully-equipped cinema. It was donated by William Oscar Jenkins, American exhibitor leader in Mexico.

Gov. Alberto Morenos of Nuevo Leon State, in which Monterrey is situated, and all state government employees, each donated a day's pay to the Boys' City.

Legit Biz Soars In Buenos Aires

Buenos Aires, April 22.

Legit grosses are holding up solidly here now that the fall season has teed off, contrary to earlier forecasts that the inflationary trend would leave the public unable to spend on entertainment because of high food prices. The popularity of lighter legit fare points up the public's need for escapist shows. For instance, the first month of the new season at the Maipo Theatre, which habitually features the musical revues, plenty of cheesecake and blue jokes, grossed around $50,000.

Next highest biz was registered by the fourth consecutive revival of "When Ghosts Hunt Partridges," with Luis Sandrini starred, at the Astral, with a gross of around $35,000 for the first month. Tita Merello, in "Men in My Life," at the Smart Theatre, is grossing around $20,000 monthly, and may do even better.

The El Nacional has Narciso Ibanez Menta's revival of "F. B.," last year's top grosser, is bringing in about $30,000 for the first month.

As other shows are grossing comparably as well, legit impresarios are casting longing eyes at the empty lots left by the Sarmiento, Buenos Aires, Comedia and Mayo theatres after they were demolished some years ago by the government for expansion of State buildings. Such building never took place.

Coca-Cola Ads Plugging 'Caruso' Banned by Rome Court as Heirs Protest

Rome, April 29.

A Tribunal Court here ordered the Coca-Cola Bottling Co. to remove billboards and three-sheets from public view which contained advertising for Metro's "Great Caruso." The advertising, showing a picture of Mario Lanza, star of "Caruso," also bore the Coca-Cola trademark.

Caruso's heirs here claimed the posters injured the reputation of the late singer. Greatest objection of the Caruso family was the fact that the ads were made to look as though Caruso were endorsing, or had endorsed, a manufactured product. The Caruso family also has brought action against the film, asking that "Caruso" be withdrawn entirely from public showings. This case is pending.

Attorneys for the Coca-Cola Co. and Metro said they would appeal the billboard ban. While this appeal is pending, the court asked to have the billboards removed at once. This was carried out.

Several months ago, two of Enrico Caruso's nephews filed suit against the picture, "Legend of Caruso," an all-Italian production depicting the story of Caruso's youth. It was claimed that the film story did not always coincide with the real life of the singer. Case was thrown out of court on insufficient grounds.

The Coca-Cola Co. of Italy and Metro's Italian branch recently sponsored a Mario Lanzo singing contest in Italy to bally the pic, "Great Caruso." A Neopolitan youth won the award of a year's scholarship at Milan's La Scala.

British Exhibs Approve Attending Int'l Confab

London, April 29.

British theatre operators are to participate in an international exhibitors' convention to be held at Cannes during the period of next month's film festival. Representing the Cinematograph Exhibitors Assn. will be W. J. Speakman, prexy, E. J. Hinge, treasurer and Walter R. Fuller, general secretary.

One of the main items for consideration will be continuation of the discussions on TV. British theatre owners consider it vital to keep abreast of what is happening on the Continent.

'Streetcar' Pic Panned By Vienna Crix as Carbon Of Play; Viertel Suit Seen

Vienna, April 22.

Opening here of the German synced version of "Streetcar" was marked by general crix panning of the pic, plus the announcement by Berthold Viertel, director-translator of the German stage version of the Tennessee Williams play, that he might sue Warner and the Motion Picture Assn. for alleged lifting of his translation and title.

Stage version of "Streetcar" was known here and in Berlin, where Viertel also produced, as "Destination Loneliness" and film is billed the same way. Literal translation of "Streetcar Named Desire" would be both cumbersome and obscure in German.

Critics did not like the Brando-Leigh film, principally on the grounds that it is an almost literal celluloiding of the play, hence, it didn't add up to screen entertainment. But Viertel's gripe was that synchronization, carried out in Germany, used not only his title but much of wording of his translation from the original Williams.

If this should come to litigation, it would raise the complex problem of differentiating the rights of two translators, both of whom used the same original text as the basis for their work. Question would be whether two different translators have equal rights to the same wording for different purposes.

N.Y. Caravan to Find It Tough Spending Budget

Tokyo, April 22.

Inflation in Japan has not caught up with the budget of the New York Caravan. The 35 members of the unique organization are skedded to visit Nippon this summer in the second of its luxury tours. Budget calls for an outlay of $440 per person daily while in Japan, but Nipponese bonifaces and other entrepreneurs who cater to tourist whims are scratching their heads in an effort to figure out how that much dough can be spent daily in Japan.

About twenty Caravaners are due to arrive here June 29 for a week's visit, and 15 more get in July 8 for five days. The Japan Travel Bureau is prepared to shoot the works with special air-conditioned trains, a chartered plane, lavish hotel accommodations and the best in Japanese entertainment.

London Legit Bits

London, April 22.

Marius Goring is to costar with Claude Rains and Marta Toren in Raymond Stross's pic, "Man Who Watched the Trains Go By," which is being shot at Nettlefold studios. Company goes on locations at Amsterdam and Paris April 27 . . . Nadia Gray has been given the top femme role by Mario Zampi in "Top Secret," which stars Oscar Homolka and George Cole. Shooting is slated to start soon at Elstree, with pic to be released by ABPC . . . Daniel Angel Films, Ltd., of which Major Danny Angel is boss, has acquired Jack Hylton's Vaudeville theatre hit, "The Women of Twilight." Pic goes into production May 12 and stars most of the present cast besides Sally Ann Howes and Paula Valenska, for whom scripter Anatole de Grunwald has written a special part. Film will be made in association with Woolf Bros.

Heat Hits London Film Biz Albeit 'Rain' Lively $20,000; 'Fingers' Fast 12G, 2d, 'Song' Fine $5,500, 4 Days

London, April 22.

For the second time within recent weeks the British weather has played havoc with the film boxoffice. Last month a blizzard kept people at home, while last week soaring temperatures drove them outdoors and away from cinemas. Only the fact that this short-lived warm spell coincided with the Easter vacation prevented a more drastic decline.

Strongest new entry is "Singin' in Rain," at the Empire, with a handsome $20,000 opening week. "Five Fingers," at the Leicester Square, is solid $12,000 in its second round. Double bill at the Odeon, Leicester Square, "Rancho Notorious" (RKO) and "Las Vagas Story" (RKO), opened with a surprisingly nice $9,500, but dipped in its second weekend. "Quo Vadis," now in its 12th frame, continued strong at Carlton and the Ritz.

Other newcomers last week included "Song in My Heart," nice $5,500 in initial weekend; "On Moonlight Bay" below hopes in first four days, and the British-made "So Little Time," mild in three days at the Rialto.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15)—"Quo Vadis" (M-G) (12th wk.). Continues strongly with excellent $8,700. Stays another week, with "Cry, Beloved Country" (Indie) opening April 25.

Empire (M-G) (3,099; 55-$1.70)—"Singin' in Rain" (M-G). Opened in great style at $20,000. Stays on.

Gaumont (CMA) (1,500; 50-$1.70)—"Tall Headlines" (GN) and "Chicago Calling" (U.A.) (2d wk). Modest $5,000. Holds another week, with "Three River" (U.A.) coming in April 24.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Five Fingers" (20th) (3d wk.) Started final frame at sturdy $5,500 for weekend after solid $12,500 second week. "Belles On Toes" (20th) opens April 24.

London Pavilion (UA) (1,217; 50-$1.70)—"Magic Face" (Col) and "Sunny Side Street" (Col) (2d wk.). Steady $6,500. Continues one more week, with "Death of a Salesman" (Col) due in next.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Rancho Notorious" (RKO) and "Las Vegas Story" (RKO) (2d wk.) Fair $4,000 in second weekend after pleasing $9,500 opening week. Stays a third week.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Song In Heart" (20th). Over average $5,500 for first 4 days. In for three weeks.

Plaza (Par) (1,902; 70-$1.70)—"That's My Boy" (Par) (2d wk.). Second weekend nosedived to about $3,100 after steady $8,500 initial frame. "Stolen Face" (Indie) and "Denver & Rio Grande" (Par) begin April 25.

Rialto (LFP) (592; 50-$1.30)—"So Little Time" (AB). Hit by weather and crix, first weekend being only $1,500. In for 2 weeks only.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (12th wk.). Still sturdy with $4,800. Stays indef.

Warner (WB) (1,735; 50-$1.70)—"On Moonlight Bay" (WB). Below expectations, with about $3,400 for first 4 days.

Honolulu Little Theatre Lands New Director

Honolulu, April 29.

Edward Mangum, new director of Honolulu Community Theatre, is due here from Washington, D.C., about May 1. A former assistant professor of speech at George Washington U., he was with Arena Stage, repertory company in Washington. The Community Theatre has moved into its first permanent home, the theatre at Fort Ruger, vacated by the Army.

Group last season did several in-the-round productions. Mangum is first permanent director since Elroy Fulmer moved to New Orleans. Theatre just completed a spotty season.

Yank Films Way Ahead in Lisbon

Lisbon, April 29.

Hollywood pictures dominate the situation in the Lisbon district. Of the 36 cinemas, 33 are showing American films, and practically all are doing excellent biz, with trade the best in the last three years. Many top American pix were held back to open after Easter in the largest theatres.

The St. Luis has "Melody Time" (RKO); the St. George is playing "Show Boat" (M-G); "David and Bathsheba" (20th) is at the Politema while the Monumental has "Capt. Hornblower" (WB). The Tivoli brought in "Valentino" (Col) and the Eden has "Samson and Delilah" (Par) (reissue).

The reaction of the Lisbon public to some American films differs from the boxoffice response in the U. S. "Sunset Blvd." (Par) ran only two weeks at the Eden while "Pandora" went five weeks at the same house. At the Monumental, "Harvey" (U) and "Glass Menagerie" (WB) stayed only one week each. "Alice in Wonderland" (RKO) did very spotty biz at the Politeama but is doing very well playing two houses day-date.

In contrast, the Tivoli, during the winter season, held "On the Riviera" (20th) and "Robin Hood" (RKO) each for one month. "Cyrano" (UA), with a six-week run at the St. Luis, did as well as in America. It will be shown again in September.

Mexico Sets $5,000,000 For New Tourist Port; Drives Vs. Profiteering

Mexico City, April 22.

Mexico is using additional means to attract U.S. and other tourists who like ocean trips. President Miguel Aleman has okayed plans for the government-establishment of a tourist high seas port, Puerto Juarez, on Bahia Mujeres in deep tropical Quintana Roo territory on the Caribbean.

Idea is for the port to receive and entertain tourists from New Orleans, Miami, Houston, Havana and Central America. There will be first-class plane trips for those desiring to see Mexico City and other top spots of the republic. Government has budgeted $5,000,000 to get Puerto Juarez going.

Renewing its drive against profiteering which is costly to tourists and again threatens to cut down this traffic, the Mexican Tourist Assn. has enlisted aid of the government's tourist branch. MTA said the association is receiving many additional squawks from visitors about hotel and restaurant profiteering here and in such other top U.S. visitor cities as Taxco and Acapulco.

Some complaints cite Acapulco, charging that many medium bracket spenders were obliged to cancel stays there because a three-day visit for room and food would cost them more than two weeks here. The government announced it will stiffen the drive against profiteers via heavy fines.

MOSS' EMPIRES SHOWS $268,000 NET FOR '51

London, April 29.

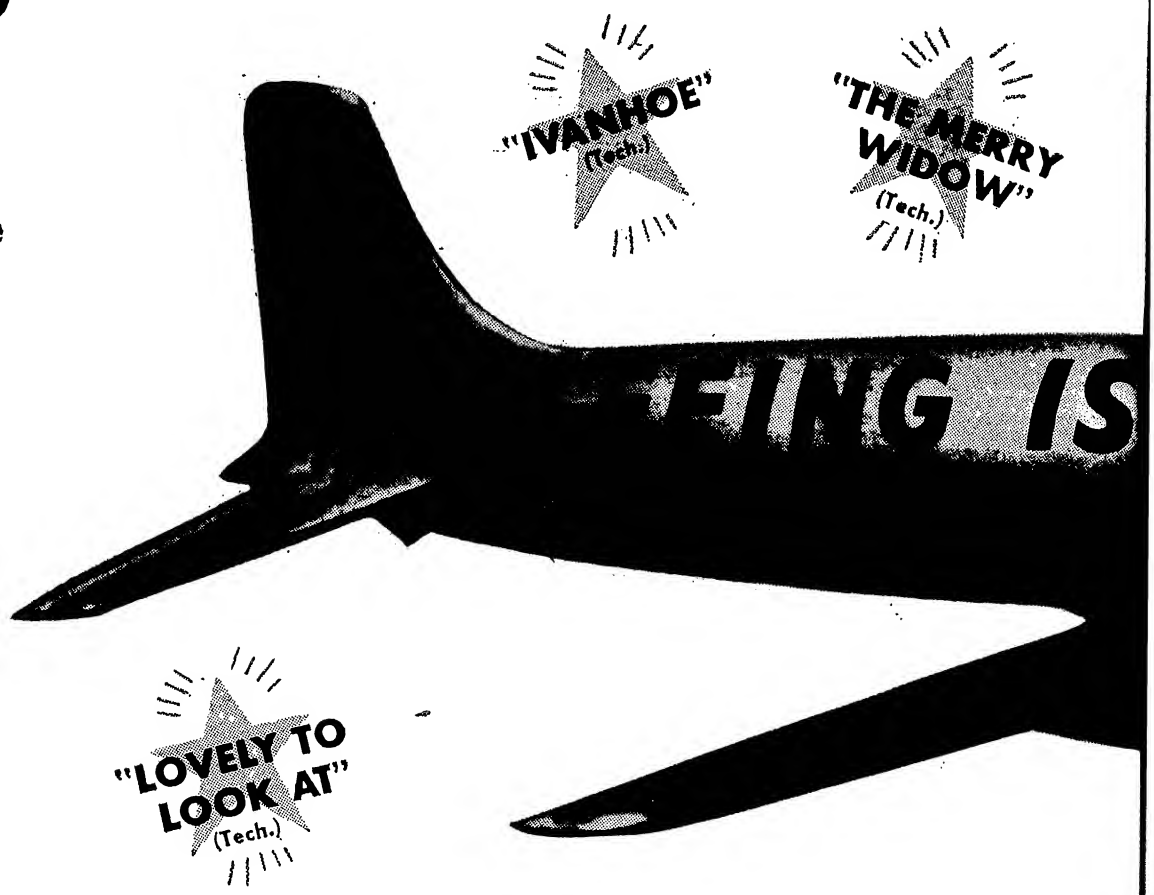
Net profit of $268,000 is announced by Moss' Empires, the company which owns and controls 20 London and provincial theatres, including the Palladium, Prince of Wales and the Hippodrome. The board recommends payment of a final dividend of 12½%, making 20% total for the year.

Prince Littler, chairman of the company, reports to stockholders that in the year ended last Dec. 31 the Holborn Empire and the Palace, Hull, both seriously damaged during the war, were sold at satisfactory prices.

Val Parnell is managing director of the company which is to hold its 53rd annual meeting May 15.

RIDING HIGH TO HOLLYWOOD

The Skies Are Bright With M-G-M Hits!



"BELIEVING IS ENTHUSING"

"Since the exhibitors making this trip will be representative of all exhibitor groups their report to fellow showmen can have widespread influence. Let the enthusiasm flow through to the public and the pay-off will be substantially evidenced at the box-office.

—Editorial in BOXOFFICE MAGAZINE

"LEO SCORES AGAIN"

"A foreward step to better understanding between the source of the product and the purveyors of entertainment to the theatre going public. What better means to a spirit of understanding than to get together and look at the product which is the blood, bone and sinew of the business."

—Editorial in SHOWMEN'S TRADE REVIEW

"SEEING IS BELIEVING"

"A most dramatic and unprecedented move. Leo is extremely proud of such product as 'Scaramouche', 'Ivanhoe', 'The Merry Widow', 'Lovely to Look At', 'Pat and Mike' as well as other films. Metro says 'Seeing Is Believing.' They are going to let the product speak for itself. The optimism which will be generated will kindle sparks of showmanship all over the country. Already the industry is experiencing a healthful radiation from this activity."

—Editorial in THE INDEPENDENT

"GOOD BUSINESS RELATIONS"

"It's a new departure in the field of good business relations that should pay off. Metro is to be congratulated."

—Editorial in THE EXHIBITOR

AS TRADE PRESS CHEERS!

AND MANY MORE!

"Carbine Williams" • "Mr. Congress-Man" • "The Girl In White" • "The Story of Three Loves" (*Tech.*) • "One Piece Bathing Suit" (*Tech.*) • "Plymouth Adventure" (*Tech.*) • "Prisoner of Zenda" (*Tech.*) • "Everything I Have Is Yours" (*Tech.*) • "Tribute To A Bad Man" • "The Devil Makes Three" "Fearless Fagan" • and others.

"WILL PAY RICH DIVIDENDS"

"Metro which has a way of establishing industry precedent naturally would be the company to conceive such a merchandising plan as 'Operation Seeing Is Believing.' The contribution to industry public relations could prove to be of the first magnitude. The return to their home communities of the theatre owners highly enthusiastic over what they have seen can and will pay rich dividends. A doff and extra flourish of our chapeau to Leo the Leader."

—Phil M. Daly in FILM DAILY

"M-G-M's SMART MOVE"

"M-G-M is making a smart move in corralling important exhibitors and bringing them to Hollywood. With a good layout of product, as M-G-M certainly has, any company would have little difficulty placing it in important theatres. Bringing the theatre men to Hollywood is certain to create enthusiasm that could not be worked up better and quicker. This new showmanship by M-G-M will pay off big."

—Editorial in HOLLYWOOD REPORTER

"ANOTHER METRO MASTER STROKE"

"A master stroke of good will and salesmanship. M-G-M's 'Seeing is Believing' Tour will enable exhibitor leaders to bring back a well grounded report to the thousands of theatre men they represent. There is plenty of evidence out Culver City way that M-G-M has much to offer its theatre customers."

—Editorial in FILM BULLETIN

Star Availability Abroad Becomes 'Movietime' Snag

Star tours phase of the "Movietime, U. S. A.," campaign which the International Film Relations Committee of the Motion Picture Assn. of America is weighing for use in countries abroad, is facing many obstacles. Subcommittee of the foreign publicity chiefs' group was named Friday (25) to study advisability of sending stars overseas as well as other aspects of the domestic campaign which can be adapted for foreign use.

While it is agreed that some parts of the Council of Motion Pictures Organizations' program might be converted for foreign use, trade cynics doubted that stars would ever make personal appearance tours abroad. Topmost hurdle is the question of financing these trips abroad. Under the domestic "Movietime" setup, COMPO pays travelling expenses to the territory and local exhibs foot the bill while the personalities are in the area. Doubt was expressed that the studios or foreign exhibs would underwrite these costs.

Another problem standing in the way of star tours is the availability of the players. To be effective, it's stressed, an overseas junket must include top names who are the faves of foreign filmgoers. Whether the name players would undertake such trips is a factor that is being taken under consideration. It's emphasized that you can't send starlets, directors and writers for the "in person" treks, and that only outstanding personalities would make the desired impression abroad.

Despite the many obstacles, possibility is seen of attempting a "Movietime" campaign in one specially selected European country, and on the basis of the experience in that country to decide whether or not a foreign program is feasible. Committee studying all the angles of the contemplated campaign consists of Dave Blum, Loew's International; Gerald Keyser, Warner Bros., and Harry Stone, of the MPAA's international division. At the Friday meeting of the International Film Relations Committee, Carl York, MPAA's rep in Scandinavia, reported on film conditions in that area. Columbia's Lawrence Lipskin, new chairman of the IFRC, presided.

Grocery Salesman Beefs: 'Want More Pix—But'

Editor, VARIETY:

New York.

I am a travelling salesman (groceries) but my wife and I are such movie fans we have subscribed to VARIETY for 26 years. I am 55, she is 45, but the movie industry gets only 35% of the money we would like to spend for movies.

We have television and, like other TV buyers, stayed glued to the set the first six months. Now we like radio better (we can lie back and close our eyes listening to our favorite whodunits). But the movies would come first a couple nights a week if the movies would consider our desires.

I am in N. Y. half the time, travelling the other half. A natural for the movies! But in many cities, especially smaller towns, the movie ads have no timetables and I refuse to go in for guessing games. So I never go when the ads (in the paper) do not list feature times. Partly, I will admit, because the absence of this information makes me mad. So I order the hotel to send up the radio.

We're finicky about the shows we want to see, like most other older folks who would keep going if the movies gave their desires a thought. There are shows we're eager to see, and with the hundreds of theatres in N. Y., we ought to be able to see a certain top-rated movie at *one* of the not-too-far-away houses. But no, the scheduling is so inconsiderate of the customs that you can see movie, "A Loves B," at, say, half the houses in N. Y. one week and none at all (in convenient distance) the next. So these old eager movie fans are getting to be better and better radio-TV fans every year, even though it ain't at all what we want.

Addison Crandall.

Odeon Names Forsyth

Toronto, April 29.

E. G. Forsyth has been named assistant general manager of Odeon Theatres (Canada), Ltd., it was announced last week by David Griesdorf, director and general manager.

Forsyth entered the film industry in 1934 with Gaumont British Picture Corp., Ltd., and served with that company until its amalgamation with Odeon Theatres in 1948, when he joined Circuits Management Assn. Ltd., operating company of Odeon and Gaumont theatre circuits in England. He joined the Odeon Theatres (Canada) last January. He assumed his new position on April 21.

Ivor Smith, on loan from the J. Arthur Rank Organization, is leaving Odeon to return to a post in England.

Par Prod., Sales Brass in Parley

Pursuing its policy of frequent analyses of market changes and distribution trends, Paramount has set a week-long studio meeting of production brass and sales execs for discussion of upcoming releasing and production policy. The studio personnel will sit in at meets on straight distribution matters and the sales execs will join the parleys on the lensing lineup. The series of confabs begins Monday (5).

A. W. Schwalberg, president of Par Film Distributing Corp., will preside at the sales huddles. E. K. (Ted) O'Shea, v.p. of the distribution subsid; Jerry Pickman, ad-pub v.p.; Sid Blumenstock, assistant ad-pub head, and division chiefs Hugh Owen, Howard Minsky, J. J. Donohue, George A. Smith and Canadian topper Gordon Lightstone will participate from the business end.

Y. Frank Freeman, v.p. in charge of studio operations, and Don Hartman, production head, will join in the distribution talks and lead the discussion on pix currently in preparation.

Total of 13 new films, set for release between July and December, will be screened and considered in terms of merchandising approach.

COMPO Sked

Continued from page 7

tion to the six troupes hitting the road shortly, beginning in Albany this week.

Speakers Bureau

Also next fall, according to present plans, COMPO will be substantially off the ground with its speakers' bureau operations. Universal's Maurice Bergman and Robert W. Coyne, COMPO's special counsel, will address groups in Ohio and Virginia, respectively, next month. These will be the forerunners of numerous addresses by industryites before Kiwanis, Rotary, or community associations.

In line with the gab circuit activity, COMPO hopes to set the trade's more prominent names, such as producers and stars, for appearances before national conventions of big organizations.

COMPO-ites this week quarreled with a Coast-datelined N. Y. Times report late last month which quoted observers as expecting a dissolution of the organization. In light of its upcoming program, one official commented, "if COMPO is to die it will make a plenty lively corpse." It was noted that the outfit consistently has had detractors predicting an early demise. From that angle, it was said, the Times item was literally correct. However, the same report 18 months ago would have been equally correct, in that the inception of COMPO was accompanied by observations in some quarters that its death was in the offing.

Simonelli Dem Delegate

Universal's eastern pub-ad manager Charles Simonelli was elected a delegate to the Democratic National Convention from the 12th district in Brooklyn in the primary election last week.

Simonelli, a Brooklyn resident, has been active in local politics for several years.

Stress Importance Of Arbiter's Impartiality Under Industry System

The word "arbiter" means just that under the proposed industry arbitration system, industry attorneys stressed this week. Point they wanted to make clear is that a member of an arbitration panel appointed by an exhibitor, for example, is enjoined from showing any bias in favor of that exhib. He must consider the merits of a case with the same impartiality shown by a judge in any court.

Trade lawyers also pointed out that in many states, such as N.Y., members of arbitration boards are required to file sworn statements declaring their impartiality in order to keep the system within legal bounds. Legalites said that there's some misconception that an arbitrator more or less automatically favors the individual or organization which nominates him to serve on a panel.

Lawyers also reported that all awards and decisions by the arbitration panels will be binding and final. In other words, having submitted to arbitration and expressed willingness to abide by the rules, an exhib is barred from taking his complaint to court following its disposition by the arbitration tribunal.

In the past, there have been instances where exhibs, in court actions, have tried to introduce arbitration records as evidence that the distribs were guilty of unfair practices.

Industry's 'New Era'

Continued from page 5

to take on the money and time burdens which court contests entail if the arbitration system agreed upon proves its effectiveness.

Astounded at Progress

The arbitration round-tablers themselves were surprised; and the skeptics were astounded, with the progress accomplished in the relatively brief meeting period.

Only note of cynicism sounded came this week in Washington where Allied board chairman Abram F. Myers complained that the parleys, while reaching broad agreement on a number of subjects, failed to accomplish much work on details. Until these are worked out, he said, Allied cannot decide one way or the other on the overall arbitration. At the huddles last week, Myers reportedly was as spirited as all other conferees in his tossing of olive branches.

A 12-man national administrative committee will be named to supervise the overall arbitration operation, consisting of three members each from Allied, TOA and distribution, and one each from Independent Theatre Owners Assn., Metropolitan Motion Picture Theatres Assn. and Western Theatre Owners. Group will select its own chairman for a one-year period, and the chairmanship subsequently will be rotated among the member organizations. The committee is empowered to engage an exec secretary and a staff, but with the aim of keeping costs at a minimum.

On the local front, arbitration committees will be established in each exchange area, to be appointed by theatremen, trade associations and distrib personnel in the territory. The local groups so designated will determine on their own whether salaried personnel should be taken on and if a special arbitration office should be maintained.

National committee will be responsible for the preparation of all instructions, forms and records for use by the local committees to the extent that the machinery will be uniform throughout the U. S. National unit also will assist in setting up the local committees.

The exchange arbitration groups will receive and record all demands for arbitration and notify all parties affected, will designate the rules and set time and place for hearing, keep all records and furnish all parties with certified copies of awards. Plan for selection of arbitrators boils down to the naming of a referee by the exhib complainant, one by the distrib involved and a third to be selected by both.

While the intention is to keep a firm anchor on costs, there was no way of telling specifically how much of a budget will be required and who'll provide the revenue. Special committee has been appointed to study this aspect of the operation, including Al Lichtman, Harry Brandt, Nathan Yamins, Rotus Harvey, Si Fabian and Emanuel Frisch.

The principles which won unanimous approval was that the machinery must be set at the earliest possible, the system must be carried on at the grassroots level, at the lowest possible cost, and arbitrable disputes must be disposed of in rapid time.

There was also agreement on means of conciliating exhib-distrib squabbles; that is, exerting effort to bringing disputants to a compromise in informal fashion so as to avoid overburdening the arbitration machinery.

Subjects to be accepted as arbitrable, as endorsed by the industry conference, are: Distrib violations of existing contracts, clearances, runs, conditioning the sale of one picture on the licensing of others, claims of distrib discrimination in awarding product via competitive bidding, claims that an exhib overbid or overpaid for product in order to deprive competitors from obtaining it. Concerning the last-named item, the conference recommended that successful bidders for pix should be brought to arbitration by the complainant theatreman.

It was further agreed that the arbitrators will have the power to award damages, the scope of which was referred to a rules committee for study. Also as an economy measure, the distribs will be permitted to retain counsel at arbitration sessions only where the exhib elects to have his own counsel repping him. In such instances, all distribs will designate a single common counsel.

Motion Picture Assn. of America, called the meeting, which was held at N. Y.'s Hotel Astor April 22-25, as had been recommended by TOA and Allied.

Buys A.C.'s Lyric

Atlantic City, April 29.

The Lyric Theatre, at 42 years one of the oldest in the resort, has been purchased by Samuel A. Tannenbaum, who presently owns the local Surf, and will be remodeled and reopened soon. Tannenbaum purchased the building from William Ford, who operated the house for 32 years. It has been shuttered since last fall.

Inside Stuff—Pictures

Position of Col. Jock Lawrence, former publicity chief for J. Arthur Rank and Samuel Goldwyn, in the press hierarchy of Gen. Dwight Eisenhower was discussed by Drew Pearson in a column last week. It had been rumored, Pearson said, that Lawrence would be the Steve Early (press secretary and confidant of FDR during his years in the White House) to Ike, but that it now appeared that Howard Chase, public relations man for General Foods, was inheriting the spot.

Lawrence has been anxious for some months to leave the service and return to commercial press agentry. His boss in the Eisenhower press setup in France is Brig. Gen. C. T. (Buck) Lanham, a combat officer wounded in Germany. According to Pearson, Lanham "has turned out to be tops, plays no favorites, issues no 'diplomatic denials,' avoid politics."

Italian Films Export, N. Y. outfit set up to assist Italian producers in U. S. distribution of their films, has established a publicity office in Rome to develop appropriate flackery material for the States.

Handling the job in the Italian capital is William Murray, formerly with Time magazine, according to Dr. Renato Gualiano, IFE head. Angelo Parmigiani, for the past two years a member of the films section of the British Embassy in Rome, has been named manager of IFE's bureau of information in that city. The newly established office, among other activities, will issue a weekly bulletin on Italian film production.

Jerry Wald is a diplomat, as well as a film producer. Women's Wear Daily, garment industry tradepaper, reprinted a VARIETY story revealing that Wald-Krasna's "Exclusive Model" would introduce 1953 made-in-Europe fashions for the first time. The reprint was accompanied by a complaint. Why, the tradepaper asked, doesn't Wald-Krasna do something about the American dress industry instead of plugging French and Italian coutouriers? So Jerry Wald sent word that he is going to produce "Size 12," a picture about made-in-America fashions.

Samuel Goldwyn's hassle with the government of Denmark over the filming of "Hans Christian Andersen" ended on a friendly note. In fact, the Danish olive branch was accompanied by an offer to collaborate on an American-Danish double bill. Second half of the doubleheader would consist of a documentary showing scenes of Andersen's birthplace and the house where he wrote his fairy tales. Goldwyn said he would be glad to be of any assistance to the Danish government in that regard.

French producer Ray Ventura owns screen rights to Hendrik Ibsen's "Doll House" and is planning to film the yarn in Scandinavia next summer, Ventura's attorney, Arnold Grant, stated in New York. This follows reports of other deals for screen rights to the Ibsen epic. Grant said Ventura acquired rights from David O. Selznick, who some years ago had made a deal for them with the Ibsen heirs.

LINEUP OF NEGOTIATORS AT ARBITRATION MEET

Here's the lineup of principal negotiators at the four-day meeting on establishing a system of industry arbitration in N. Y. last week:

Abram F. Myers, Wilbur Snaper, Nathan Yamins, Allied States; Mitchell Wolfson, Herman M. Levy, S. H. Fabian, Theatre Owners of America; Harry Brandt, Max A. Cohen, Milton Weisman, Independent Theatre Owners Assn.; Sol A. Schwartz, Emanuel Frisch, Mitchell Klupt, Metropolitan Motion Picture Theatres Assn.; Rotus Harvey, L. S. Hamm, Western Theatre Owners.

Also, Eric A. Johnston, Sidney Schreiber, Ralph D. Hetzel, Motion Picture Assn. of America; Austin C. Keough, Alfred W. Schwalberg, Robert J. Rubin, Paramount; William F. Rodgers, Henderson Richey, Metro; Robert W. Perkins, Howard Levinson, Warners.

Al Lichtman, 20th-Fox; Robert M. Mochrie, RKO; Abe Montague, Irving Moross, Columbia; James R. Grainger, Richard Yates, Republic; Morey Goldstein, Allied Artists-Monogram; Adolph Schimel, Charles Feldman, Universal.

Rodgers served as chairman of the opening session but begged off handling the gavel for the entire meet. The job subsequently was taken over, on a rotating basis, by Snaper, Brandt, Brecher, Wolfson and Harvey. At the windup, the entire conference cited Johnston for "hospitality and leadership" in calling the conclave.

Loew's Stockholders

Continued from page 5

sluggish showing in N. Y. Stock Exchange trading recently.

Charles C. Moskowitz, v.p. and treasurer, reported that Loew's recent earnings have been at the rate of 55% from the film operations and 45% from theatres. He added that 40% of the total production-distribution revenue came from the foreign market.

Leopold Friedman, v.p., secretary and counsel, revealed that the board is weighing a proposal to limit pension payments to future employees to $25,000 per year. This will have no bearing on pension payoffs to presently-employed personnel.

Santa Fe Fiesta

Continued from page 2

of town. This giant effigy, 30 feet high, and loaded with several thousand dollars' worth of fireworks, drew spectators from as far off as Texas. There was no charge and as many as 20,000 have witnessed the stunning spectacle of Zozobra twisting and writhing in flame and finally bursting in a cascade of fireworks in the New Mexico night.

In addition, the whole city of Santa Fe, spread over the desert hills, and not unlike Jerusalem in the moonlight, is exotically decorated during fiesta by luminarios, sanded paper bags with burning candles inside. The luminarios are strung along adobe rooftops, adobe garden walls, and other buildings; thousands of yellow glows in the Prussian blue night—a stunning effect.

Moreover, Shuster and coterie encouraged all residents to dress for fiesta, and native sons and daughters dug from trunks the costumes of their grandparents and walked the streets of the ancient city, lending a final and authentic 18th century look. Parties were given in almost every home during fiesta; mariachis were invited from Mexico to sing at the plaza; dances were held on roped-off streets, and everyone had a first-class Hemingway-in-Spain time.

But last year, because of the wholesale leasing of carny concessions in the ceremonial plaza, Santa Fe looked more like a small-town Coney Island than old Spain. The public square, about two-thirds the size of New York's Bryant Park, was completely obliterated by a blizzard of kiddie rides and sweet-tooth come-ons. At night, instead of the dulcet tones of "La Golondrina," the plaza rang with the tocsin of merry-go-round and the grinding screech of the rollercoaster dashing through its prepared thrills.

Litters and Letters

Moreover, the roped-off streets, once the scene of gay, costumed senoritas and their escorts, were now ankle-deep in discarded ice-cream cups, hamburger papers, torn carnival bunting and the usual debris. The few townswomen who ventured downtown in fiesta costumes wearing huaraches found their exposed feet unpleasantly sullied as brisk fall winds drove the debris against their unstockinged feet.

As soon as last year's fiesta concluded, an indignant rash of letters appeared in the Santa Fe New Mexican. Most of the attack was focused against the Fiesta Council, authorized by city government to control the fete's policy. The air was blue with charge and countercharge and the grapevine buzzed with scandalous insinuations. Some of the published statistics on the fiesta finances became interesting reading.

It was learned that the fiesta, once a voluntarily supported celebration financed by the merchants, had about ceased to be that. The few thousand dollars the merchants once kicked in to pay for Will Shuster's fireworks, and other expenses, were now a mere pittance compared with the huge take from the carnival stands. Each stand, Santa Feans learned via the New Mexican, was licensed by the fiesta council and some concessionaires paid as much as $500 in licensing fees. A total of $9,000 in legitimate fees alone was recorded for last year.

The fiesta council, the town learned, was now rich enough to support a full-time year-round secretary at $2,400 per annum though the fiesta is only a four-day affair. Speculation was rife on the total gate realized by the carnival boys, for if they could afford $9,000 in legitimate fees, what must their gross be? Guesses ran as high as $100,000, making the historic fiesta a luscious plum.

Joker in By-Laws

La Farge and Shuster organized a rump caucus and began writing for the local press and arguing against this commercialism. La Farge received threats about his personal safety and friends even suggested rocks might be thrown through his window if he didn't take caution. Last February, however, La Farge, by engaging an attorney, dug up the by-laws of the fiesta council, discovered that the merchants who contributed were entitled to one vote each for every $10. To La Farge's delight, he forced a council session, and came armed with proxies for 235 votes out of an estimated total of 310.

But he reckoned not with the police chief, and the chairman of the council, one Johnny Valdes, a clerk in a liquor store, who seemingly crusaded for carnival interests. They, too, had hired lawyers who told them that the by-laws read: One vote for each $10 *payment*, and, since the carnival concessionaires made huge payments, they legally controlled a block of 430 votes!

On this unexpected twist, La Farge and his crowd of preservationists went down to defeat—completely outvoted by the concessionaires, all of whom for reasons of their own decided to play ball with the ex-police chief, now captain of the New Mexico State Police, and an astute Spanish-American politician by name of Ben Martinez.

So heated was one session of the fiesta council that the chairman simply rose and walked out of the room when the tide of sentiment began turning against him. This highly irregular and unparliamentary state of affairs was significant of the enormous enthusiasm both Martinez and Valdes seemed to feel for the carnival interests on the plaza.

Reversing Tradition

This is certainly not the first time a community and a carny mob have had bad words. But it may be the first time on record wherein a carnival group won a flat legal victory over influential local citizens.

Past custom has always placed the carny in a position of delicate and humble supplication before the town council. In Santa Fe, however, not only did the carnival interests prevail against the wishes of local citizens of the magnitude of Oliver La Farge, and the editorial prowess of the Santa Fe New Mexican, but they apparently achieved this legalistically and by ballot.

La Farge has admitted defeat. Many Santa Feans were planning to leave town during this year's fiesta, as a silent rebuke of the interests represented by Ben Martinez and Johnny Valdes. Will Shuster may forego burning Zozobra for the first time in 27 years!

As far as the southwesterner is concerned, the carny victory is as calamitous to Santa Fe as if in Massachusetts a group of carnies won the right to pitch their tents and booths and shills at Plymouth Rock.

Johnston Wins

Continued from page 3

Hollywood situation has been improved somewhat. They also point to his attendance at almost all of the arbitration sessions in New York from Tuesday through Friday of last week. Such devotion to a series of sessions that could be nothing but tiresome to anyone not directly concerned was not the habit of the old Johnston, they explained.

"Johnston can be a very valuable asset to us," one top echelon exec said this week. "He needs direction, however, and we plan now to provide it. I think we must recognize that he has politics in his blood and that he just can't stand keeping out of them. We might as well put that urge to use instead of fighting it."

The MPAA topper will finally get a chance to give way to his seemingly never-sated desire to wing through the air this weekend, when he'll head for the Cannes film festival and then to Paris. He'll meet up in the latter city with John G. McCarthy, director of the MPAA's international division, for talks with French officials on renewal of the film pact with that country.

MPAA board members who are responsible for providing and budgeting the Association's funds haven't seen the results yet of permitting Johnston at the beginning of this year to expand his staff. They say they're not impatient, but they're being watchful to see if the added cost pays off.

Degas Ballet Art Short Set for N.Y. Paris

Indicating increasing popularity of art pix—generally made without any live actors and with the camera playing on various aspects of paintings—is the booking of "Ballet by Degas" at the Paris, N. Y. Short will open with "Under the Paris Sky," which follows the current "The River" into the house.

Jean Lenauer made the pic as part of a series tagged "World of the Artist."

Wm. Morris, Jr.

Continued from page 1

eventually be elected to the top post by the agency's five officers, who also comprise Ruth Morris (Mrs. William C. White) and Bert Allenberg, who are first and second vicepresidents, and Nat Lefkowitz, secretary of the corporation. (The late Johnny Hyde's veepee post was never filled).

The Morris agency is co-owned by William Morris, Jr., and Lastfogel, and continues that way. Both started with the founder of the company as office boys.

Morris' move to "take things easier" will see him on a more roving assignment, dividing his time between surveying Europe, Hollywood and at Camp Intermission, the Morris family's summer residence at Saranac Lake, N. Y., where Mrs. Morris, Sr., widow of the founder, spends much of her time, and where she is frequently visited by both Ruth and her son.

Lastfogel and Morris, who have carried on the business of the agency in the traditions of its founder, pledged themselves anew, following yesterday's (Tues.) formal decision, to "perpetuate the traditional policies set down by William Morris, Sr."

It is understood that Morris, Jr., chose not to become chairman of the board, to insure the "taking it easier" program he had set out for himself. In addition to continuing as a partner, he also retains a directorship. Official announcement of Lastfogel's future title, presumed to be that of president as well as treasurer, will be forthcoming soon.

Since the founder's death 20 years ago, both carried the business to newer heights. The Morris agency's expansion program reached unprecedented peaks with the advent of television wherein the agency took a commanding position in the general show biz development of the new medium.

Extra curricularly, Lastfogel has been president of USO-Camp Shows, the Veterans Hospital Camp Shows, and is now board chairman of the former. He commutes frequently between both coasts to operate the major Broadway and Hollywood adjuncts of the Morris office.

Morris, who is an officer of the Jewish Theatrical Guild, of which his father was a founder, is staying east until Saturday (May 3) for the Milton Berle testimonial dinner, and then starts motoring to Hollywood in easy stages. A European trip this summer is also on the agenda.

20th Officers

Continued from page 3

was indebted to the corporation for $113,600, noted the debt was non-interest-bearing.

Lichtman joined the company March 7, 1949, under an agreement calling for one year's exclusive services and four years' advisory service. This was superseded by a long-term employment contract, commencing March 7, 1950, calling for five years' exclusive service at a salary of $3,000 per week and advisory services for a period of five years at $1,700 weekly.

Proxy is for the stockholders' annual meeting to be held May 20 at the homeoffice. Principal item of business is reelection of the present 10 directors. They are L. Sherman Adams, Robert L. Clarkson, Eadie, Daniel O. Hastings, Henderson, Robert Lehman, Michel, Seton Porter, Silverstone and Skouras.

Skouras owns 5,260 shares of 20th stock. Proxy notes that in addition there are 42,000 shares in his name which are beneficially owned by other members of his family. His wife, Sarah, owns 10 shares.

Cal Court Rules Film Clearances Legal; $5,400,000 in Chi Suit Settled

San Francisco, April 29.

Declaring that the film industry could not operate under a system of simultaneous releases and that clearances and runs are not illegal per se, the U. S. Circuit Court of Appeals here upheld the ruling of Federal Judge Ben Harrison of Los Angeles denying the claims of a Puente, Cal., exhib against the light majors, Republic and Monogram, plus two exhibs.

Exhibitor Steve Chorak sought $436,187.43 damages and $40,000 as attorney fees. Chorak's complaint charged that he was forced to play pix 14 days after El Monte and other houses in the San Gabriel valley. Exhib defendants were A. L. Sanborn, operator of the El Monte Theatre, and the James Edwards theatre circuit. Original decision, handed down by Judge Harrison after hearings in May, 1949, ruled that there was no conspiracy among the distribs and that clearances and availabilities were reasonable. Appeals Court upheld Judge Harrison on all counts, ruling "an exhibitor does not have the right to compel a motion picture producer to give him a preferred run—this because as a very practical matter the motion picture industry could not operate under a system of simultaneous releases."

Decision was deemed by attorneys as an extremely significant one and is seen as establishing a precedent for similar suits.

Finklehoffe to Lens 'Anne' in London

Hollywood, April 29.

Fred F. Finklehoffe bought screen rights to Maxwell Anderson's legit play, "Anne of a Thousand Days" and will film it in London in the autumn. Finklehoffe's last production was "At War With the Army."

Anderson will do the screenplay for the Technicolor production, with Rex Harrison and Lilli Palmer in top roles.

LaTouche Sets Up Co. In New York to Make Specialized Shorts

Company for the production of specialized shorts, both animated and live-action, has been set up in New York by librettist-lyricist John LaTouche. Outfit, known as A. & M. Productions, will unveil its first effort in about three weeks. Titled "The Peppermint Tree," it is an animated Technicolor short. Carol Channing does the narration, which was written by LaTouche.

Currently in the works is a short featuring the works of Charles Addams, New Yorker mag cartoonist. LaTouche and his staff, made up in part of former United Productions of America artists, are using a special technique in animating the weird Addams characters. Also on the company's production is a similar film displaying the works of Saul Steinberg, another New Yorker contributor.

A. & M.'s ambitious program also includes "Harlequinade," a puppet film; a two-reeler based on Gertrude Stein's "Ladies' Voices and What Happened;" "The Blues Ain't," a live-actioner in association with photographer Gjon Mili, another live-actioner in collaboration with Maya Deren depicting the "dream life of people" as "seen through dance movements. Anthony Tudor is set to do the choreography for the latter.

Company, according to LaTouche, is working on a cooperative basis, with key staffers set to get a percentage of the profits in addition to regular salaries. Initial financing was obtained by LaTouche. He says he has received several offers for distrib rights to the films, but he won't make an overall deal until the pix are completed.

Stage Local 'Movietime' Near D.C. to Boost Biz

Washington, April 29.

Jack Fruchtman, local independent exhibitor, and Hal Marshall, special field rep for 20th-Fox, combined efforts recently to stage a bell-ringing "Movietime U.S.A." stunt of their own in nearby Lexington Park, Md. Working cooperatively with other company reps in the area, as well as with civic, religious and political leaders of the town, the two put on a day of meetings, screenings, and general hoopla that captured the townfolks' enthusiasm, as well as space in the local press.

Fruchtman, who manages four theatres and a drive-in in the Lexington Park vicinity, hosted a luncheon of town leaders, followed by a series of screenings. Reps from most of the D. C. exchanges, which service this area, were present. General effect was constructive, quasi-civic, and should pay off at the wickets.

Sock Albany Tour

Albany, April 29.

The "Movietime U.S.A." tour of the Albany exchange district, which took Greer Garson, Audrey Totter, Victor Jory, Don Taylor, Archie Mayo and Sam Marx into communities that had never before seen a Hollywood celebrity in person, closed Saturday (26) with exhibitors hailing it as "a tremendous success" and the stars describing it as "a memorable experience."

The week's trip was a grueling one, schedule calling for stops in 40 communities and for countless appearances at civic, cultural and health functions.

Harry Lamont, head of Lamont Theatres, served as exhibitor chairman.

Schoenstadt $5,400,000 Suit Vs. Majors Settled

Chicago, April 29.

Schoenstadt Theatres' suit for $5,400,000, one of the largest anti-trust suits filed here against the eight majors and Balaban & Katz, was settled out of court last week. Action for six of the indie circuit's houses, filed in September, 1950, was dropped, with attorney Tom McConnell winning from the defendants a three-year extension of "A" or subsequent first-runs playing time for the Piccadilly, the chain's flagship house. Piccadilly, in a prior action, had won from the majors better playing position, but pact ran out last month.

In another action, Seymour Simon stepped out as attorney-of-record in companion suits filed three weeks ago by Jerome Schimbach, RKO division manager, and his wife. Pair operated the Granada Theatre, South Bend, Ind., from 1935 to 1940, and charged the majors and several theatre circuits with conspiracy, asking treble damages of $225,000.

Bordonaros' 2d Suit Begins Vs. 3 Majors

Buffalo, April 29.

Second suit of Bordonaro Bros. Theatres, Inc., operating the Palace in Olean, against Paramount Pictures, RKO Pictures and Warner Bros. Circuit Management Corp. was begun in Federal Court here this week.

Bordonaros charge the defendants with monopolistic practices and ask $165,000 treble damages, claiming they were deprived of first-run pictures in Olean. A similar action against 10 distributors in 1948 resulted in an award of $28,500 against the present three defendants and a no-cause verdict against the other defendants in that suit. The present action is to recover for damages allegedly suffered from September, 1946, to March, 1948, while the first suit was in litigation.

Industry legalites are watching the case with interest because of two controversial legal principles involved—the applicability of the final decree in U. S. vs. Paramount, et al, to private damage suits, and the applicability and effect of a judgment in a former action to a second suit of this character.

Gray, Anderson, Rome & Schaffer, of Philadelphia, represent the plaintiffs. Defendants are represented by Frank G. Raichle and Sidney B. Pfeifer of Buffalo.

Hampshire Ozoner Season Opens

Manchester N. H.

New Hampshire's ozoner season got underway March 30 when the Manchester Drive-In held its opening. Shows are held every night, rain or shine, with 50c admission.

FOR DECORATION DAY!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Israel's Amus. Spending

Continued from page 1

course. The shortages of every sort make normal operation of a theatre, club, sidewalk cafe, auditorium, or whatever, a perpetual wild dream. Most entrepreneurs are in a constant struggle with their consciences as to whether to let their places run down completely or visit the black market. Conscience seems to be only about a 50% winner against normal commercial urges.

Shortages, of course, include anything that must be imported—and that includes practically everything in Israel except an orange. Since immigrants are still pouring in at the rate of 1,500 a month and must be housed and supported, the government's not prone to be loose with those valuable dollars being contributed by Yank Jewry. Imports run about eight times the exports, with benevolence making up the difference.

Filmeries Get Bulk

Majority of the local amusement money gges to filmeries, as in most other countries, since pix are the cheapest entertainment and the most readily available. There are, however, only 113 theatres in all of Israel. Some of them are open-airers and most are small and in pretty sad condition. There are, however, a few good ones in each of the major cities (Tel Aviv, Haifa and Jerusalem) and a number of modern ones building.

In any case, per capita film attendance in Israel is the highest in the world, according to a recent U. S. Dept. of Commerce survey, and any foreign visitor who even sez he knows an American pic star is rated one grade above a deity. Yvonne de Carlo in a series of personals here recently filled theatres to the rafters and caused mob scenes wherever she moved.

Pic prices are comparatively low, top first-runs getting only 350 prutots, including the 50% tax. That's only 35c at the commercial rate of exchange of one Israeli pound to the dollar.

Legit is equally well-attended and equally cheap at $1.25 top. There are three rep groups, a satirical revue company and a variety house operating in Tel Aviv. They tour to other cities.

Israel is completely devoid of niteries in the Copacabana or Latin Quarter sense of the term. The bigger cities, however, have a sprinkling of spots with bands and gal singers. In frontier towns like Beersheba they're strictly Saturday night affairs, with the boys and gals from neighboring settlements pouring in in blue jeans or blouses and skirts and whooping it up successively with everything from pure Yank jitterbug to the native folkdances of the countries from which they've emigrated.

Much of the joy in these lively spots is attained on nothing more than the juice of Israel's ubiquitous orange, mixed with some soda. In the more sophisticated spots in Tel Aviv and Haifa, all sorts of drinks are pretty much available, but prices of the imported stuff are staggering. Most reliable and widely drunk is the cognac, made locally and quite good. Like Europeans, Israelis can get amazing mileage out of one drink or one cup of coffee, so the waiters aren't kept overly busy. To compensate, some spots make a small door charge.

Sat. Nite Binge

Saturday night being the biggest night of the week is a curious hangover for most Israelis from the cultures of their former homelands. From sundown Friday night to sundown Saturday is the Sabbath, with everything, including theatres and much transportation, shut tight during that period. The Saturday eve binge, therefore, is followed by a normal working day on Sunday—which makes an Israeli Sunday the equivalent of a very dark blue Monday in the western countries. On the other hand, with everything closed Friday night, Israelis can't take advantage of their opportunity for late sleeping on Saturdays.

Jerusalem takes the "Holy City" moniker seriously and there's no night life there at all beyond the King David Hotel's Saturday eve "dansant" ("dark suit requested"). Most colorful spot is Ariana's in Jaffa, the former Arab town adjacent to Tel Aviv. Despite the almost complete dearth of Arabs in Israel now, Ariana's maintains the old tradition with a dark-skinned Jewish gal making with a Samia Gamal-type belly-wobble.

Otherwise, Tel Aviv boasts only the Parisien, Casino and Delphine bars, which offer the usual small instrumental combo and femme chirper. There will undoubtedly be more cooking when several big hotels now building are completed and more tourist trade is available.

Haifa's Megido Hotel on Mt. Carmel, overlooking the city and the sea, provides a virtual mob scene in its spacious bar on big nights. Less fancy folk in this leading industrial city well-patronize spots like the Arizona, which gets a 15c admission charge and relatively low prices for drinks.

American Pop Music

Music consists of quite a few American pops, particularly those from films. These are mixed with many American and European standards and spaced with folk songs from Russia, Poland and other ex-homelands of the population. "Tzena-Tzena," incidentally, has been Israel's most profitable single export to the U. S.

With warm, pleasant weather similar to that of Southern California, Israelis are big patrons of sidewalk cafes. Most popular is Tel Aviv's Cafe Cassit, an outdoor version of New York's Sardi's, with much of its trade drawn from the theatres and practically everyone discussing a script, ripping a critic up the back or proving to be a sightseer looking for a familiar stage face.

Unfortunately, with food so scarce now, the cafe ops can't supplement the income from the weak coffee they serve by selling even the pastry customarily available in European equivalents. Sandwiches with a thin smearing of a domestic cheese are the best that's available for a late snack.

Tremendously popular throughout Israel is longhair music in any form—concerts and opera, either recorded or live. Until recently most of the immigration was from middle-Europe, so the people have a vast tradition of musical culture. They think nothing of going 70 or 80 miles on the back of a truck to hear Yehudi Menuhin, as thousands of them did a few weeks ago.

Menuhin played at Ein Gev, a communal settlement on the shore of the Sea of Galilee, which each year sponsors an eight-day music festival somewhat like that at Tanglewood in the Berkshires. Concerts, varying from those by top-fliighters, such as Menuhin (who play for free), to amateur folk-dancers, are held in a 4,000-seat unroofed auditorium. Menuhin, who was slated to give one performance, drew such a crowd to the tiny settlement that he was forced to play at 5 p.m. and repeat at 9.

Longhair Lure

The excellent Israel Philharmonic, which toured the U. S. last year, does sellout biz always at both its home base in Tel Aviv and in its tours to other cities. As a matter of fact, with no large auditoriums available in the cities (Haifa's 1,700-seat Armon Theatre is about the biggest), so many concerts must be given to meet the demand that orch members are worked to the marrow.

Purchase of disks requires foreign exchange, so there's not too many of them (outmoded 78s are a welcome gift, by the way) and recorded concerts are not infrequent. They are a normal means of entertainment in the kibbutzim, the communal agricultural settlements.

Another highly popular form of entertainment, in both the kibbutzim and in towns is folkdancing. The immigrants over the years have brought with them a vast store of interesting, and entertaining group terpsichore.

Weakest links in Israel's longhair chain are the opera and ballet. An attempt is being made to spur the latter. Jerome Robbins, top New York dancer and choreographer, is now here under the auspices of the American Fund for Israeli Institutions. That's the U. S. fund-raising outfit that supports cultural activities and sponsored the Philharmonic's American tour. If Robbins can weld an acceptable dance group, the Fund hopes to import it to New York within a couple of years.

Hebrew National Opera, the only opera company, actually is a one-woman affair that formerly got some help from the Tel Aviv municipality. Edis de Philippe, an American, organized the company about six years ago and now serves as producer, director and star of every opera. Her manifold activity, coupled with the poor quality of the opera, brings a grin to the faces of hep Israelis.

Nevertheless, "Fledermaus" is now in its seventh month and doing sellout biz, playing one night a week in Tel Aviv and touring several other nights. Since there are few places to stay, the company returns by bus to Tel Aviv as late as 4 a.m. All but the principals also have other jobs. A top tenor now, incidentally, is a former cop who had never been on a stage up to five months ago, Mme. de Philippe's biggest headache as far as he was concerned was to get the municipality to release him from the force.

Other of the singers are more experienced, a number of them having sung in operas of their native countries. Conditions, however, are very difficult and hardly conducive to the luxury of any large-scale operatic effort.

Visiting U. S. concert performers are not too frequent, since there are no dollars to pay them and best they can do is stash away Israeli pounds. Larry Adler, who has made two trips here, the first with Paul Draper, is virtually a national hero. His big complaint is that the visits here spoil him for other concerts, since audiences want nothing but highbrow tunes from his harmonica.

Hazel Scott was recently on tour here, but got only a mild response. Lena Horne and a band are here now and going great. If and when Israel has dollars to spend on such things, American performers can look forward to a lucrative and appreciative market here for their talents.

Rank Aloof

Continued from page 3

Rackmil's plan for going to England.

Decca topper is hoping to leave today (Wed.) on the Queen Mary. If the reservation he's been trying for doesn't come through, he'll leave Sunday (4) by plane.

Rackmil's not at all certain that he wants to get himself into a long-range battle with Rank. If a merger were pushed through, thus washing out Decca's stock as such, Rank woud again become the largest single stockholder in U and could be a real thorn in the side of the management.

Also, Rackmill is already faced with one stockholder suit, and a forced merger might lead to others which would take the edge off the economic benefits that Rackmil and most of the U directors see in the potential melding of interests of the record and picture companies.

Decca Might Unload

Should Rackmil hit a blank wall next week, there's a possibility that Decca might unload the 309,300 shares and options it holds. (There are 1,178,000 shares and options outstanding.)

Decca paid about $15 per share for the stock and $5 for the options, which permit purchase of stock at $10 per share. One report in film circles is that Rackmil already has an offer of $16 from Louis B. Mayer. One of the people from whom Decca acquired its holdings was William Goetz, Mayer's son-in-law, U's production chief.

A second alternative which the Decca high command has considered is the purchase of additional stock to strengthen its hold, no matter what Rank's attitude proves to be. Wall St. reports are that Decca is already doing some buying, but a top company exec denied that Monday (28).

He said that recent Securities & Exchange Commission reports on Decca acquisition of U shares represented only belated transfers of stock and options actually bought at the same time as the original block. An SEC report last week showed that on March 14 Decca took title to 8,100 shares and 5,000 options, bringing its total as of that date to 271,900 shares and 37,500 options.

Rackmil is said to have concrete plan to offer for Rank's and Davis's inspection. Rather, it is said, he'll explore with them their attitude and thinking, based on his desire to accomplish the amalgamation of interests via U buying up Decca's assets. In that way Decca stock would be washed out, its holders being given in trade U shares to an amount based on an evaluation of the record company's assets.

Las Vegas Putting In Top Hoopla For Annual Variety Clubs Meet

Las Vegas, April 29.

The unique showmanship put forth by local resort hotels and downtown casinos has captured the imagination of the 650 registered delegates attending the Variety Clubs' 16th annual international convention, which opened yesterday (Monday) and winds up Thursday (1).

In what could aptly be described as entertainment "chuck-wagon style," Las Vegas Tent 39 not only gave top show biz reps their fill of "come and get it," but programmed around-the-clock pleasures as well as business meetings. Event culminates at Hotel Flamingo tomorrow night with presentation of the Humanitarian Award for 1951 to Helen Adams Keller, chosen by a special board of 65 editors, publishers, educators and past recipients of the award. Miss Keller will not be present to receive her plaque, however, being currently on a European lecture tour.

Most important business meeting of the entire convention takes place tomorrow (Wed.) when heart reports are read. Each tent gives an accounting of the year's charitable duties. From these reports, the brass of Variety Clubs choose the outstanding tent of the year, with the citation to be presented Thursday night during the Humanitarian Award dinner. Last year's Heart award was presented to Tent 32, Frisco, for its Blind Babies Foundation charity.

The celebrated "Hey, Rube" dinner for past chief barkers becomes the highlight of tomorrow's slate. Thursday's meetings pull all loose strings together for this year. The evening's card holds both light and serious events in store for visiting delegates. Robert Q. Lewis will air his CBS "Waxworks" stanza from the Thunderbird for an audience consisting of distaffers mainly, at 6:45 p.m. (Nevada time). Another broadcast marking the close of Variety Clubs' conclave takes place at the Flamingo when ABC picks up the Humanitarian Award ceremony. Jack Benny will emcee.

International officers making the westward trek include Marc J. Wolf, international chief barker; Robert J. O'Donnell, international ringmaster; John Harris, international big boss; Jack Beresin, first assistant international chief barker; George Hoover, second assistant international chief barker; George Eby, international dough guy; Murray Weiss, international property master; C. E. "Chick" Lewis, international press guy; W. H. Lollier, international sergeant-at-arms; James G. Balmer, international ceremonial barker, and William C. McCraw, international exec director.

International representatives in town are: Wm. Elson, Jake Flax, H. V. (Rotus) Harvey, George Hoover, Elmer Lux, Allan Moritz; international fixers, Ezra E. Stern, Edward Shafton; entire roster of 41 international canvasmen, and a majority of chief barkers.

General chairman for the convention is Jake Kosloff, with liaison officer and Tent 39 chief barker Ben Goffstein assisting. Wilbur Clark was convention journal chairman. All members of local tent have aided the chairman by serving on the many committees.

Sen. McCarran At Ceremonies

Participating in the formal dedication were Senator McCarren, Lieut. Gov. Cliff Jones, Mayor (Protem) Reid Whipple, Ben Goffstein, Chief Barker of the Local Tent; Marc Wolf, and O'Donnell.

Also on the program was the girls' kiltie band from Fort Williams, Can., sent here by the Canadian government at no expense to the convention.

Following the dedication the first business session of the convention was brought to order by Wolf, who rendered a report of his year's activity as head of the tents. Father McCarthy of Philadelphia delivered a short talk and the invocation. This was followed by a brief talk by Senator McCarran and one by the mayor. Annual reports were given by first asst. chief barker Jack Beresin, second asst. chief barker George Hoover, property master Murray Weiss and press guy Chick Lewis. Financial report was given by George Eby, international dough guy, who was followed by executive director Bill McCraw.

Leytes' N.Y. Indie

Joseph Leytes, producer-director of the Israeli import, "The Faithful City," which RKO is distributing, leaves for the Coast tomorrow (Thurs.) to confer with RKO execs and to line up a writer for his next picture.

Pic, as yet untitled, will be completely shot in New York, mostly on location. Producer said that he has obtained independent financing for the project and that there was a possibility RKO may distrib. He expects to begin work in the fall and hopes to get a name player for the top role. Picture, he said, will be about a group of immigrants.

Despite 240,650 Shares Sold Back, WB Control Strong

Despite the sale of 240,650 shares of stock back to the corporation during the past year as the result of tenders, the Warner brothers' control of the company is as strong as, if not stronger than heretofore. Company's policy in decreasing the number of outstanding shares prior to divorcement has brought in a total of 1,685,000 shares, of which about 15% represented the total tendered by the Warners and their families.

Prior to the sale of stock to the corporation, the Warner control was estimated at about 25%. Following the August, 1951, tender, during which 1,015,900 shares were retired, including 50,000 of the Warners', the family foothold in WB neared 30%, according to a well-informed source. Percentage of control returned to between 25-27% following the March, 1952, tender, when 669,185 shares were retired, including 190,000 of the Warners' shares.

Whether the company will issue another invitation to tender stock in the near future is still problematical. Outfit still has a year to go before the final divorcement of theatres and production becomes effective. It's conceivable that the company may want to retire more shares before the split takes place in order to uphold the dividend value of the stock after divorcement. Originally WB had appropriated $15,000,000 for the March, '52, tender. However, the slowness in the sale of theatres, from which cash could be realized, forced the company to decrease the amount to $10,000,000. It's figured that the company might want to call in the additional $5,000,000 or more worth of shares.

Meanwhile, it's expected that preliminary talks on a new reorganization plan for the company's splitup will get underway when prexy Harry M. Warner arrives in New York shortly for confabs with the top homeoffice brass.

Irate Stockholder

Continued from page 3

be best equipped to function in it.

Moskowitz mentioned that Lillian Burns, M-G's talent coach, is married to M-G director George Sidney. "She had been working at the studio, fell in love and married Sidney," related Moskowitz. "That's no reason why we should fire her."

Miss Copping, in her proposal, to be placed before the 20th-Fox session on May 20, also wants a resolution which would enjoin the employment of execs who have a "criminal record." This could mean "excessive speeding," said 20th's management in urging a negative vote by stockholders.

Gardner Suspended

Hollywood, April 29.

Ava Gardner was suspended by Metro for refusing to costar with Ricardo Montalban, Cyd Charisse and Vittorio Gassman in "Sombrero."

She was replaced by Pier Angeli, who recently returned from Germany, where she played in "The Devil Makes Three."

Film Reviews

Continued from page 6

Border Saddlemates

via his saddle heroics. It will fill out in oater program houses.

Plot is one of two current Republic westerns using counterfeiting and border smuggling as the chief gimmick. This time phony American money is being manufactured in Canada by Roy Barcroft and shipped into the States in false-bottomed cages. Allen appears as a U.S. veterinarian in a Montana town on the Canadian border, where Forrest Taylor runs a silver fox farm in cahoots with Barcroft, north-of-the-border trading post owner.

A quarantine is slapped on the fox farm when a pet becomes ill. By this action Allen touches off a series of implausible incidents that lead to exposure of the smuggling plot and downfall of the heavies after aimless gun battles, chases and fisticuffs are used to pad out the film to 67 minutes. William Witney's direction is almost as static as the Albert DeMond screen story.

Allen gets little help from cast teammates on the story portions. Mary Ellen Kay, cute femme lead with little to do, assists him on vocals of "Roll On, Border Moon" and a couple of traditional tunes, as do Republic's self-conscious Rhythm Riders. Slim Pickens is around for some mild comedy antics as the village dogcatcher. Dirty work of Barcroft and others is adequate, as are the stock technical assists. *Brog.*

The Prize

(FRENCH)

Classic Pictures release of Marcel Pagnol production. Stars Bourvil. Directed by Jean Boyer. Screenplay and dialog, Pagnol, based on story by Guy de Maupassant; camera, Charles Suin; music, Paul Misraki. Tradeshown in N. Y., April 25, '52. Running time, 82 MINS.

Isidore	Bourvil
Mayor	Baconnet
Priest	Duvaleix
Doctor	Christian Lude
Brigadier	Vilbert
Polyte	Jean Dunot
Madame Husson	Germaine Dermoz
Young Girl	Jacqueline Pagnol
Countess	Mireille Perrey
Virginie	Pauline Carton
Mlle. Cadenat	Suzanne Dehelly
Mme. de Gondreville	Nina Myral
Mme. Pitart	Jeanne Veniat
Marie	Yvette Etievant
Nicoline	Germaine Reuver

(In French; English Titles)

The first Marcel Pagnol picture to reach the U. S. in some years, "The Prize" is one of his better farces, being based on a Guy de Maupassant story. It has such rare humor, some perfect caricatures and character portrayals, all neatly directed. It should prove a sock entry for many American art theatres. Perhaps the only real criticism is that it was not more deftly edited in some parts.

The idea that a group of public-spirited, if idle and gossipy femmes, should give a prize of 100,000 francs to the most virtuous young woman of a small French village is developed along farcical lines. The women's group ultimately picks out a simple-minded young man of 25 as the model of virtue, since all principal girl candidates are found wanting.

Crowning of Isidore (Bourvil) as village king (originally queen) is spiced with Gallic humor and uproarious farce-comedy as the townspeople cheer and poke fun at the bashful, almost effeminate lad. The town's official doctor tells him he is suffering from an inferiority complex, among other things, and that gets in his craw. While drunk, he wanders away from the celebrants and out to a nearby pond. He tells a young girl in the field that he is going to drown himself. Isidore disappears and later she finds his hat floating in the pond, leading to her conviction that he has carried out his suicidal threat.

Instead, Isidore, still intoxicated, is spotted wandering along the road by the countess (Mireille Perrey), of the prize-awarding committee, who offers him a lift to Paris. What transpires in Paris at Mlle. Perrey's Paris apartment is left to the imagination, but he returns to the village a totally changed youth—in fact, a man. During his absence the townspeople have been dragging the pond in hopes of recovering his body. Hence, when he arrives back, intent on demonstrating his newfound manhood, the police believe he has turned satyr.

Bourvil has a field day with the character of Isidore. The transition from the meek lad to a he-man is done with skill. Jacqueline Pagnol, wife of the scripter-producer, is excellent as the farm girl who taunts Isidore, and finally is won by him. Baconnet, as the village mayor, also contributes a fine portrayal while Miss Perrey does a good job as the countess. Remaining cast is headed by Suzanne Dehelly, Germaine Dermoz, Vilbert, Pauline Carton, Baconnet, Yvette Etievant, Jeanne Veniat, Germaine Reuyer and Duvaleix, all superbly picked.

Pagnol's screenplay and dialog is of the highest order, as is his whole production. Direction by Jean Boyer is smooth and done with an eye for every farce situation. Charles Suin's camera work is topflight. *Wear.*

So Little Time

(BRITISH)

Romance between Belgian girl and Nazi officer fails to convince; slight chance for U.S. market.

London, April 22.

AB-Pathe release of a Mayflower production. Stars Marius Goring and Maria Schell. Directed by Compton Bennett. Screenplay, John Cresswell; camera, Oswald Morris; editor, V. Sagovsky; music, Robert Gill. At Rialto, London. Running time, 88 MINS.

Phillipe de Malvines	John Bailey
Nicole	Maria Schell
Madame de Malvines	Gabrielle Dorziat
Professor Perronet	Stanley Van Beers
Gerard	Oscar Quitak
Anna	Barbara Mullen
Lieutenant Seger	Harold Lang
Blumel	David Hurst
Hohensee	Marius Goring
Paulette	Andree Melly
Florine	Olga Lowe
German Doctor	Wolf Frees
Lotte Schonber	Lucie Mannheim
Vivianne	Allson Petrie
Gilles	Jeremy Geidt

The sympathetic portrayal of a Nazi commandant may adversely affect this British film when it goes on release. Even aside from this aspect, it can only be rated as a modest offering, with slim chances in the U.S.

It is virtually a two-character story. There is the girl, played by Maria Schell, whose brother has been killed in war and her father shot for espionage. Part of her home is requisitioned for a commandant (Marius Goring), and a common interest in music brings the two together. It is not convincingly done, especially after the girl has several times protested her hatred of the Germans.

Yarn is played against a Belgian village background but there is only a minimum of exteriors. Most of the incident is confined to the house and action is restricted. There is a background or resistance activity but little of it is seen except in the climax.

Miss Schell turns in a performance that has the stamp of sincerity but Goring's unbending portrayal of the Nazi does not help in bringing realism to the plot. Most other roles are of subsidiary character but are competently played by a cast which includes Gabrielle Dorziat, Barbara Mullen, John Bailey and Lucie Mannheim. Compton Bennett directs in straight-forward style. *Myro.*

Fanfan La Tulipe

(FRENCH)

Paris, April 22.

Filmsonor release of Ariane production. Stars Gerard Philippe, Gina Lollobrigida. Directed by Christian-Jacque. Screenplay, Rene Wheeler, Rene Fallet; dialog, Henri Jeanson; camera, Christian Matras; editor, Jean Desagneaux. At Berlitz, Paris. Running time, 104 MINS.

Fanfan	Gerard Philippe
Adeline	Gina Lollobrigida
Fler-a-Bras	Noel Roquevert
Tranche	Olivier Hussenot
Franchise	Nerio Bernardi
Louis XV	Marcel Herrand
Pompadour	Genevieve Page
Henriette	Sylvie Pelayo

This is a rousing, good humored costumer on ribald 17th Century France. Done with a fine sense of parody, full of movement, chase and swordplay, it emerges as a sure grosser here with the name of Gerard Philippe. It may serve as a fine arty entry in the U. S.

Christian-Jacque's tongue-in-cheek, slick pacing animates the antics of Fanfan (Philippe), a roguish, arrogant ladies' man who joins the king's army to escape a shotgun wedding. A fake gypsy's palm reading convinces him he will some day marry the king's daughter and become one of France's marshals.

His destiny gets a big boost when he comes across a bunch of bandits holding up a stagecoach containing Madame Pompadour and the king's daughter. After a fiery one-man sabre bout and mass massacre, he gets an appreciative kiss from the great lady. Then he and his sidekicks manage to win the war single-handed, save the sergeant's daughter whom he now loves, and also an offer of the king's daughter's hand from the king himself as well as a marshalship of France.

Henri Jeanson's dialog peppers the script with a fine cynical humor. The mock war is a delight. Christian-Jacque gets the most out of the movement inherent in the piece. Philippe's youth, exuberance and thesp ability obscure his lack of agility and grace and make his Fanfan character a robust and human one. Gina Lollobrigida has beauty, body and acting talent and looks like a Hollywood bet. The court lassies are amiably graceful and beautiful in the persons of Genevieve Page and Sylvie Pelayo. Marcel Herrand is a regal and sardonic king, while Olivier Hussenot and Nerio Bernardi are fine as Philippe's loyal sidekicks. Noel Roquevert is excellent as the bombastic, martinet sergeant.

Lensing is fine and editing helps get the most out of the fight sequences. All supporting roles are good and production values and trimmings are of the highest order. The extremely lowcut bodices might raise censorship eyebrows. *Mosk.*

The Life of Donizetti

(La Vita di Donizetti)

(ITALIAN)

Sub-standard biographical film of composer.

Lupa Film release of Seyta-Radici production. Stars Amedeo Nazzari, Mariella Lotti and Mario Ferrari. Directed by Camillo Mastrocinque. Screenplay, V. N. Novarese; camera, Arturo Galles; editor, Mario Serandrei; music, Allessandro Cicognini. At Cinema Verdi, N. Y., April 23, '52. Running time, 99 MINS.

Gaetano Donizetti	Amedeo Nazzari
Louisa	Mariella Lotti
Van Waldenberg	Mario Ferrari
Virginia V. Donizetti	Dina Sassoli
Anthony	Giulio Tomasini
Gypsy	Sergi Tofano
Jose Menendez	Giulio Stival
Prefect of Police	Giulio Donadio
Baroness Scotti	Rubi D'Alba
And Tito Schipa	

(In Italian; English Titles)

Italian-language is a plodding, overlong drama purportedly depicting the life of Gaetano Donizetti, the composer. Musical side of Donizetti's life plays a secondary role to the long, troublesome, sacrificing love affair between the composer and Luisa di Carchiara, maid of honor to the Queen. Pic consists mainly of a tedious recital of the many complications which keep the lovers apart. Its b.o. value is weak.

Presented in flashback as the composer is dying, the film shows the first meeting of the lovers, their parting because Donizetti is married, the reunion after the death of his wife and another parting because this time gal is married to an Austrian prince. Learning of his wife's clandestine romance, the prince has Donizetti committed to an insane asylum when the composer suffers a breakdown from overwork. In order to free her lover, femme signs a paper which would commit her to a nunnery if she ever sees Donizetti again. However, she goes to him in his last moments, and one infers that she will spend the rest of her days in seclusion with the memory of the great love.

Music, which is incidental to the story, might have been the picture's salvation, but it is recorded so poorly that it is valueless. The acting is languid, the direction unimaginative, the camera work and sound recording sub-standard. *Holl.*

The Perfectionist

(UN Grand Patron)

(French)

Too many sub-plots hamper French prize-winner; mild art house entry.

Discina International release of Andre Paulve production. Features Pierre Fresnay, Renee Devillers, Marcel Andre, Claire Duhamel and Roland Alexandre. Directed by Yves Ciampi. Screenplay, Yves Ciampi and Pierre Very; camera, Marcel Grignon; music, Joseph Kosma. Previewed in New York April 25, '52. Running time, 91 MINS.

The Chief	Pierre Fresnay
Florence	Renee Devillers
Tannard	Marcel Andre
Catherine	Claire Duhamel
Jacques	Roland Alexandre
Macellac	J. C. Pascal
Gaston	Pierre Destailles
Jacqueline	Christiane Barry
Larmy	Michel Vadet
Yvette	Nadine Alari
Francois	Maurice Ronet
Albert	Serge Lecointe

(In French; English Titles)

International showmen have discovered, much to their disappointment, that the "best" of one country does not necessarily assure success in another. "The Perfectionist," unfortunately, fits into that category. It won the Les Victoire Cinema Francais for 1951, the French equivalent of the Academy Award. However, it just doesn't come off for U. S. consumption, and its b.o. potential here appears mild.

It's a slickly produced and excellently acted picture presenting an interesting overall theme—a man's drive for success and recognition to the neglect of other values. Had the writers, Yves Ciampi and Pierre Very, concentrated on the development of that theme, they might have come up with a winner. Instead they have enmeshed the story with a series of sub-plots so that the viewer is apt to get lost in a maze. Basically, the fault with "The Perfectionist" is that it lacks the charm and simplicity of the French films which have achieved notable success in the U. S.

Protagonist of the film is an eminent surgeon who has already achieved a degree of reknown. He is "The Chief" of the hospital, revered by patients and admired by the hospital staff. His operative technique on kidney ailments has been hailed by the medical profession. His name is known in medical circles throughout France. His prime achievement, however, would be to become a member of the Academy of Medicine, an opportunity he continually strives for.

During his rise to fame, he has completely neglected his wife, who passively accepts the role of the wife of a "great man." Only through a set of circumstances involving a protege and the adoption of a boy, the nephew of a woman on whom the surgeon unsuccessfully operates, does he weaken. In an affectionate scene with his wife, the surgeon realizes that he has been an automaton and promises his wife that they would take off on a second honeymoon. This despite the current political maneuvering among several important physicians for admission to the Academy. The death of a member of the Academy, presenting an immediate opening, restores the surgeon's ambition and he is back in there pitching for the job, completely forgetting the trip with his wife.

One of the many sub-plots involves the love affair of the surgeon's niece and a medical student. Latter is more intent on becoming an artist than a doctor, but family tradition forces him into the latter. After an almost fatal diagnosis, he quits medicine for art but the pull is too strong and he returns to the hospital just in time to assist "The Chief" with an operation. At pic's close, his fiance accepts her fate and realizes that, like her aunt, she will become the wife of a future "great man."

As the surgeon, Pierre Fresnay is forceful and convincing. Renee Devillers makes a believable, sympathetic and understanding wife. Roland Alexandre and Claire Duhamel, as the young couple, are just right as is Serge Leocinte, as an orphaned youngster. Marcel Andre, J. C. Pascal, Pierre Destailles, Christine Barry, Michel Vadet, Nadine Alari and Maurice Ronet all turn in topnotch performances.

Despite complications of the story, Yves Ciampi's direction is creditable. Technical credits are all on the plus side. *Holl.*

Anglo 'Dumping'

Continued from page 5

Hollywood imports had a spurious base. They asserted that Britain at one time had a 40% quota and it helped the domestic industry no more than the present figure.

"The more films the British try to produce, the worse they get," one foreign manager heatedly declared. "If the ACAT hopes that by upping the quota it is going to create more jobs, it is wrong. They've got to make good pictures, not just a lot of them."

"British producers are making a mistake by climbing into a shell," another top film man stated in New York. "They've got to try to make more big pictures if they want to compete with us. They've put a ceiling of £100,000 on the average picture. There's no reason why good pictures can't be made at £100,000, but every one can't come within such a budget limitation. The British film-makers have been frightened and it's time they got over it and started making some pictures that won't require the protection of a quota."

The ACAT charges, made in an emergency resolution and in the presidential address of Anthony Asquith at the annual meeting of the union, are a prelude to negotiations on renewal of the Anglo-U. S. films agreement. Present pact expires Sept. 30. Talks are slated to begin in August, both sides having tacitly agreed to push them off as far as possible in the hope that the British economic situation will improve in the interim.

Actually, it was pointed out by American execs, the quota is a purely domestic affair and not subject to negotiation during the coming talks. They cover only remittances to the U. S. and use of frozen funds. Yanks will attempt to renew or better the present pact which gives them a guarantee of $17,000,000 annually plus bonuses and varied uses of blocked coin.

Industry Threat

London, April 29.

Emergency resolution introduced by general secretary George H. Elvin at ACAT's 19th annual meeting here "calls on the government to remember that the British film production industry is threatened with extinction and that one of the causes is the dumping in this country of American films under conditions which amount to unfair trading."

"In the interest both of the national economy and of the British film industry," resolution continued, "it is obviously necessary to restrict the stockpiling of foreign producers' credits and remittances. This can only be done by reducing the number of foreign films shown on British screens.

"The Wilson-Johnston agreement should be revised to ensure that British films have a greater share of screen time in their own country and that frozen credits are not used to obtain control of British film production and exhibition."

Elvin said full earnings of American films here were $39,200,000, of which $25,200,000 was taken out of the country. Only about $2,800,000 of the remainder actually was frozen in Britain, he said. He added that there was nothing to keep the Americans from using blocked earnings to gain control of the British industry.

"I believe the Americans would like to see the British film industry abolished," he asserted.

A comparison of government treatment of the pic and motorcar industries was made by Asquith. There was a time, he averred, when the auto industry suffered the same sort of competition from American cars as British films face from U. S. films.

But what a difference in government help the two industries have received, he declared. How would Morris and Austin be feeling today if the British car industry had been told that American cars could be sent into the country in unlimited numbers? To continue the comparison, they would be sold cheaper than British cars, and British manufacturers would be allowed to sell 30 against every 70 American.

Distribution would continue in the hands of U. S. firms or those who prefer American cars. If less than 30 were sold the local sales agent could be prosecuted and, if convicted, fined about $70. In practice, however, about 99 of each 100 defaulters could anticipate that no action would be taken against them.

Asquith contended that if that had been allowed to happen there would be no flourishing auto industry today serving the country as one of its most valuable exports.

The ACAT prexy recalled that when Harold Wilson was at the Board of Trade he complained the British motion picture industry was "nude of statistics." Now, instead of blank pages in the Board of Trade Journal (which publishes regular statistical reviews of the industry) there were empty studio floors. Of 14 studios only five were fully occupied, two were partly idle and the remaining seven completely dark. In 1937 there were 22 studios in full production. Output then was an annual program of 225 features, which today had declined to an average of about 60.

Arbitration

Continued from page 5

in press statements covering the arbitration conference.

Myers was seen as at least partially victorious in the Allied bid to have rentals included as an arbitration item. The distribs, among others, in voting against this, reasoned that terms are a private affair between buyer and seller.

The conference voted that distrib violations of existing contracts and an assortment of complaints stemming from competitive bidding would be arbitrable. Thus the arbitration panels will be empowered to tackle some aspects of rental beefs, including possible charges that a well-heeled indie exhib or circuit is overpaying or overbidding for product specifically to deprive rival exhibs from obtaining it.

WARNER BROS. HAVE 5 OF THE "TOP TEN MONEY-MAKING STARS"!

IN QUIGLEY PUBLICATIONS' NATION-WIDE POLL OF EXHIBITORS

JOHN WAYNE ..... NEXT FROM **Warner Bros.** *in*

"JIM McLAIN"

ABBOTT & COSTELLO .. NOW FROM **Warner Bros.** *in*

"JACK and the BEANSTALK"

An EXCLUSIVE Production — IN SUPERcineCOLOR

RANDOLPH SCOTT ..... NEXT FROM **Warner Bros.** *in*

"CARSON CITY"

Color by WARNERCOLOR

GARY COOPER ..... NEXT FROM **Warner Bros.** *in*

"SPRINGFIELD RIFLE"

Color by WARNERCOLOR

DORIS DAY ..... NEXT FROM **Warner Bros.** *in*

"THE WINNING TEAM"

And

THE "ALL-TIME CHAMPION DIRECTOR"
MICHAEL CURTIZ

3 OF THE "10 STARS OF TOMORROW"
GENE NELSON · FRANK LOVEJOY · DAVID BRIAN

"CHAMPION SHORT SUBJECT"
FOR THE EIGHTH YEAR IN A ROW!
BUGS BUNNY
Color by TECHNICOLOR

3 OF THE "10 BEST MONEY-MAKING SHORT SERIES"
BUGS BUNNY · JOE McDOAKES · MERRIE MELODIES
COMEDIES
Color by TECHNICOLOR — Color by TECHNICOLOR

Clips From Film Row

NEW YORK

Edward L. Hyman, United Paramount Theatres v.p., and his assistant, Bernard Levy, left yesterday (Tues.) on a swing of key cities extending to the Coast. They'll be back in N. Y. May 27.

English-dubbed version of "Bitter Rice," Italo languager, will be re-launched June 1 in many first-run theatres where the original subtitled picture played. Lux Film distributing Corp. has set deals for dates in Chicago, Pittsburgh, Minneapolis and Cleveland. By the time the June 1 date rolls around, it expects to have the pic set for 42 day-and-date openings throughout the country.

CHICAGO

Lou Kravitz joined Filmack Trailers as publication editor.

Ted Myers resigned from Universal after 25 years as a salesman.

Kermit Russell left Paramount to join Universal as a salesman.

Metropole Theatre reopened as a dancehall with Eddie Brunnell still owning the location.

Hi-Lite Drive-In, Aurora, Ill., opened for season last week.

Wright and Henrich Co. took over the Manor and will relight the house May 5.

Kerosotes Circuit bought the Princess in downtown Peoria, Ill., from the E. L. Harris Eestate. Purchase gives the chain four houses in the city.

Rube Levin's 54 Drive-In suit to block the majors' attempt at preventing him from advertising coming pix ahead of other theatres settled last week with ozoner now permitted free rein.

Amaquan in Maquan, Ill., which was bought by G. E. Gooding in February, will shutter May 19. Also closing is the Star, Chicago, which was owned by Morris Salkin, popcorn distributor; will be converted into a store.

20th-Fox is releasing 13 pictures to sub-runs during May, one of biggest release schedules in its history.

Ozoners are doing tremendous business due to early summer-like weather.

LOS ANGELES

First two releases in the new annual National Monogram Drive-In Week, starting May 24, will be "Wild Stallion" and "Here Come Marines."

Sol Lesser announced "Red Sea Aventure," filmed by Dr. Hans Hass, as first of several adventure films he will release, starting Aug. 1.

Seymour Peiser, formerly with Fox West Coast, signed by Sherrill C. Corwin to head ad-publicity department of Metropolitan Theatres circuit.

PHILADELPHIA

Tab Hunter, whose first film, "Island of Desire," is slated to debut here soon, made a series of personals and interviews shepherded by press agents Max Miller and Dick Owen.

The Eureka, recently reopened West Philly nabe, adopted a foreign film policy and changed its name to Fine Arts.

Eddie Rosenbaum, vet press agent, filling in at Columbia for Milt Young, who is on road, celebrated his 68th birthday and 20th year with Col last week.

The Savoy, Warner midtown house, closing, will be taken over by Hanover Shoes.

Theatre Posters, Inc., of Detroit, filed suit against National Screen Service in court here. Hal Burris, head of the Detroit firm, is asking treble damages from National Screen and the majors.

INDIANAPOLIS

Jack Keegan, formerly with Paramount in Cincinnati and Detroit, named general manager Greater Indianapolis group to succeed M. D. Brazee. Wallace Dye, recently of Indianapolis Times, replaces Bill Reisinger as circuit's ad manager.

Moe Esserman, former Lippert branch manager, opened Screen Classics, indie exchange in association with Eddie Salzburg.

Syndicate Theatre, Rembusch group, moved home offices from Artcraft Theatre, Franklin, to larger quarters there.

J. P. Griffis, Boswell exhibitor, took over the Fowler at Fowler from Alliance circuit. Charles H. Thompson is now operating the Avalon, Indianapolis nabe. C. A. Christie has shuttered the Union Theatre at Liberty.

Loraine Tony succeeded Hus Henrich as booker at Real Art. Heinrich recently moved to Republic.

MINNEAPOLIS

Vet film salesman George Turner, of Metro, and Clem Jaunich, circuit owner, off on motor trip to the Coast. Will stop over at Grand Canyon and International Variety Clubs' convention at Las Vegas.

Aldo Ray set for personals at Minneapolis and St. Paul Orpheums opening day of "Marrying Kind."

Six Twin Cities area drive-ins opened last week. The other opened the week before. Four are twin-billing oldies.

Northtown, indie nabe, has permanent policy now of admitting children under 12 free when accompanied by parents.

W. R. Frank, circuit owner and producer, to Hollywood where he will do series of TV films.

American Seating Co. shuttering its 22-year-old local office.

Radio City angling for July appearance of Johnnie Ray to head its next stage-film show.

Reducing its admission price 15c. under that of competing 49-day availability houses, from 40c. to a mere 25c., the same as the last-run lower loop houses charge and the lowest in the city, and twin billing "A" pictures, haven't solved the problem of operating out of the red for the 800-seat independent Alhambra, neighborhood house here. In consequence, the theatre will shutter "indefinitely." Whether it will reopen, be converted into commercial property or be razed isn't decided yet, according to co-owner Charlie Rubenstein.

ST. LOUIS

Russell Armentrout, head of Armentrout Theatres, Louisiana, Mo., will build a new ozoner between Louisiana and Pittsfield, Mo. The organization operates houses in both towns.

Ozoners in St. Louis area lighted for current season are the Rendezvous, near Flora, Ill.; Skyway, near Georgetown, Ill., and Rustic Starlight near Effingham, Ill.

Frank Carter, employed by Publix Great States at its Edwardsville, Ill., Wilday, upped to manager of house.

Frisina Amus. Co., will shutter its Ritz in Taylorville, Ill., May 6 in order to eliminate competish with its ozoner on outskirts of town.

Ruby S'Renco, owner of Art Theatre here confined to home by illness.

Joe Goessett, Norris City, Ill., exhibitor is not worried by TV competition. In fact, he sells tele receivers in his area.

Frisina Amus. Co., and Eddie Rosecan, owner of Rialto, worked out a deal whereby the former's Star is being used as a third-run house and its Tom Sawyer, as a first-run. Rosecan's Rialto is now a second-run.

Biggest tiein film contest staged in this territory is linking up the Minnesota Amus. Co. and "Royal Journey" (UA) with the Abbey recording, "The Second Elizabeth." Open to all up to 21 years, contest is for the best letters on what the contestant would do if he or she were king or queen to bring a lasting peace to the world.

PITTSBURGH

Closed for several years, State Theatre in Erie reopened by Edwin P. Brown, who has been operating the Penn at Wesleyville, Pa., for 19 years. Brown also has theatre holdings in Connellsville, Pa., and Ashtabula, O.

William Finkel, indie theatre owner and chief barker of Variety Club Tent No. 1, elected president of Southside Rotary Club. Al Weiblinger, Variety Club's vet secretary, named treasurer of same Rotary Club.

Sunset View Drive-In Theatre outfit at Freeport incorporated and will open in a few weeks. The owners are Nelson Bond, Althea Bond and Nettie C. Williamson.

OMAHA

The Paramount, 2,800-seat deluxer of Tristates Theaters (United Paramount), shutters May 7 and stays closed part of June. House will be open for stageshows and legit, including "South Pacific" which comes in June 16. Lack of major product is back of temporary shutdown. Opening of Ak-Sar-Ben racing season and other summer competition also were factors in taking pictures out of Paramount for time being.

House has been closed before about this season of year while a backlog of suitable pix was set.

Louise Cotter for more than 16 years ad-publicity director of Brandeis Theatre, resigned and has accepted a similar post with the Ralph D. Goldberg Theatres. She started at Brandeis (RKO) 16 years ago intending to remain only two weeks until house was launched. She was publicity head through Mort and Will Singer regime and after house went over to RKO.

WASHINGTON

Spokesmen for two leading religious denominations have sent letters of thanks to Sidney Lust, D. C. area chain exhibitor, for the use of his theatres for services while their new churches were building. Archbishop Patrick A. O'Boyle has thanked him for providing the suburban Viers Mills Theatres over a two-year period for Sunday Catholic masses. Lust provided both heat and air conditioning for the congregation. Mrs. Vivian Broadbelt, clerk of the Central Baptist Church, of Bladensburg, Md., wrote to express the congregation's appreciation for use of the Cheverly Theatre over 14 months, while a new church was under construction.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP

75 INCH TV
FILM PRODUCTION MAN AVAILABLE
BIG GUY • BIG IDEAS
BIG COMMERCIAL
REEL TO SHOW
BOX Y-42852, VARIETY
154 West 46th Street, N. Y. 36

'Pride' Powerful 15G, Port.; 'Feather' $7,000

Portland, Ore., April 29.

Biz is off here this week despite a batch of new pictures. Few of new films loom big. "Pride of St. Louis" shapes sock in two houses. "African Queen" is solid on second moveover round.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Flesh and Fury" (U) and "Calling Bulldog Drummond" (M-G). Modest $6,500 in 6 days. Last week, "Battle Apache Pass" (U) and "Meet Danny Wilson" (U), $11,000.

Guild (Parker) (400; 65-90) — "Lavender Hill Mob" (U) (3d wk). Okay $1,500. Last week, $3,400.

Liberty (Hamrick) (1,850; 65-90) — "Flaming Feather" (Par) and "Two Gals, A Guy" (UA). Fine $7,000 or near. Last week, "Hong Kong" (Par) and "Road Agent" (RKO) (5 days), $6,300.

Mayfair (Parker) (1,500; 65-90)—"African Queen" (UA) and "Cloudburst" (UA) (2d wk) (m.o.). Fancy $5,500. Last week, $5,700.

Oriental (Evergreen) (2,000; 65-90) — "Pride of St. Louis" (20th) and "Flight To Mars" (Mono), day-date with Orpheum. Big $6,000. Last week, "Bugles In Afternoon" (WB) and "Hold Line" (Mono), $3,500.

Orpheum (Evergreen) (1,750; 65-90) — "Pride of St. Louis" (20th) and "Flight Mars" (Mono), also Oriental. Sock $9,000. Last week, "Bugles In Afternoon" (WB) and "Hold Line" (Mono), $6,000.

Paramount (Evergreen) (3,400; 65-90)—"Las Vegas Story" (RKO) and "Big Night" (UA). NSG $7,500. Last week, "Song In Heart" (20th) and "Family Secret" (Col) (2d wk), $5,500.

United Artists (Parker) (890; 65-90)—"Singin' In Rain" (M-G) (3d wk). Holding at $7,000. Last week, $8,300.

ST. LOUIS

(Continued from page 8)

week, "Singin' In Rain" (M-G) (2d wk), $11,500.

Lyn (Indie) (1,800; 75-90)—"The River" (UA) (3d wk). Limpid $2,000 following $3,000 second session.

Missouri (F&M) (3,500; 60-75)—"Flesh and Fury" (U) and "Rancho" (RKO). Good $11,000. Last week, "Song In Heart" (20th) and "Treasure Lost Canyon" (U), trim $13,500.

Pageant (St. L. Amus.) (1,000; 75-90)—"Miracle of Milan" (Indie). Nice $4,000. Last week, "I Want You" (RKO) (2d wk), $3,000.

Shady Oak (St. L. Amus.) (800; 75-90)—"Miracle of Milan" (Indie). Trim $4,500. Last week, "I Want You" (RKO) (2d wk, sturdy $4,000.

Picture Grosses

KANSAS CITY

(Continued from page 9)

$8,000. Last week, "Singin' In Rain" (M-G) (2d wk), $9,000.

Missouri (RKO) (2,652; 50-75)—"Macao" (RKO) and "Smith Vs. Scotland Yard" (RKO). Slight $6,000. Last week, "Rancho Notorious" (RKO) and "Pace Thrills" (RKO), same.

Paramount (Tri-States) (1,900; 50-69)—"Lion and Horse" (WB). Drab $5,500. Last week, "Bugles in Afternoon" (WB), ditto.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Song In Heart" (20th) with "Stronghold" (Lip) at Tower and Granada only. Stout $14,000, and moves over to Esquire. Last week, "Pride of St. Louis" (20th) with "Rodeo" (Mono) added at Tower and Granada, big $17,000.

Vogue (Golden) (550; 75-85)—"Man in White Suit" (U) (3d wk). Strong $2,500, and will continue. Last week, $3,000.

Warwick (Fox Midwest) (900; 50-85)—"Navajo" (Lip) (3d wk). Light $1,000. Last week, oke $1,700.

'QUEEN' WOW $10,000, OMAHA; 'RETREAT' 6G

Omaha, April 29.

Delayed opening of "African Queen" at State because of six-week run of "Quo Vadis" is merely adding to its smash showing with a near-record likely. The Orpheum's "Five Fingers" looks bright. "Something To Live For" at the Paramount shapes light. "Retreat, Hell!" at Brandeis is just okay.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Five Fingers" (20th) and "Return of Texan" (20th). Nice $10,000. Last week, "Broncho Buster" (U), same.

State (Goldberg) (865; 16-75) — "African Queen" (UA). Near huge $10,000. Last week, "F.B.I. Girl" (Lip) and "Highly Dangerous" (Lip), 4 days, $3,000.

Paramount (Tristates) (2,800; 16-70)—"Something To Live For" (Par). Light $7,500. Last week, "Belle of N. Y." (M-G). $8,500.

Brandeis (RKO) (1,500; 16-70)—"Retreat, Hell!" (WB). Oke $6,000. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chang" (RKO) (3 days), $3,200.

Omaha (Tristates) (2,100; 16-70) — "Dracula" (U) and "Frankenstein" (U) (reissues). Started Sunday (27). Last week, "Song in Heart" (20th) (m.o.), fine $9,500.

WASHINGTON

(Continued from page 9)

Pass" (U) plus vaude, same in 9 days.

Dupont (Lopert) (372; 50-85) — "Anything Can Happen" (Par). Terrific $10,000, with SRO preem helped by Jose Ferrer's personal appearance. Last week, "Blithe Spirit" (Indie) (reissue), $4,000 in 10 days.

Keith's (RKO) (1,939; 50-85) — "Snow White" (RKO) (reissue) (3d-final wk). Robust $9,000 after big $13,000 last week. Amazing take, considering predominance of juve cut-rate admissions.

Metropolitan (Warner) (1,200; 50-80) — "Indian Uprising" (Col). Average $5,000. Last week, "Tarzan's Savage Fury" (RKO), same.

Palace (Loew's) (2,370; 50-80)—"Song in Heart" (20th) (3d-final wk). Satisfactory $9,000 after $13,000 last week.

Playhouse (Lopert) (485; 50-$1) —"5 Fingers" (20th) (9th-final wk). Steady $4,000 for second consecutive week.

Warner (WB) (2,174; 50-80) — "Lion and Horse" (WB). Okay $10,000. Last week, "Streetcar" (WB) (2d run), same.

Trans-Lux (T-L) (654; 50-85) — "Six Convicts" (Col) (3d wk). Continues solid with $6,000 after fine $8,000. Holds again.

BOSTON

(Continued from page 8)

of Texan (20th). Fair $10,000. Last week, "Hoodlum Empire" (Rep) and "Gobs and Gals" (Indie), $9,500.

Pilgrim (ATC) (1,700; 40-85) — "My 6 Convicts" (Col) and "Jim Forbidden Land" (Col) (3d wk). Will wind final week near $6,000 after okay $8,000 in second.

State (Loew) (3,500; 40-85 — "Whistling in Dark" (MG) and "Whistling in Dixie" (MG) (reissues). Fair $7,500. Last week, "Singin In Rain" (MG) (2d wk), oke $10,000

'APACHE' BIG $23,000, DENVER; 'HOLLIDAY' 16G

Denver, April 29.

"Battle at Apache Pass" shapes standout here this session, with sock total at two houses. "Marrying Kind" looms big at Paramount. "Flesh and Fury" is heading for nice total in three locations. "Wild North" is showing enough to get a third round at the Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"Flesh and Fury" (U) and "Strait Jacket" (Indie), day-date with Tabor, Webber. Fast $7,500. Last week, "Scandal Sheet" (Col) and "Song To Remember" (Col), $8,000.

Broadway (Wolfberg) (1,200; 40-85)—"Wild North" (M-G) (2d wk). Nice $8,000. Holds again. Last week, $10,000.

Denham (Cockrill) (1,750; 40-84) —"Flaming Feather" (Par). Thin $6,500. Last week, "Something To Live For" (Par), $6,500.

Denver (Fox) (2,525; 40-85)—"Battle Apache Pass" (U) and "Guilty of Treason" (UA), day-date with Esquire. Sock $19,000 or near. Last week, "Song In Heart" (20th) and "Jet Job" (Mono), $23,500.

Esquire (Fox) (742; 40-85)—"Battle Apache Pass" (U) and "Guilty of Treason" (UA), also Denver. Big $4,000. Last week, "Song In Heart" (20th) and "Jet Job" (Mono), $6,000.

Orpheum (RKO) (2,600; 40-85)—"Singin' in Rain" (M-G) and "Smith Vs. Scotland Yard" (RKO) (2d wk). Solid $16,000 or close. Last week, $21,000.

Paramount (Fox) (2,200; 40-85) —"Marrying Kind" (Col) and "Clouded Yellow" (Col). Big $16,000 or close for Judy Holliday starrer. Last week, "Big Trees" (WB) and "Sky High" (Lip), $15,000.

Tabor (Fox) (1,967; 40-85)—"Flesh and Fury" (U) and "Strait Jacket" (Indie), also Aladdin, Webber. Tall $8,000. Last week, "Scandal Sheet" (Col) and "Song Remember" (Col), $8,500.

Webber (Fox) (742; 40-85)—"Flesh and Fury" (U) and "Strait Jacket" (Indie), also Aladdin, Tabor. Sturdy $4,000. Last week, "Scandal Sheet" (Col) and "Song Remember" (Col), about same.

'Kettles' Bright $12,000, Buff; 'Mutiny' NSH 8G

Buffalo, April 29.

Film biz is uneven this stanza. "Kettles at Fair" shapes as best bet of straight-filmers with trim session at Lafayette. "Song In Heart" looms sturdy in second Paramount week. "Just This Once" with Nat (King) Cole heading stageshow is rated fair in four days at the Buffalo.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Just This Once" (M-G) plus Nat (King) Cole onstage. Fair $15,000 in 4 days. Last week, "Singin' In Rain" (M-G (2d wk-6 days), solid $9,200.

Paramount (Par) (3,000; 40-70)—"Song In Heart" (20th) and "Northwest Territory" (Mono) (2d wk. Sturdy $11,500. Last week, $16,000.

Center (Par) (2,100; 40-70)—"My Son, John" (Par). Barely okay at $9,000. Last week, "Jack and Beanstalk" (WB) (2d wk), $6,000.

Lafayette (Basil) (3,000; 40-70)—"Ma, Pa Kettle at Fair" (U). Trim $12,000. Last week, "Marrying Kind" (Col) and "Yank in Korea" (Indie) (2d wk), tapered to $6,500 in 5 days.

Century (20th Cent.) (3,000; 40-70)—"Mutiny" (UA) and "Royal Journey" (UA). NSH $8,000. Last week, "Snow White" (RKO) (reissue, fine $8,000 in 4 days.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SINGIN' IN THE RAIN"
GENE KELLY • DONALD O'CONNOR • DEBBIE REYNOLDS
Color by TECHNICOLOR - An M-G-M Picture
plus Spectacular Stage Presentation

ROBERT MITCHUM
JANE RUSSELL
WILLIAM BENDIX
in
MACAO
In person
PEARL BAILEY
BUDDY BAER
LARRY STORCH
PARAMOUNT
Midnight Feature Nightly

Amusement Stock Quotations

(For the Week Ending Tuesday (29)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	78	10½	10	10⅛	— ⅛
CBS, "A"	40	36½	35⅛	35⅛	—1¾
CBS, "B"	24	36⅜	34½	34⅞	—1⅝
Col. Pic.	15	13¼	12¾	12⅞	— ⅜
Decca	30	8¼	8	8⅛	— ⅛
Eastman Kodak	114	43½	43	43⅛	— ⅛
Loew's	168	16⅛	15⅝	15⅝	— ⅜
Paramount	52	27¼	26½	26½	— ¼
Philco	111	30⅝	29¼	29⅝	— ⅝
RCA	378	27⅜	26	26⅛	—1
RKO Pictures	139	4⅛	3⅞	4	
RKO Theatres	77	3⅜	3⅜	3⅜	
Republic	40	4¾	4⅝	4⅝	
Rep., pfd.	7	10½	10¼	10⅜	— ⅛
20th-Fox	197	17½	16½	16⅞	— ½
Un. Par. Th.	277	18	17¼	17⅜	— ⅝
Univ.	29	12	11	11½	— ⅛
Univ. pfd.	.40	60	59½	60	+1
Warner Bros.	56	14	13½	13½	— ½
Zenith	52	77½	74¼	76½	+ ¼
N. Y. Curb Exchange					
Du Mont	76	17⅞	16¼	16⅜	—1⅝
Monogram	30	3⅛	3	3	
Technicolor	20	21⅝	21	21⅜	— ⅜

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1⅝	2⅛	
Pathe	4⅜	4⅞	+ ⅛
U. A. Theatres	4¾	5¾	
Walt Disney	7	8	

(Quotations furnished by Dreyfus & Co.)

Interpret 'Miracle' Hearing

Continued from page 7

was censored because it was being shown commercially. Brind said it would not have required a State license if it were being shown at no admission price in a church or private auditorium.

Question of Business?

"So it is a question of business?", asked Justice Stanley Reed. Justice Robert H. Jackson followed him with—"So the censorship depends entirely on whether a fee is charged. Then it boils down to this. The New York law prohibits sacrilege for pay, but permits sacrilege for its own sake."

Justice Hugo L. Black next asked Brind what would happen if the New York Board of Regents decided that a church was screening a sacrilegious film which didn't need a license because it was being shown in a church. Brind opined that the censors would refer the matter to the district attorney of the jurisdiction in which the church was located.

"Where," asked Justice Vinson, "is the authority in the law for the Regents to report this to the local district attorney?" Brind admitted there wasn't any such authority.

Ephraim S. London, counsel for Joseph Burstyn, urged the High Court to decide the case not on its narrow limits but on the broadest possible base—that of the right of a state or political subdivision to censor motion pictures. London went on to claim that the case was actually one involving "religious controversy." He said Catholics objected to it in New York State but that a large group of Protestant clergyman had approved it and said it contained no sacrilege. He contended that New York had no right to interject itself into any religious conflict.

"We do not say," he continued, "there should be no censorship of motion pictures. But the proper action would be a criminal prosecution and not a prior restraint. We say the same standards should apply to motion pictures as apply to magazines. And the same as to live theatres. There has never been any attempt in New York State to license plays.

"We have a curious anomaly in in the law that unlicensed motion pictures may be seen in the state over television."

Brown said the appeal was being taken by only a small group of exhibitors of foreign films. He said American producers "did not object to censorship." He said they had been invited to join in the appeal but had turned down the invitation.

London arose to say Hollywood does not approve state and local censorship of pictures. He pointed to the fact that virtually all of the industry is behind the appeal in "Pinky."

Texas Asks 'Pinky' Nix

Supreme Court was asked last week by the state of Texas to nix the "Pinky" censorship appeal. The state defended the right of local censors in the town of Marshall to refuse permission for the 20th film to be shown there. "Pinky" is the pic which the greater part of the film industry figures will make the perfect test case of censorship.

At the same time that Texas filed its brief, a similar one went to the court from W. L. Gelling, manager of the Paramount Theatre in Marshall, who is the nominal front in the appeal. State of Texas bases its stand primarily upon the decision in the 1915 Mutual Film case, at which time the Supreme Court upheld the right of Ohio to censor pix and ruled that motion pictures were simply entertainment and not a means of communications.

"No substantial Federal question," it states, "is presented by the attempted appeal. The right of a state, or subdivision thereof, acting under the police power, to provide for censorship of motion pictures has been upheld by this court and is now well settled. There are adequate 'state grounds' upon which the Texas court could have rested its decision of appellants' second and third propositions and, consequently, they do not raise questions which this court should review."

The "second and third propositions" are contentions by Gelling that the Marshall ordinance is vague and does not set up proper standards to guide the censors, and that the board of censors abused its discretion in the "Pinky" case.

Gelling brief argues that there's been a lot of change in the motion picture business since 1915 and that its status has also changed. It points to the opinion of Justice Douglas in the 1948 anti-trust decision (i. e., "We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment.")

Gelling continues: "Mutual Films cannot have been untouched by these developments of almost 40 years. The motion picture of the time of Mutual was primitive and understandably assimilated to a 'circus' or a 'spectacle.' The motion picture of today is not alone a major form of modern art but, undeniably, a basic medium for the expression and communication of ideas on all issues—old and new—that beset modern life. Indeed, the cinema has made such a central contribution to the art of mass communication that it has largely modified the older forms of publication which now utilize pictorial techniques far more than the mere written word.

"The point is illustrated by the record in this case. Both Life and Look presented stories of the motion picture, 'Pinky,' consisting largely of still photographs taken from the film. They circulated freely within Marshall. Mutual cannot have been untouched by these developments."

Boston Bans 'Birth'

Boston, April 29.

Failure of execs of Cinema Society, Inc., to procure a written okay from Hub censor Walter Milliken to exhibit "Birth of a Nation" at the Fine Arts Theatre last weekend resulted in pic being withdrawn in favor of "Charlie Chaplin at Circus."

Society has been showing ancient pix at other situations spasmodically during the season but this was the first booked into the Fine Arts and the first to run into censorship trouble. It is understood that several unidentified minority groups had protested the showing on grounds that it might stir racial animosity.

Paulette Back in U.S., Looks to 2d Film For Danzigers in Europe

Paulette Goddard returned to New York last week after a 10-month stay in Europe during which she appeared in a film for the Danziger brothers. Pic, "Babes in Bagdad," was made in Barcelona, and also stars Gypsy Rose Lee. According to Miss Goddard, the picture introduces a new color process developed in Spain. "Bagdad" is slated for Paramount release.

Miss Goddard expects to hop to London in July to appear in another picture for the Danzigers, in a deal similar to the one she had for "Bagdad." As part of her salary she has a piece of the picture.

Actress remains in New York several weeks for radio and TV appearances, then heads to the Coast for a stint on the Danny Thomas tele stanza and talks with Paramount studio execs. She has a 10-year pact with Par calling for five pix during that period. Deal, which allows the actress to make outside pictures, has seven years to go. She owes the studio four films.

Following her summer commitment in London for the Danzigers, Miss Goddard will begin work on a vidpix series in which she is associated with writer Anita Loos Series, to be known either as "Goddard's Guide to Europe" or "Paulette's Perils," is described as a comedy travelog and will be shot in the capitals of Europe.

Coast Coalition

Continued from page 4

way within their legal rights. This fight has been overwhelmingly successful in preventing the Communists from controlling or influencing any AFL union or guild having studio contracts today.

"If any Communist is presently a member of an AFL union or guild in Hollywood, and his union or guild should oust him from his union membership because of his party membership, that Communist could keep right on working in the studios for the simple reason that the Taft-Hartley Law, for which you voted, prevents a union with union shop contract from denying work opportunities to a person because he is a Communist.

"You, Mr. Jackson, are *NOT* helping our nation when you falsely accuse the very organizations which have been the spearhead of the battle against Communist conspirators in Hollywood."

MPIC Backs Film Council In Rap Vs. Rep. Jackson

Hollywood, April 29.

Motion Picture Industry Council is backing the AFL Film Council in its denial of Congressman Donald Jackson's charge that the Hollywood guilds and unions are impregnated with Communism. Letters containing the unanimous endorsement will be sent to Jackson and other California representatives in Congress.

MPIC also approved the recommendation of its executive committee that the organization be continued as a body dedicated to "maintaining unity in the film industry."

Bowser Heads Tent 25

Los Angeles, April 29.

Tent 25, Variety Club of Southern California, elected George Bowser as new Chief Barker to succeed Dave Bershon.

Other new officers are Hugh Bruen, first assistant chief barker; Mort Scott, second assistant; Lloyd Ownbey, doughguy, and W. H. Lollier, property master.

Ohio Indies Throw in With Ozoner Group; Envision Parallel Problems

Columbus, April 29.

In a move obviously designed to bring the Independent Theatre Owners of Ohio and the Ohio Drive-In Assn. closer together, the ITOO Board of directors last Tuesday (22) passed a resolution making the problems of ozoners their own and making available to all Ohio drive-in owners the services of the ITOO.

The board, meeting for the first time since the installation of Robert Wile as its new executive secretary, who replaced the late P. J. (Pete) Wood, also made plans for its convention May 20-21 in Cleveland. It is significant that the Ohio Drive-In Assn. is also meeting there at practically the same time and that its last session overlaps and coincides with the opening session of the ITOO convention.

The resolution cites that since 25% of theatres served with film in Ohio are drive-ins, that there is little difference between conventional and ozoners and that "the general interests of any drive-in theatre with respect to the distributors, supply houses, tax problems, and non-taxable competition are identical" film distributors and others should not discriminate against outdoor theatres simply because of the nature of their operation.

It cites that since drive-ins are not open the full year (but their investment must be amortized on a 12-month basis) they must apply different yardsticks to determine film rentals. The resolution also claims that film rentals for ozoners should be determined on the basis of the product's age by same principles as rentals are determined for other theatres, and that the basic aims of the ITOO to prevent legislation inimical to the interests of theatres be extended to include those same basic interests for drive-ins.

Wile says the ITOO is determined the Cleveland confab will be "an exhibitors' convention—no distributors wanted." Maurice Bergman, Universal's public relations director, is one of the speakers at an open forum opening day.

Roadshowing to Get No. Central Allied Rap

Minneapolis, April 29.

Increasing roadshowing of pictures, taking them out of general release for a considerable period and thus adding to the operating problems of subsequent-run neighborhood and suburban theatres, was to be condemned by North Central Allied at its convention here this week.

Moreover, it was to be charged that after the pictures are roadshown they invariably die when brought back later downtown at regular admission. Their delay in reaching the uptown theatres also lessens their boxoffice value substantially, according to the contention.

Carol Reed Film In Unusual Day-Dater; 4 Other Arties Set

Unusual dual booking has been set by Lopert Films for the New York preem of the British import, "Outcast of the Islands," directed by Carol Reed. Film will open simultaneously on May 15 at the Astor on Broadway and the Fine Arts, arty house on East 58th St.

Pic, adapted from the Joseph Conrad novel, is a London Films presentation and stars Ralph Richardson, Trevor Howard, Wendy Hiller and Robert Morley.

Five other deals involving for-Four other deals involving for-Arts Films has acquired the American rights to a new Italian film and two British productions. Italo film, for which English titling was completed this week, is "Streets of Sorrow," starring Geraldine Brooks and Vittorio Gassman. British imports are both J. Arthur Rank presentations. They are "The Dark Man," a thriller produced independently by Julian Wintle, and "Train of Events," a Michael Balcon production.

Deal has been set by Classic Films for showing of "No Resting Place," picture filmed entirely in Ireland, at the 52d St. Trans-Lux beginning Sunday (4). Produced by Colin Lesslie, "No Restin' Place" is based on a novel by Ian Niell. Cast features a number of players from Dublin's Abbey Players and Gate Theatre.

Lopert Pix

Continued from page 5

They'll also view his latest pic, "The Sound Barrier," now nearing completion, to determine whether they will pick up their option for its distribution in the U. S.

Lopert heads Lopert Film Distributing Corp. Dowling, prez of City Investing Co., holds a financial interest in the Lopert firm.

While in London they will also discuss distribution plans for "Gilbert & Sullivan," which Korda has in production. The Yank company has advanced part of the production financing for the pic, for which it has western hemisphere distribution rights.

Trans-Lux

Continued from page 4

up an impartial committee for investigating a number of points in the company's operation was defeated by a vote of 322,113 to 217,526.

Carried by 217,781 to 211,805 was a second committee proposal. It called for a bylaw amendment that the minutes of previous meetings must be read at annual stockholder sessions on request of 1% or more of the shareholders.

Directors reelected were Chester Bland, Harry Brandt, Robert Daine, Jay Emanuel, Percy N. Furber, Percival E. Further, Aquila Giles, Herbert E. Herrman, Edison Rice, Lee Shubert, Jacob Starr, Joseph Viertel, Ralph Weiner, and Weisman.

UA's Operation

Continued from page 5

total of some 35 or more releases in 1953.

Among the pix will be Anatole Litvak's "Girl on the Via Flaminia"; Mark Robson's adaptation of James Michener's "Return to Paradise," starring Cooper and in Technicolor; another Robson pic in color, and John Huston's "Moulin Rouge."

Krim group has now officially received the 50% stock ownership in UA which was guaranteed if it turned up with a profit any of the first three years of operation by the new management. It is expected that Krim will sponsor a luncheon or other ceremonial gathering to formally mark the transfer of the shares.

Cleve. Police Study Legality of 'Quizo'

Cleveland, April 29.

Whether a new theatre prize game tagged "Quizo" by local nabe operators who introduced it is a contest of skill or just another illegal come-on gimmick is a problem now being studied by Cleveland's police prosecutor.

David Polster, manager of Riverside Theatre on the west side, first one to start the stunt, claims it's not a game of chance and that skill is an essential element in the contest. Police investigators were dubious about the latter statement after hearing the theatre's emcee asking patrons the following "Quizo" questions:

"What theatre are you in?"

"How many articles are there in a dozen?"

"How many years in a century?"

Contestants won $20, $10 and $7, respectively, with their snappers.

Several complaints were received by Joseph Stearns, police prosecutor, who wondered who set a standard on questions to be asked. If theatre owners are trying to make the element of chance in the game a sham, he stated, the police department will rule "Quizo" illegal.

Spot Film Commercials a Major Biz; $6,000,000 Gross in N.Y. Alone

Production of spot film commercials for television, whose growth has almost been lost sight of in the ballyhoo attendant on vidpix package shows, has assumed the proportions of a major industry. In N. Y. alone, it's estimated that spot producers now do a gross of $6,000,000 yearly and it's expected that this figure will be upped to more than $20,000,000 when the new stations allocated by the FCC hit the air.

Pointing up the amount of coin being spent on the filmed spots even by strictly spot advertisers, U. S. Envelope Co. has pacted with Henry Fonda to make his first appearance before a film camera in more than five years for a new series of three one-minute spots, which are being produced by Robert Lawrence Productions in N. Y. As with most of the top name stars appearing in the commercials, there is a tie-in involved. Spots are designed for use in participation shows and include a crossplug for Fonda's current Broadway legiter, "Point of No Return." Envelope outfit, through the S. R. Leon agency, plans to buy time in other cities where "return" will play when it eventually sets out on a road tour.

As with most of the major spot producers, Lawrence is lensing them on 35m film and takes two full days to shoot the three one-minute spots. Lawrence is also currently shooting a series of 13 spots for Life magazine, which are to be used for special plugs in Du-Mont's "Cavalcade of Stars." Since each spot is based on the current Life cover, it can be used only once. Yet the spots are costing Life several thousand dollars each.

Other bankrollers are also spending considerable coin on their filmed commercials. Colgate, for example, has shelled out up to $5,000 for a single film for use in its Sunday night "Comedy Hour" on NBC-TV. Latter firm, however, can use the spots repeatedly and so amortize their cost over a period of time. Colgate has also gone in for star endorsements of its products on the plugs, which is partly responsible for the heavy costs. For another method of star endorsement, Bulova Watch has a deal with Universal-International in which UI stars plug Bulova Watches in return for plugs for each star's current picture.

Lawrence, who was formerly veepee for Jerry Fairbanks Productions in charge of eastern production, has set up a studio in N. Y. with 10,000 square feet of space to handle the spot business. While he has five package shows now under consideration, he said he plans to concentrate on the spot lensing. Under the current setup, the spot producers bid for their work with the ad agencies, with the agencies selecting whichever outfit it thinks can handle each particular job best.

WALL ST. COIN BACKS G&W VIDPIX OUTFIT

Backed by Wall St. and independent financing, G & W Television Productions, Inc., N. Y., live-show packaging outfit, has entered the vidpix field. First 13 films of their initial show, "Fun With Felix;" 15-minute comedy audience-participation magic series, has just been completed and production on the second 13 will get under way in a few weeks. Series will be released next week for national, regional and local sponsorship.

Outfit will operate both in the east and on the Coast. On Aug. 1 Robert Whiteman, company's exec v.p., heads for the Coast to set up production for outfit's second series, a half-hour mystery show. Whiteman will oversee casting and will hire a director and technical crew.

'Telesports Digest' Sold in 14 Markets

United Artists TV last week set its biggest sale of the year, when Phillips Petroleum pacted to bankroll its "Telesports Digest" in 14 central and southwestern markets.

Show, narrated by Harry Wismer, is currently in 43 markets, and is now in its 104th week of telecasting.

'Late Show's' Pix Grab

New package of 24 feature film oldies, including what are probably some of the top-budgeted films yet made available to TV, has been acquired on an exclusive basis for the Metropolitan N. Y. area by WBCS-TV, the CBS web's Gotham flagship. Pix will be incorporated into the station's "Late Show" series starting tomorrow night (1) for sponsorship on a participating basis.

Features, all released theatrically from 1945-50, are being syndicated for TV by Quality Films, Hollywood. Illustrative of their calibre is "And Then There Were None," produced by Harry M. Popkin and released originally by 20th-Fox. Film was directed by Rene Clair and stars Barry Fitzgerald, the late Walter Huston, Judith Anderson and Louis Hayward.

Among other titles in the new series are "Angel on My Shoulder," starring Paul Muni, Claude Rains and Anne Baxter; "Diary of a Chambermaid," with Paulette Goddard and Burgess Meredith; "Song of the Open Road," with Jane Powell, Edgar Bergen-Charlie McCarthy and the late W. C. Fields, and "Cover Up," starring William Bendix

Llewellyn Set to Pen First Bromfield Telepic; BCE's Top Name Roster

Hollywood, April 29.

Richard Llewellyn has been inked by Bing Crosby Enterprises to script "Up Ferguson's Way," Louis Bromfield yarn, for inclusion in untagged series to roll May 5, Bromfield narrating. Move is part of expansion program undertaken by BCE in which development and empasis of story department has been objective, it's explained by Basil Grillo, BCE exec producer.

Llewellyn joins ranks of other top scribblers such as Frances Cockrell, scripting "The Unaccepted," original by producers Bernard Girard and Dick Dorso for a "Rebound" telepic; David Chandler, "Two Flights Up," also a "Rebound"; D. D. Beauchamp, "The Best Years," for Bromfield series, and Robert Hardy Andrews, unassigned.

Grillo says BCE has backlog of yarns with investment estimated at $40,000, that it feels story is most important single factor of vidpix operation. These yarns will be designed to fit into various BCE series, such as "Rebound," "Crown Theatre," "Chair on the Boulevard," "Those Were the Days," "Corny Johnson," untitled Bromfields, "Trauma," and "Perry Mason."

Bud Kay heads story department, which has four on staff altogether, but Grillo, Dorso and Girard also read scripts.

Grillo says BCE will go into film syndication if it finds sales results are not satisfactory nationally.

Sinn-Gordon's European Junket To Tap Creative Telepic Talent for Ziv

John L. Sinn, prexy of Ziv Television Programs, and Herbert Gordon, veepee in charge of production for the syndicated vidpix outfit, will leave early next month on a European trip to open up foreign sources of writing and other creative talent for telefilms.

Sinn feels that product suitable for TV is being "burned up at a shocking rate" and that new pools of talent have to be tapped. He and Gordon will spend several weeks confabbing with European TV and film writers, producers and execs, looking over available properties, studying techniques and gandering facilities

Sinn forecasts that the "already heavy pressure on our TV directors, writers, actors and producers" will become even more severe for two reasons:

(1) "It is becoming more and more evident that in time perhaps at least 75% of TV programming will be on film. This will come about because filmed shows permit creative people to work without a relentless stopwatch in their hands, allow for greater scope, permit unusual effects, and, for the advertiser, permit handpicked market selectivity at lower cost."

(2) "Recent lifting of the FCC 'freeze' on new TV stations means that the entire country will be covered by television, opening a tremendous new field for film."

Ziv said he was seeking to make deals with Europe tele experts to augment Yank creative talents. However, Sinn added, "I want to stress that Hollywood will continue to be the main source of our films."

'Barber of Seville' Pic Set for Video Release

Los Angeles, April 29.

Exclusive seven-year television rights to the Italian-made "Barber of Seville," film version of the Rossini opera, has been obtained by Crown Pictures International. It will be offered in three separate 30-minute sequences or in its entirety as a feature.

CPI, formerly known as Exclusive Distributors, last week acquired video rights to the Lou Bunin "Alice in Wonderland," color feature lensed in Europe.

"Barber" stars Met opera star Ferruccio Tagliavini and is narrated by Deems Taylor. Cast includes such top Italian opera names as Tito Gobbi, Nelly Corradi and Italo Tajo. Deal was set between Walter Bibo for Tespi Productions and Maxwell J. Fenmore, CPI prexy and general counsel.

Swanson's Mex TV Shorts

Mexico City, April 29.

Gloria Swanson is here May 5 to make six television shorts.

She is doing the TV films under a pact she inked here with Miguel Aleman, Jr., son of Mexico's president.

TV Films in Production

as of Friday, April 25

ATHENA PRODUCTIONS, INC.
California Studios: Hollywood
Three series of 13 chapter plays each "SON OF ROBIN HOOD" skedded to begin shooting latter part of May.
Producer-director: Clifford Sanforth
Associate producer: Al Westen
Assistant director: Nate Barrager
Writer: Howard Laurence Field

ARROW PRODUCTIONS
KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flothow
Director: Lew Landers

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood
"SAFARI BILL" series of 26 half hour telepix to begin shooting May 18. Location shots to be filmed in British East Africa. Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.
Sunset Studios, Hollywood
"WILD BILL HICKOK," half hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.
General Service Studios, Hollywood
"LONE RANGER" half hour series of videoaters begin shooting May 19, John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate Producer: John Morse

COURNEYA PRODUCTIONS
United Producers Studio
Shooting "Noah Beery, Jr. Adventure Series," 26 15-minute telepix.
Cast: Noah Beery, Jr., Ann Saville, Jack Harris, Norma Fenton.
Producer-director: Jerry Courneya
Supervising film editor: Jimmy Moore

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
"REBOUND" series of half hour adult dramas sponsored by Packard Motor Car Corp. resumes May 5.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard Beery, Jr. Adventure Series.
Half hour series of adult drama films for "CROWN THEATRE" resume shooting May 5.
Producer: Richard Dorso
Producer: Richard Dorso, Bernard Girard, John Nasht.

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnez set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot in June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
666 N. Robertson Blvd.: Hollywood
Now shooting "TERRY AND THE PIRATES" 26 half-hour adventure telepix.
Cast: John Baer, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS
6052 Sunset Blvd., Hollywood
"THE GREATEST MOTHER," half hour special program for Family Theatre presentation on Mother's Day now shooting.
Cast: Ethel Barrymore, Loretta Young, Ruth Hussey, Gene Lockhart.
Producer: Father Patrick Peyton
Director: Arthur Pierson
Assistant director: Joe Boyle

FRANK FERRIN PRODUCTIONS
6528 Sunset Blvd., Hollywood
Casting: Virginia Mazzuca
Twenty half hour jungle adventure telepix in "SMILIN' ED'S GANG" series to start shooting May 1. Ed McConnell, Nino Marcel head cast.
Producer-director: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen

FILMCRAFT PRODS.
8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52 half-hour vidcoaters begins shooting April 22, Gail Davis, Billy Gray head cast. Parts to fill.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.
General Service Studios: Hollywood
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientifiction telepix now shooting. Judd Holdren, Aline Towne head cast with William Schallert in support.
Producer: Franklin Adreon
Director: Fred Brannon

HOUR GLASS PRODS.
6525 Sunset: Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producer: Wanda Tuchock
Director: George deNormand

WERNER JANSSEN PRODS.
California Studios: Hollywood
First 10 of a series of 100 3-minute telepix based on classical music, featuring the Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen, now shooting.
Producer: Stanley Neal
Director: Sobey Martin

LANCER PRODUCTIONS
RKO-Pathe: Culver City
"THOSE WERE THE DAYS" half hour telepix series starts shooting May 5.
Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half hour comedy pix begin shooting May 5.
Producer-director: Bernard Girard

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of 52 vidpix "The Affairs of China Smith" roll May 1. Dan Duryea starred.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Visual Drama Studios: Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

ROLAND REED PRODS.
Hal Roach Studios: Culver City
Now shooting "BEULAH" series of half-hour comedy telepix.
Producer: Tom McKnight
Director: Abby Berlin.

REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood
Half-hour series of adult drama telepix resume shooting for Revue Prods. mid-May.
Producer: Revue Productions
Director: Richard Irving, Norman Lloyd.

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN GEMS
1302 N. Gower, Hollywood
"CROSSROADS, U. S. A." skedded for April 28 start. Brown Holmes scripted.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix shooting resumes May 1.
Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series resumes shooting April 30, first three pix entitled "Frightened Man," "A Place For Grandma," "Money to Burn."
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

SNADER TELESCRIPTIONS
177 S. Beverly Dr., Beverly Hills
Resume shooting telescriptions featuring different artists each week mid-May.
Producer: Louis D. Snader

ADRIAN WEISS PRODS.
655 N. Fairfax: Hollywood
"CRAIG KENNEDY-CRIMINOLOGIST" half hour series of second 13 adventure telepix begin shooting April 18 to June 12.
Cast: Donald Wood, Sydney Mason, Lewis G. Wilson set leads with general parts to be cast.
Producer-director: Adrian Weiss
Assistant director: Bob Farfan

FRANK WISBAR PRODS.
Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV
5255 Clinton St.: Hollywood
Five in "UNEXPECTED" series of half-hour telepix shoot in April.
Two "CISCO KID" half-hour telepix scheduled for April shooting.
Director: Paul Landres, Eddie Davis, Sobey Martin

'CIO STORY' CUFFOED AS VIDPIX SERIES

Washington, April 29.

CIO has launched a new program of using televised films to tell its story in industrial communities throughout the U. S. Set of 13 pictures, showing the viewpoint of the CIO on wages, prices, unemployment, health, social security, housing, civil rights, etc., has been prepared.

Series of 15-minute subjects is offered to local CIO units throughout the country. The local labor bodies are urged to sponsor these films over local video stations. The series was prepared by the CIO and its Political Action Committee.

"We all know," said CIO prexy Philip Murray, "that television is becoming an increasingly important factor on the American scene. The new series has been carefully prepared to achieve a constructive, educational program. In my opinion it is very important that these 'issues of the day' be presented to the American public."

'TV Disc Jockey Toons' Set for WNBT Ride

"TV Disc Jockey Toons," series of film briefies produced by Screen Gems, Inc., for use in video deejay shows, has been purchased by WNBT, NBC-TV's N. Y. flagship, on an exclusive basis for the metropolitan N. Y. area. Station plans to use them in a new 15-minute cross-the-board show, to be aired at 12:30 p.m.

Screen Gems, a Columbia Pictures subsidiary, has turned out 50 of the films to date and is currently producing them at a rate of 10 per month, which are furnished to each subscribing station for use in a continuing library. Films include live action, cartoons or pantomime and each is geared for playing with a pop record release. WNBT has signed for them on a one-year deal.

WBAL-TV's British Bundle

Baltimore, April 29.

Prockter Syndications, Intl. (PSI) made the initial sale of its package of 64 British features this week to WBAL-TV here, in a deal which gives the station an exclusive in the Balto area for a year starting in May.

None of the PSI-TV films have been seen before on video. Pix include such British stars as Sir Ralph Richardson, Deborah Kerr, Francis L. Sullivan, Patricia Medina, Geraldine Fitzgerald, Ann Todd, etc.

NBC RADIO PALL SADDENS SPAC

See It—When?

As CBS and Trendex see it now, the rating business is an unpredictable one. Especially as it concerns Alcoa, "See It Now" and Sam Levenson.

A few weeks back Levenson, playing the sustaining circuit, was comfortably berthed in the 6:30 Sunday evening time, knocking off a 22.5 Trendex rating, which adds up to a respectable audience pull even stacked up against the commercial entries. Alcoa, which sponsors "See It Now," was unhappy with its 3:30 Sunday afternoon segment; put in a bid for 6:30 in the hopes of luring bigger audiences, and Levenson was shifted to the opposite-Milton Berle niche on Tuesday night.

Last week the Alcoa 6:30 rating was delivered to CBS. "See It Now" dropped from a 10 to a 9.0.

NBC's Dressed-Up Summer Radio Sales Plan in Bid for Sponsors

NBC has uncorked a hard-hitting presentation to sell bankrollers on using radio during the dog days, and has formulated a three-sided warm-weather plan that includes: (1) a "super summer tandem"; (2) "market basket" merchandising aid; and (3) the "tonnage technique" of saturation plugging.

Presentation is in the form of a half-hour taped show, starring Fred Allen and with assists from program v.p. Charles (Bud) Barry, sales v.p. Jack Herbert, news-special events chief Henry J. Cassidy, Bob Elliot, Ray Goulding, Portland Hoffa and other NBC talent. It's accompanied by a film strip in color. Show, staged for advertisers and agencies at the Waldorf, N. Y., last Friday (25), makes use of Allen's humor, some excellent artwork, music, sound effects and other showmanship elements to help put over the NBC pitch.

An important reason for bankrollers utilizing AM this summer, NBC stresses, is the public interest in the election news, which will keep more listeners tuned in.

Statistics are marshalled to show that business activity is high during the summer span, that during the average summer week 24 out of 25 people are at home—and not away on vacation. For many products sales volume goes up during the hot months, NBC points out, with soap sales up 14% over the rest of the year; soft drinks up 47% over other months; tea sales

(Continued on page 34)

Kid Lid Off

Television's forgotten daytime audience—the pre-school kid—has been "discovered" by WNBT in New York. Looking over the program charts in Gotham, Dick Pack, WNBT program director, found that midday video was playing to everybody but the stay-at-home moppet.

As result, Pack this week inaugurated a 12:30 (noon) kid strip, "Recess Time," comprised of film shorts, specifically aimed at the pre-school age viewer.

'Lucy' & 'Brooks' Mon. Nite CBS-TV Parlay in GF Buy

CBS-TV will have a double situation comedy parlay on Monday nights next fall, with the decision of General Foods this week to buy the web's "Our Miss Brooks" for the 9:30-to 10 period. "Brooks" will be back-to-back with the top-rating "I Love Lucy," which is expected to form a solid lead-in to "Studio One" at 10, by cutting into NBC-TV's Robert Montgomery show. Latter, coming on at 9:30, has been outpulling "Studio One" by several rating points during the last few months.

GF's buy of "Brooks," which is to be filmed on the Coast and star Eve Arden, who created the radio role, marks another move in the food outfit's TV realignment. "Brooks" will fill the time now occupied by GF's "Claudia," with the latter show moving to Friday nights at 9:30. Latter slot is now occupied by "It's News to Me," also bankrolled by GF, which will be axed.

Ditching of "News" also means that Young & Rubicam will be losing out on the billings for half a show. Y&R now handles the GF account on "News" but will share the billings on "Brooks" with Benton & Bowles, since "Brooks" will plug products handled by both agencies.

CBS' sale of "Brooks" to GF, incidentally, reportedly caused some hard feelings at BBD&O. Latter agency had optioned the show for one of its clients but permitted the option to lapse, at which point Y&R stepped in for GF. BBD&O claims that it didn't have enough time to wrap up its deal and should have had an extension.

'Keen' Now Works For Rival 'Tandem'

CBS Radio has snared back the Air Features-packaged "Mr. Keen" show, which has been doing "Tandem" duty on NBC since being wrested from Columbia a year ago. With "Keen" slated to exit the NBC "Tandem" because of sponsor lopoffs, CBS moved in and grabbed the show for its own "Tandem." It will be bracketed in "Tandem" with "People Are Funny" (which will do taped playbacks this summer) and "Lineup."

"Keen" moves right back into CBS' Thursday night lineup, where it was berthed for many years. Fact that Columbia and Air Features now have a working arrangement cued CBS' successful maneuver in getting the show away from NBC.

Martha Stewart Replaces Vivian Blaine on 'Those 2'

Vivian Blaine has been given her notice on the TV series for Procter & Gamble, "Those Two," and co-starrer with Pinky Lee will be Martha Stewart, who also replaced Miss Blaine on "Guys and Dolls" in N.Y. when she went to Hollywood to make a picture.

Reason for the change, according to Walter Craig of Benton & Bowles agency, was "they couldn't get along." Hank Gerson is due in N.Y. from the Coast to join the writing battery. Lee will be given a three-week summer leave and Miss Stewart may draw a femme partner. New team starts May 26.

Davis Resigns FC&B

Chicago, April 29.

J. Hugh E. Davis, well-known figure in radio and advertising circles, resigned his exec veepee and director post at Foote, Cone & Belding last week. Davis will join forces with L. L. Oakes, prexy of Oakes & Co., hardware marketing and merchandising firm, in the formation of a new company in the same field.

Davis has been with FC&B for the past eight years and has been in advertising for the past 20.

STATIONS BITTER AT NET DOWNBEAT

A "silent bombshell" exploded at yesterday's (Tues.) meeting of the NBC Station Planning Advisory Committee, comprised of influential network affiliates.

By nightfall, after adjournment of the radio affiliate group, a general depression and pall settled over the N. Y. meeting. Affiliate managers in attendance were bitter, with undertones and overtones of deep resentment over the general "radio downbeat" attitude of network executives, who apparently had spent most of the day trying to convince the affiliate stations that it was tough selling radio and not to expect anything in the way of network billings.

Some of the affiliates were outspoken in their criticism of the network. There were charges that NBC had relinquished its leadership and that, as one station put it, "it's a sad state of affairs when we can't look to our network to lead us out of our troubles."

At the television meeting everything had gone in orderly fashion, as anticipated. But when the AM faction of SPAC assembled, NBC prexy Joseph H. McConnell set the "keynote" by detailing the web's inability to sell summer shows. Harry Bannister, new station relations veepee; Jack Herbert, AM sales veepee; Charles H. (Bud) Barry, program veepee, etc., took it from there, expressing similar views.

The pall that settled over the meeting could virtually be heard, it's claimed by those in attendance. The station men argue that sales on the local level are good; that NBC was "yielding too easily" and that they could no longer look to the net for the type of leadership they've come to expect.

A concluding dinner was on tap for last night. But as the meeting adjourned there were few if any healthy appetites.

NBC Throws In 'Big Show' Towel; $1,500,000 Loss

Unless NBC changes its mind, and it's not considered likely, the network's "Big Show" has faded from radio for all time. Final performance was given Sunday, April 20. Reynolds Metals, which sponsored the first half-hour of the 90-minute weekly attraction, cancelled out. The second half-hour was sustaining. The closing 30-minute segment was incorporated into the network's "Operation Tandem" program setup, and the fact that "Tandem," too, looks headed for the ash heap, in the wake of Chesterfield and Whitehall bowing out of participation, practically puts the seal on "Big Show's" permanent fade.

Thus ends NBC's costly attempt over two seasons to restore the network's Sunday radio program lineup to some semblance of its onetime stature in competing against such CBS big guns as Jack Benny, "Our Miss Brooks," Amos 'n' Andy and Edgar Bergen. It was a costly try, too, with NBC reportedly going into the red to the tune of $1,500,000 for the two seasons in perpetuating bigtime aura of the star-studded marathon femceed by Tallulah Bankhead.

NBC is currently blueprinting a major TV showcase for Miss Bankhead somewhat along the same lines as "Big Show."

Frank White to Join NBC in Exec Post After Exiting as Mutual Prexy; Web in Bid for Syndication Biz

Tomorrow's TV

NBC-TV execs, crystal-balling the video horizons with its potential 2,000 TV stations with 100% consumer saturation, envision the following vital statistics:

In place of the present interconnected network of 64 stations, there will be between 160 and 175 stations.

In place of the current $49,000 per hour time charge, the figure will approximate $75,000 for an hour.

Frank White, who resigned last Thursday as president of the Mutual network, will join NBC on June 1 in a top executive capacity, with a veepeeship. It will be a newly-created post that will encompass a vast film syndication project to be undertaken by the network.

Initial inkling of the White appointment came yesterday (Tues.) when members of the Station Planning Advisory Committee of NBC affiliates convened in New York and were appraised of the network's ambitious plans to move in on the TV syndication business to compete with such lucrative operations as Frederic W. Ziv and others.

Resignation of White as president of Mutual, effective May 31, and "by mutual consent," didn't particularly come as a complete shock to the trade. That White and boss man Thomas F. O'Neil (58% owner of Mutual) were at variance as to White's future sphere of operation had been known for some time, and was the reason why both parties were holding off on signaturing a new contract upon expiration of White's three-year deal.

Surprising element was the decision of exec veepee and programming chief William H. Fineshriber, to remain berthed at Mutual. In deciding to stay, Fineshriber goes on the Mutual board of directors. His contract, along with White's, expired this week (White consented to stay on an additional month), and it had been generally anticipated that Fineshriber would follow White's decision.

White was earning $85,000 a year, although the coin angle wasn't a primary bone of contention. With O'Neil mapping a major video stake for Mutual, it's reported that O'Neil wants to separate AM from TV (as at CBS) and would confine White's sphere of operation to radio. White wanted his

(Continued on page 38)

Mutual Prepping Early Preem Of Video Network

With Thomas F. O'Neil, Jr., taking over the presidential reins of Mutual, that web's entrance into the video field is considered likely to take place shortly. It's figured that Mutual will move into the television sphere sooner than generally expected and on a program-by-program basis, with the formalities of establishing a full-fledged TV web, with sustaining program service, coming at a later date.

It's significant that one of the reported factors which led to Frank White's resignation as MBS prexy was his desire to head both the AM and TV ends of the Mutual operation, while O'Neil wanted White to concentrate on radio. Further, although it's not generally known, WOR-TV, N. Y., which O'Neil took over in January, has been sitting in on sessions to allocate time on the coaxial cable. While WOR-TV hasn't used the cable, it has the right to get time assigned to it and to call for a reallocation of the schedule if it has a conflict with existing arrangements.

Mutual will probably get its feet wet in tele by lining up a network for one or two sponsored stanzas. In addition to WOR-TV, O'Neil has KHJ-TV, L. A., and WNAC-TV, Boston. Since a Mutual stockholder station, WGN, Chicago, has a tele adjunct which would also cooperate, that would make a nucleus of four stations in big markets which compares favorably with the lineups of the other webs (only NBC-TV and ABC-TV have five o-&-o stations).

MBS-TV would be able to pitch for other existing outlets which have multiple affiliations, and to sign new stations as they go on the air now that the freeze has been thawed.

LINKLETTER TV 'PARTY' GRABS A FULL HOUSE

New daytime television version of Art Linkletter's "House Party," which preems on CBS-TV Sept. 1, is expected to take the air completely sold out. Decision of Green Giant this week to pick up the Friday 3 to 3:30 segment leaves only two quarter-hours each week still open, and sales veepee Fred M. Thrower disclosed that both those segments have already been optioned.

Web previously had sold the 3 to 3:15 segment the other four days each week to Pillsbury. With Lever Bros. having already pacted for the 3:15 to 3:30 segment on Mondays, Wednesdays and Fridays, that leaves the latter segments on Tuesdays and Thursdays the only ones available. Green Giant, incidentally, currently bankrolls "Life with Linkletter" Friday nights on ABC-TV.

Coca-Cola, Crosby Talking Radio Deal

With Bing Crosby cancelled out by Chesterfield and Edgar Bergen and Coca-Cola calling it quits, a deal is currently in the works whereby Crosby may wind up in the Sunday night at 8 Bergen slot on CBS Radio selling Coke.

CBS execs have their fingers crossed on the prospective deal, for such a maneuver would enable the web to retain its solid Sunday night lineup via a bracketing of Jack Benny, Amos 'n' Andy and Crosby.

Return of the Groaner to radio next season would be attended by an "economy size" package with a whittling down of the show's cost.

Meanwhile, Bergen's '52-'53 status remains unresolved, with CBS and Bergen currently involved in negotiations for AM and TV.

Margaret O'Connor In NBC Exit After 23 Years

Margaret O'Connor, who has been on the NBC payroll for 23 years, has resigned from the network. Since 1931 she had been secretary to John F. Royal, who retired last July and is now a network consultant.

For a while NBC prexy Joseph H. McConnell was mulling the idea of naming Miss O'Connor as a junior executive, but after protracted negotiation both "agreed to disagree," and the idea was abandoned.

Miss O'Connor is the wife of agent William McCaffrey.

NO. 1 INDUSTRY POSER: HOW MANY EDUC'L TV CHANNELS WILL BE TURNED BACK?

Although the FCC in its recent freeze lift allocated 242 television channels to educational broadcasters, there's a strong possibility that a number of them will revert back to commercial channels.

The first inkling that the FCC might have conceivably overshot the mark in its educational allocations handout came out of last week's annual Ohio State Institute for Education, when some of the educational broadcasters in attendance gave some off-the-record indications that the necessary funds may not be forthcoming within the time limit set by the Government agency.

Educators seeking a place in the TV spectrum are frankly worried over whether they can gather in sufficient coin to grab off the much-desired channels before their time runs out. They were told bluntly by FCC Chairman Paul A. Walker that they only have a year to get going; that the channels are not available "as long as grass grows and water runs," and that "at the end of one year from the effective date of this report, anyone may request the Commission to change an educational assignment to a commercial assignment."

Just how much a windfall the educational allocations will be remains a matter of conjecture, according to sources who maintain that TV-conscious colleges and universities may find the going rough in raising the necessary funds.

While it was estimated at the Columbus conference by Edward Lamb, owner of TV stations in Columbus and Erie, Pa., that an educational station, either UHF or VHF, could be built for $200,000, and could be operated for $100,000 a year, other estimates on costs vary. Generally it's felt that a minimum of $1,000,000 will be required for a college or university to make an impressive showing in embracing educational TV.

Lotsa UHF Applicants

Washington, April 29.

The expected "flood" of applications for new TV stations is begin-

(Continued on page 38)

Shutdown of Pitt Breweries Hits TV

Pittsburgh, April 29.

Since beer companies are leading advertisers here on teevee, strike last week which shut down all of the major breweries in Pittsburgh has resulted in a flock of live-show cancellations at WDTV. In some cases even the time is being dropped.

The biggest major casualty was the Duquesne "Show Time" series, which had been scheduled to take its summer hiatus on June 11 but went off instead last week. Talent had already been set, and Marion Morgan was in town ready for rehearsals when the brewery walkout took place, but everybody was paid off. Duquesne has shifted its Saturday night vidpix series, "The Unexpected," into the Wednesday evening slot and has ankled the Saturday night half-hour at 11 o'clock previously given over to "The Unexpected."

Fort Pitt Brewing Co. had intended going straight through the summer with its Saturday afternoon wrestling matches, announced by Wayne Griffin, but they are being dropped after the next card. Fort Pitt's also dropping its "Suppertime" across-the-board 15-minute musical strip as of Friday (2), but this had previously been announced. However, the 11 o'clock news Fort Pitt had set as the "Suppertime" replacement won't get going until the strike's over.

Pittsburgh Brewing Co.'s cutting out of its Monday night half-hour musical show, "Perfection Time," weeks ahead of the intended warm-weather layoff, also as a result of the strike. It had previously dropped Friday night "Tech Varieties" in favor of film series, "The Files of Jeffrey Jones."

U. S. To Canada Relays

Ottawa, April 29.

Bell Telephone Co. of Canada is installing 17 microwave relay stations between Montreal and Buffalo, N. Y. to carry both television and long distance telephone transmissions. Stations will carry signals from Montreal to Ottawa to Toronto, then across Lake Ontario to Fonthill and on to Buffalo.

The system will have three video channels, the rest for phone.

TV on a Nag Jag, Also Shaves Costs

On the assumption that covering a horse race as a sports event doesn't violate the FCC's anti-gambling edict, the television networks are going in heavily for turf coverage as a means of inexpensive Saturday afternoon programming. NBC-TV this week staked its claim to the Belmont Stakes, third event in racing's triple crown, and CBS-TV, after carrying the feature race from the Jamaica, N. Y., track Saturday (26), indicated it may have more such events in the future.

CBS lawyers reportedly looked carefully into the meaning of the FCC decision before okaying the pickup Saturday of the Gallant Fox handicap. They decided that the Commission, while banning the carrying of daily results, complete with the prices paid, is not against the occasional pickup of feature races which have more than gambling interest. While no future races have yet been set for the web, it's expected that it will go out after others for its Saturday afternoon schedule.

CBS, with Gillette sponsoring, had previously sewed up the Kentucky Derby this Saturday (3) and the Preakness from Pimlico two weeks later, the first two in the triple crown. Gillette will also bankroll NBC's pickup of the Belmont classic, scheduled for the Belmont, N. Y., track June 7. NBC sports chief Tom Gallery said the web has no other races contracted for at this time, but is working on other sports events for the summer.

CBS cut into its weekly pickup of the Roller Derby Saturday afternoon to carry the Gallant Fox race, airing it from 3:45 to 4:15 p.m. It will probably follow that procedure if it decides to carry any future races.

DU MONT LABS' 583G NET LOSS FOR 1951

DuMont Laboratories reported a net loss for 1951 of $583,000, as compared with a profit of $6,900,788 for the preceding year. In his annual report to stockholders, Dr. Allen B. DuMont, prexy, attributed the major part of the loss to the fact that the receiver division had excessive inventories at a time when consumer demand had "severely declined."

DuMont racked up total sales for 1951 of $50,741,596, as compared with $76,362,665 the preceding year. Report lists DuMont's current assets at $24,463,911 and working capital at $14,119,153. Broadcasting network reported billings well ahead of 1950.

'Mike & Buff's' 8-Week 'Round Town' Pepsi Ride

With Pepsi-Cola having bought Mike and Buff (Cobb) Wallace's "All Around the Town" to fill in its Saturday night slot on CBS-TV for the eight-week duration of the season, the show will preem this week (3) from the Pagano photo studios, N. Y. Format has the husband-wife team taking viewers on a tour of points of interest in the metropolitan N. Y. area.

Pepsi, committed to the 9 to 9:30 slot on CBS video until June 28, has been without a show since it cancelled Faye Emerson's "Wonderful Town" almost a month ago. Bankroller, through the Esty agency has been filling the time since then with half-hour films.

BOB RUSSELL
To Stage—Write—M.C.
"MISS UNIVERSE PAGEANT"
Long Beach, California
June 22-29

TV Set Owners Alert to 'Ham' Interference

Hartford, April 29.

Starting Thursday (1), TV receivers nationwide may run into interference from "hams." In a letter to TV set manufacturers and others, the American Radio Relay League, which headquarters here, warned of the impending interference because on that date radio amateurs will be allowed to use the new 21 megacycle frequency band.

This is the same band that television manufacturers were using in their sets up to a few years ago to receive sound for all channels. In the last two years, most manufacturers have switched their set amplifiers to another frequency band to avoid the signal conflict when the "hams" were allowed to take on the new band.

However, several set manufacturers have continued to manufacture sets set for the 21 megacycle frequency band. In its pronouncement, the ARRL says that any interference received by TV sets will be the fault of the manufacturers. Says the ARRL, the industry knew as far back as 1945 about the possible interference.

The ARRL says that after Thursday if an amateur transmits on the 21 megacycle frequency and interferes with local TV reception, it will be the TV set that must be altered. The "ham" will be operating under an FCC allocation and will be within the law.

GF's Cuffo Dance With Arthur Murray as Sub In CBS-TV 'Mama' Slot

With the "Arthur Murray Party" set as an eight-week summer replacement for General Foods' "Mama" on CBS-TV, the bankroller will be getting its summer sub at no cost except for time charges. Murray, because of the identification he'll get for his dance studios via the title and format, is picking up all talent and production costs on the show.

Murray made the same offer to Colgate to utilize his show as summer replacement for NBC-TV's Sunday night "Comedy Hour." Colgate, after mulling the offer for several weeks, finally turned it down on the assumption that it would be unwise to slot a variety show for the summer opposite Ed Sullivan's "Toast of the Town" on CBS-TV. Colgate will fill in instead with an hour-long version of Walt Framer's "Big Payoff."

Murray show is currently aired Sunday nights at 9 on the ABC video web. It moves over to CBS starting July 11, where it will hold down "Mama's" Friday night at 8 period. Mrs. Murray will continue as femcee.

NBC-TV Time Availabilities

A "Summer Availability Edition" of the NBC-TV programming schedule has been distributed among the key network personnel, which shows the following summertime video segments opening up:

Monday: 5:30 to 6 p.m. "Howdy Doody" period, with Mars Candy dropping out; 7:15 to 7:30 p.m., "The Goldbergs," with Vitamin Corp. taking hiatus.

Tuesday: 7 to 7:15 p.m., "Kukla, Fran and Ollie," with National Biscuit canceling. (Burr Tillstrom is currently in New York huddling with NBC execs on the show's future and possible restoration to a half-hour format); 7:30 to 7:45, Dinah Shore segment, with Chevrolet taking hiatus; 8 to 9 p.m., "Texaco Star Theatre" hour, with the client laying off for summer.

Wednesday: 5:30 to 6, "Howdy Doody" time; 7 to 7:30, "Kukla, Frank and Ollie" and "Goldbergs" (Ekco also takes hiatus on latter show); 8 to 9 p.m., Kate Smith Hour goes off permanently, NBC still trying to sell Reynolds Metal on buying Worthington Miner dramatic show for period.

Thursday: 5:45 to 6, "Howdy Doody," with Standard Brands checking off; 7 to 7:15, Dinah Shore period.

Friday: 5:45 to 6 p.m., International Shoe goes off; 7:15 to 7:30, "Goldbergs" hiatus.

Saturday: 7:30 to 8 p.m., "One Man's Family" alternate week strip being cancelled by Manhattan Soap.

Sunday: 5:30 to 6 p.m., "Meet the Masters," with Lee Carpets exiting; 7:30 to 8 p.m., "Young Mr. Bobbin" segment, with General Foods cancelling; 10 to 10:30, Red Skelton period, with Procter & Gamble relinquishing time and moving Skelton into Sunday at 7 in the fall; 10:30 to 11 also open.

'Kraft Theatre,' Pacing TV's Progress, Into 6th Year With Only 1 Show Missed

By BOB STAHL

NBC-TV's "Kraft Theatre," oldest continuously-sponsored and longest run dramatic series on network video, also reflects in its own history the sharp growth and production accomplishments of the new medium. Show preemed May 7, 1947, to a potential audience of only 32,000 set-owners in the metropolitan N. Y. area, and celebrates its fifth anni next Wednesday night (7) by playing to 12,000,000 viewers in 43 cities.

Series has never taken a summer hiatus, having enjoyed a solid 52-week run each year since its launching. It missed only one performance during the five years—in 1948, when it was forced to make way for an NBC pickup of the Democratic national convention in Philadelphia. (By the same token, the show's Wednesday at 9 slot will undoubtedly be pre-empted for both the Republican and Demo national conventions from Chicago in July.)

Illustrative of its growth concurrent with the increase of NBC's production facilities and the spread of TV generally, "Kraft" has outgrown four NBC studios since it preemed. Show started in NBC's original studio 3H, in Radio City, N. Y., which was that web's only video studio at the time and is now considered too small for all but the smallest shows. Production now originates from NBC's 8H, which is the largest TV studio in the world.

Total of 260 hour-long dramas

(Continued on page 31)

Sarnoff: Man of Year

Niagara Falls, April 29.

Brig. Gen. David Sarnoff, RCA board chairman, was named recipient of the first annual award of the Radio-TV Manufacturers Assn. at an RTMA board meet in Niagara Falls, Ontario, last weekend. He was the unanimous choice for the citation.

Award is to be presented to Gen. Sarnoff at the RTMA industry banquet June 26 at the Palmer House, Chicago. According to the RTMA committee, it will "recognize his many achievements which over a period of years have helped bring the industry to its present stature."

Chi Courts Probe Gyp TV Repairs

Chicago, April 29.

Complaints from Chi-area video set owners about padded repair bills and other serviceman abuses have resulted in an investigation of alleged gyps by the current Cook County grand jury. The repair rackets have reportedly been netting $1,000 a day from unwary set owners, the jury was told last week.

The operations of the shady outfits were described to the jury by Frank Moch, head of the TV Installation Service Assn., a chartered organization of legit repair firms. He charged the unscrupulous companies ask less for the original repair call but literally hold the sets for ransom once they are taken into the shop. Besides replacing good tubes with second-hand ones, the gyp repairmen frequently demand $80 to $90 before they return the set, Moch testified. He estimated one outfit garnered over $100,000 since it started up Jan. 1. The racket is comparatively new here, he reported, but it flourished in New York for the past couple of years.

The annual report of the Assn. of Better Business Bureaus, released last week, revealed that complaints connected with video advertising, merchandising and servicing ranked third in the 10 business areas the BBB spent most time investigating last year.

Peter Shoe Cancels Out On ABC-TV 'Super-Circus'

Peter Shoe, a division of International Shoe, is bowing out of ABC-TV's "Super-Circus" after the May 25 telecast Peter has been backing a half-hour of the hour-long series on alternate weeks. Agency is Henri, Hurst & McDonald.

Shoe outfit shares the 5-5:30 p.m. Sunday period with Canada Dry. Mars candy has the 5:30 p.m. segment. Reason for the Peter exiting is reportedly its limited distribution.

Patt's 4-Station TV Aspirations

Detroit, April 29.

Goodwill Stations, Inc., owned by the estate of the late G. A. Richards, will file for TV channels in Detroit, Toledo, Flint and Bay City, Mich., as well as for Cleveland. Outfit has been frozen out of TV until now by the FCC freeze.

John F. Patt, prez of WJR (Detroit), WGAR (Cleveland) and KMPC (Los Angeles), revealed plans to file for UHF channel 50 in Detroit; VHF channel 11 in Toledo; VHF channel 12 in Flint, and VHF channel 5 in Bay City. WGAR is applying for UHF channel 65 in Cleveland. Patt said the four stations, if approved, will set up a regional network to service the communities, with WJR-TV as the key outlet.

Installation costs for the four cities were estimated at about $2,200,000, including $1,000,000 for Detroit, $600,000 for Toledo and $300,00 each for Flint and Bay City. Patt said it's presently planned to locate the WJR-TV transmitter in the Fisher building. He said Detroit plans to affiliate with one of the four major TV webs and indicated that it would be with CBS. He pointed out that the four networks now serve only three existing stations.

VIDEO'S 'MOVIE-MAD' AUDIENCE

The Chesterfield Cutback

The Chesterfield radio lopoff has been finalized—and it adds up to one of the most drastic cutbacks in years. Two of the highest-budgeted shows in AM—Bing Crosby and Bob Hope—get the pink-slip treatment, and in addition the ciggie company is lopping off a quarter-hour daily on its morning sponsorship of Arthur Godfrey, retaining 15 minutes cross-the-board.

NBC, which loses the Hope sponsorship, manages to retain the half-hour time billings, with Chesterfield buying Martin & Lewis for the fall. But in contrast to the Hope $25,000 weekly budget, M & L are priced at $10,000.

CBS is pitching hard to regain some of the Chesty billings on the Godfrey-Crosby cutbacks, but as yet the ciggie company is non-commital.

Chesterfield's drastic AM lopoff is expected to result in the company's hypoing of its television billings. Currently it sponsors the Wednesday night Arthur Godfrey TV show on CBS; "Stork Club" on CBS-TV (on behalf of Fatima cigs), and Perry Como on CBS-TV. On NBC video it sponsors "Dragnet" and "Gangbusters" alternately, also on behalf of Fatima. In addition, Chesterfield spends considerable coin locally for baseball play-by-plays.

Lots of Staff Raiding Seen On Tap to Prep for Post-Freeze Era

New wave of staff raiding is expected to hit the television industry within the next year, when the first of the new stations approved by the FCC with the lifting of the freeze begin operations. Stations will need both programming and technical staffers to get their outlets on the air and they'll undoubtedly drive for experienced personnel from among the networks and stations now in operation.

Need for engineers and other technical personnel is expected to be particularly acute, what with the tremendous shortage of engineers now confronting the entire business world. On this basis, it's anticipated that the new outlets will follow the same procedure as that taken by stations which went on the air most recently. These took the lower-paid cameramen, studio engineers, etc., from established stations to make them head engineers, programming chiefs, etc. In some cases, even office boys were grabbed off by the newcomers and given exec positions, and it's expected this system will be even more widespread when the mass of new channels swings into operation.

In order to stave off such raids, of course, the nets and currently-operating stations will be forced to match or top the new pay offers being made by the newcomers. While this will be welcomed by the staffers, it might not sit too well with sponsors, since the nets and local outlets will almost cer-

(Continued on page 38)

Silent Crooner

Hollywood, April 29.

Rudy Vallee went through his entire routine as a guest of Ed Gardner's "Duffy's Tavern," being filmed for NBC-TV's "All Star Revue" May 31, without saying a word.

Downed by an operation for abscessed throat, Vallee reported for scenes with Jeanette MacDonald and Gardner, mouthing dialog. He will dub in scenes when he's regained his voice in about a week.

Chi Stations See Falloff Signs In Car Dealer Biz

Chicago, April 29.

Windy City car dealers, caught between a softening auto market and skyrocketing feature film prices, are giving the four tele stations here something of a scare with their current bearishness. There's been no wholesale defection as yet, but a few warnings have been posted.

The various car merchants have been prime users of local TV, usually for film shows, for the past several years. And, as such, they've been an important source of hometown revenue. That's why the TV time peddlers hope the recent cancellations and cutbacks don't represent a trend. At the going price of the better-grade pix, sales figures have to keep at a high level for the medium to pay off for the car dealers. Apparently, in some cases, the traditional spring upbeat in the car business has not materialized, so they're cutting down their ad budgets.

Hardest hit has been WBKB, which has lost two weekend auto bankrollers. Burke Motors has dropped its Sunday night feature film after nearly four years, mainly because new pic product is too

(Continued on page 34)

British Imports On CBS Agenda

CBS Radio will audition two new British packages this week, for break-in as summer replacements. One of these, to be titled "Start Talking," is now aired on BBC under the title of "One Minute, Please," while the other is an indie package starring Sir Ralph Richardson in C. S. Forester's "Horatio Hornblower" series.

Inauguration of the BBC show will represent somewhat of a swap for CBS, since the web's TV show, "What's My Line," has been adopted by BBC-TV. There's a possibility that CBS-TV may also pick up "Start Talking," which is a half-hour panel program handled in this country by the Harry S. Goodman-Larry Elliott agency.

Under the show's format, three men and three women on the panel must speak extemporaneously for one minute on any subject assigned them by the moderator. Member of the studio audience will also get a chance to deliver a dissertation to compete for a cast prize. Audition show will have Mike Wallace as moderator, and a panel including Jan Struther, Isabel Leighton, Jane Pickens, David Broekman, Marc Connolly and Gene Rayburn.

WSB OKAYS $125 PAY TO CBS-TV DIRECTORS

Hollywood, April 29.

Contract between CBS-TV and the Radio and Television Directors Guild has been okayed by the Wage Stabilization Board, retroactive to Feb. 1, 1951. Guild members get their retro coin in May.

Pact calls for starting rate for floor managers to be $85 a week, progressing to $100, and for directors start is $125, going to $145. Commercial fees are also covered in pact, which expires Sept. 20 of this year.

Guild also is now repping ABC-TV directors and floor managers.

TOP RATINGS, FEES FOR LATE-NITE PIX

From New York to Los Angeles, TV audiences are going "feature film mad" in increasing numbers. Whether it's tabbed "The Late Show," "11th Hour Theatre" or "Night Owl Theatre," the 11 p.m. "feature attraction" cross-the-board, coast-to-coast, is chalking up city-by-city ratings that constitute one of the strange phenomena of television.

Practically every video station in the country is currently booking the late-night pix attractions, and the competitive bidding for the list of availabilities (still restricted to oldies, with the exception of some British and other foreign product because of the continued resistance of Hollywood's major studios) has resulted in TV distributors hiking their cost to almost fantastic figures.

In New York, for example, WCBS-TV pays as high as $4,000 per oldie, with permission to do three or four repeats over an eight-month span. In Los Angeles, stations pay as high as $6,000 per film, with similar repeat provisions. Price depends on size of the market, with stations in such cities as Cincinnati getting nicked up to $2,000 per attraction. The repeats apparently aren't inviting tuneouts, for the ratings climb, rather than diminish.

Sponsorship Bonanzas

Despite the cost of the pix, stations are reaping sponsorship bonanzas from the participation deals. WCBS-TV, which innovated the late-night pix on a major scale in New York, gets $400 per "interruption" and there are from four to eight plugs per picture, usually doubled up back-to-back. WNBT, which didn't get into the feature pix act until a year and a half after WCBS-TV, gets $300 per plug. They're spaced less frequently, but the payoff accruing to the station borders on the amazing side in view of an unusual deal maneuvered by the station in obtaining the pix.

Because the "pix-at-home" audiences are becoming more selective and discriminating (according to a study undertaken by the American Research Bureau), the video stations now are splurging with spotlight ads in the dailies to announce specific attractions, and use blow-up ads when they have product they consider worth bragging about.

Kenyon & Eckhardt, as part of a continuing study into TV viewing habits has come up with the revelation that home audiences resent the multiplicity of plugs that break into the feature films at almost 10-minute intervals. But figures compiled by Pulse indicate that, de-

(Continued on page 30)

NBC's Summer Economy Packages With 1G Radio Shows Setting Pace

'$64' Too Much

Even sustainers are being replaced by sustainers in the efforts of radio networks to trim summer program costs.

NBC is lopping off the Sunday night "64-Question," one of the longtime entries on the network, and replacing it with a politico series, "Hats in the Ring," which will cost practically nothing.

With Jack Paar as emcee, "$64 Question" was costing the web about $3,000 a week. In terms of sustainers, that's outlandish coin these days.

NBC this week practically put the finishing touches to a summer-time replacement roster that will probably go down as the most economic in web annals. Sustainers in the $1,000-$1,500 budget category are the order of the day, with the more costly ones getting the heave.

With the 90-minute "Big Show" dropping out of the Sunday evening schedule, NBC has put two sustainers in, "The Chase," mystery drama series and an hour long dramatic series "Best Plays," with John Chapman as narrator. Phil Harris and Alice Faye, at 8 o'clock, take a summer vacation, but RCA is retaining the time and installing the Meredith Willson musical show as replacement.

U. S. Steel's "Theatre Guild of the Air" goes out of the 8:30 to 9:30 period for the summer and, like last year, NBC Symphony moves in. "$64 Question" quizzer at 9:30 is being replaced by "Hats In the Ring" politico series.

Monday: Schedule stays intact except for the shift of "Dangerous Assignment" from 10:30 to 10 o'clock.

Tuesday: With DuPont taking a hiatus on "Cavalcade of America," NBC is installing a new series, transcribed in England, based on "Scarlet Pimpernel," starring Marius Goring. It preems June 17. Dee Englebach may be sent to England to produce-direct this series. With Chesterfield and Bob Hope vacating Tuesday night, NBC is putting in a new series, "Life In

(Continued on page 36)

WNBT's Saturday 'Today' Hangover As Summer Bait

In a bid to capitalize on the pre-built habit-forming audience engendered by NBC-TV's Monday-through-Friday "Today" early morning show, the web's New York key operation, WNBT, is inaugurating a two-hour Saturday showcase in the same 7 to 9 a.m. segment, which is scheduled to preem on the Saturday following Memorial Day.

The network has no immediate plans to extend "Today" beyond its present five-a-week schedule. But WNBT feels that its biggest potential lies in the Saturday morning audience availability—and is taking it from there. There will be continuity overtones of "Today," program-wise, but basically it is being designed to tie in with the approaching summer months, with a format embracing variation of time, temperature, news, how to spend the weekend with kids, tips to motorists, yachtsmen, fishermen, and kindred summertime services.

Station is currently on the prowl for a "local Dave Garaway" to helm the stanza. It will be a moderately-budgeted show, designed for clients with small TV appropriations.

WHAS-TV's 'C-Day'

Louisville, April 29.

Saturday (26) was C-Day at WHAS-TV, and featured nine hours of telecasting, to encourage contributions toward the fight to conquer cancer. C-Day began at 12 (noon) and carried through, with a few interruptions, till midnight.

NBC-TV's Flock Of 'Today' Clients

NBC-TV this week wrapped up six different sponsors for rides of varying lengths on its early-bird "Today" show and pacted two others, both magazines, for one-shot participations. Web at the same time revealed plans to continue the show through the summer and refuted rumors that it will axe it by disclosing that it is already taking orders for time on "Today" for next fall.

Heftiest sale in the 7 to 9 a.m. cross-the-border was made to Kaiser-Frazer, which pacted for a five-minute cross-the-board segment for two weeks starting Monday (5). Car firm, through the Weintraub agency, will attempt a saturation campaign to plug its low priced Henry J. As part of its pitch it will have a different new Henry J. buyer drive up to the "Today" studios each morning, with the cameras picking up the car through the window.

Also signing on this week were Bauer & Black, International Silver, Beacon Wax, Pepperel Fabrics and Chase & Sanborn. In addition, Newsweek and the Saturday Evepost pacted for one-shot participations.

In continuing the show through the summer, NBC will give Dave Garroway a two-week vacation. It's expected that Jack Lescoulie, now Garroway's chief assistant, will sub for him.

Steel's 'Big Steal'

Bloomington, Ind.

Editor, VARIETY:

Radio and TV took it on the chin in the steel case. Networks and individual stations contributed time to the steel companies for an answer to President Truman's address. The wonderful flexibility of these two media was demonstrated by their being called upon for service within 24 hours after the President spoke. Speed was essential to the steel companies, and radio-TV gave the time.

And now twice since the electronic media generously made and gave time, the steel companies have gone to the nation's news papers in full page paid ads—without so much as even asking networks and stations for availabilities.

The steel companies needed a medium with which they could give their side of the case while it was fresh in the minds of the public. That they asked radio and television to do the job is highly complimentary to our industry. Radio and television wanted to be the means of carrying steel's message to the public, in order that the public might have both sides.

Radio and television do not expect to be thanked for doing this job. But that radio and television should be absolutely ignored when steel wanted and needed to further tell its story by way of paid advertising is hardly something that our industry is happy about.

This industry will have only itself to blame if it is brushed off again by some other group, unless networks and stations bring the matter to the attention of the steel companies. To sit idly by will only invite being bypassed again and again.

Robert Lemon,
Station Manager, WTTV.

BUICK STEERING INTO BERLE LAYOFF TIME

With Texaco having decided to lop one week out of every four off its schedule on the Milton Berle show next fall on NBC-TV, Buick will probably pick up that fourth stanza each month.

Auto manufacturer has reportedly already given the go-ahead to Kudner agency veepee Myron Kirk to scout a new full hour variety show for NBC's Tuesday night at 8 period. Buick last flirted with TV as bankroller of NBC's Olsen & Johnson show several years ago. Kudner also handles the Texaco account, so the Buick buy will permit the agency to retain its hold on the NBC slot throughout next season.

AFRA's Muzak Win Keys Drive Vs. Library Services on Jingles

American Federation of Radio Artists has won an arbitration victory against Muzak Corp., which presages a drive by the union against all the transcribed library services releasing canned jingles to their subscribers.

Most of the library services are giving their stations plattered jingles of 15 or 30 seconds in length plugging products such as shoes or groceries, after which the local station announcer makes a pitch for the local bankroller. The libraries deem these "production aids," but the union has contended that they are "open-end commercials" and should be paid for at the higher rate. Further, while library service production aids can be used indefinitely, the code covering open-end commercials calls for payment of a repeat fee for every 13 weeks that the jingles are used.

AFRA took its case against Associated Program Service, Muzak subsidiary, to arbitration, with the American Arbitration Assn. selecting Alexander Lindey, of Greenbaum, Wolff & Ernst as the impartial member of the panel. Arbitrators decided in favor of AFRA, holding that 60 jingles cut by APS in 1950 were actually "open-end commercials." The eight AFRA members involved will get $1,450 in additional payments, plus another sum in repeat payments. The latter have not yet been computed. APS had conceded that it would pay the repeat fees if the arbitration found the jingles covered by the "open-end commercial" code.

Fight On Code

It's considered likely that the union will now take action against other library services which have issued similar canned jingles. Since the cost of a canned jingle on the commercial basis is higher, and repeat payments will be necessary, there may be a big fight on this point when the code comes up for renegotiation next October.

Under the transcription code, an open-end commercial would cost $8.70 per person for each commercial, with repeat fees every 13 weeks that they are used. In the case of the APS jingles, the Muzak outfit had paid $39.60 per person,

(Continued on page 36)

WEEK Bypass

Chicago, April 29.

Swift & Co. has slated a national retail store promotion of Don McNeill's ABC "Breakfast Club" for early next month, which will embrace some 30,000 grocery outlets in the cities in which the show is heard. In all markets, that is, except Peoria.

The affair has been dubbed Don McNeill Week with the stores flying pennants with that tag. However, Lloyd Harvey, promotion manager of WIRL, the Peoria ABC affiliate, has notified J. Walter Thompson, the packer's agency, he wants the promotion to bypass his city. WEEK are the call letters of the Peoria NBC outlet. To add insult to injury, the type used in the streamers spelling out the word "week" is identical with that used by station WEEK in its signature cut.

Stations Cited In Flood Emergency

Minneapolis, April 29.

On behalf of the board of directors of the National Assn. of Radio News Directors, Jim Borman, president, here is citing radio and TV stations in the Omaha-Council Bluffs flood area for the public service they rendered during the emergency.

"The board of directors of the National Association of Radio News Directors has instructed me to express on NARND's behalf our admiration and applause for the public service rendered by the radio and television stations of the Omaha-Council Bluffs area during the recent flood emergency," states Borman in a letter addressed to all the stations.

"We believe all stations which took part in this vital public service deserve recognition for performing with distinction 'above and beyond the call of duty.' In addition to gathering and broadcasting information urgently needed by the community's people, your newsmen and other staff members assisted other stations and network's newsmen on assignment there. This unselfish cooperation benefited the nation, as well as the immediate community, by acquainting the general public with the flood situation's scope and gravity."

DeMille May Ride 'Lux' Again in Fall

Hollywood, April 29.

Possibility of Cecil B. DeMille's returning as producer-host of "Lux Radio Theatre" next season is seen in recent meetings between the picture producer and Cornwell Jackson of J. Walter Thompson agency. William Keighley, who replaced DeMille seven years ago when the latter was blackballed by AFRA for refusing to pay a $1 assessment in a political campaign, notified Jackson that this is his last season. Keighley wants to spend six months yearly in Europe and recently bought a co-op apartment in N. Y.

It's reported AFRA may be willing to forgive DeMille on the assumption "he has been punished enough." Whether DeMille will accept the same weekly fee being paid Keighley is the biggest obstacle, although feelers by Jackson have not been ignored. DeMille's pay was just over $2,000 a week. Keighley received about $700 less, but the shows budget is now about half what it was when DeMille produced it.

'WHAT'S MY LINE' SEEN AS RADIO SHOW FOR PM

Philip Morris is negotiating a deal for sponsorship of a radio version of "What's My Line," CBS' high-rated Sunday night TV show. Program, a Goodson-Todman package, will be done independent of the TV stanza, but utilizing the same panel and emcee John Daly.

Purchase of "Line" cues a switch in a half-hour of the ciggie company's billings from NBC to CBS. PM is dropping the Eddie Cantor disk jockey show, which has been riding the NBC airlanes.

White House Open House To Get Wide TV Pickup With Truman as Emcee

Millions of American citizens will be able to see the inside of their President's domicile for the first time Saturday (3), when the major television networks take their cameras into the newly refurbished White House for a personally-conducted tour by President Truman. Show, a pool pickup, will be aired from 4 to 5 p.m., with ABC, CBS and NBC carrying it. DuMont is also expected to join the pool. Radio outlets will do their own pickups Saturday or Sunday.

TV webs plan to utilize six cameras for the tour, with the President escorting them through the ground and first floors of the White House. CBS' Walter Cronkite will be narrator, to interview the President on the changes made. While the President's secret service guard will naturally be on hand, web representatives said they encountered no problem in obtaining permission from the FBI to do the show.

Similar tour has been open on a limited basis to the public in Washington since the Trumans moved back into the White House several weeks ago. Cost of the pickup, which is expected to be several thousand dollars, will be shared by whichever webs carry the show. TV signals are to be fed via direct cable to the telephone company in D. C., for piping onto the networks.

'Charms'—Capsule Size

Chicago, April 29.

"Those Endearing Young Charms," Chi-produced family situation comedy and a frequent in and outer on NBC-TV, returns to the web May 6 as a 15-minute show in the 6:15 p.m. Tuesday and Thursday slot being vacated by the "Bob and Ray" program. (Frank Sinatra may go into the slot next fall.)

"Charms" preemed as a half-hour offering and is produced and directed by Ben Park and written by Bill Barrett, who handle the same chores on NBC-TV's "Hawkins Falls."

Owens-Corning's 2-Way Godfrey

Owens-Corning Glass is near the inking stage with CBS to buy a segment of Arthur Godfrey's morning radio show for simulcast purposes. Outfit is interested in the 10 to 10:15 a.m. portion alternate days, which is now bankrolled on radio only by Toni and Realemon. With Lever Bros. and Pillsbury already committed to sponsor their segments of the Godfrey show via the simulcast route, the new deal would give CBS 45 minutes of the hour-and-a-half show on both AM and TV.

Realemon is in on the radio side for the summer only, which leaves that segment open for Owens-Corning in the fall. Since Toni is in that spot on alternate days, it's presumed it too would go for the simulcast setup, although CBS has not yet set the deal with Toni. Lever now simulcasts the 10:15 to 10:30 segment and Pillsbury has signed to begin airing its 10:30 to 10:45 segment on TV as well as radio in the fall.

Owens-Corning now has a 15-minute segment of CBS-TV's Garry Moore daytime strip once a week.

L'ville Court Poser: Is TV Tower Subject To Tax?; WAVE Sez No

Louisville, April 29.

Question of local taxation on radio and TV equipment was argued last week before Court of Appeals in Frankfort, Ky., state capital. Higher court had held in an earlier opinion that this equipment, TV tower, is not manufacturing machinery and therefore is subject to city taxes. The law generally excludes manufacturing machinery from local taxation.

Case was instituted by WAVE-TV, Louisville, and asked Jefferson Circuit Court if its 570-foot TV tower is subject to city taxes. It claimed the tower is an integral part of its operation, free from taxes. City of Louisville argued that the tower is not manufacturing equipment and should be taxed.

Circuit Court judge held that the tower and the rest of WAVE's equipment are not manufacturing machinery. Station appealed and the high court adopted the Circuit Judge opinion as its own. In last week's argument WAVE urged the court to limit its consideration to the tower and the court seemed disposed to concur in this.

BARRY GRAY'S $4,400 1-WEEK GAB JACKPOT

Barry Gray's post-midnight gab stanza on WMCA, N. Y., pulled a record take of $4,400 last week, resulting from the insertion of additional spots to accommodate the waiting list of sponsors seeking to get on the show.

Previously there had been only three newscasts during Gray's midnight-to-3 a.m. stint, but addition of a fourth permits inking of another advertiser. There are 12 regular spots nightly, but provision is made for two or three other clients to come in on an irregular basis, such as film companies plugging a new pic. That makes it possible to hit a total of 19 spots a night.

Gray's deal with the indie calls for a 50-50 split on net commercial fees. Of Gray's take, which was $2,200 last week, 40% goes to Chandler's, east side eatery whence the show originates. Latter additionally pays Gray's $1,500 weekly talent fee. This will be upped to $2,000 in June.

BMI 'Shirt-Sleeve' Clinics Pay Off In Ideas for AM Sales-Pgm. Hypo

The 1952 series of Broadcast Music, Inc., program clinics has had greater attendance and enthusiastic response than even the BMI toppers expected, judging by the first group of the 40-odd sessions that are being held. At those clinics already held attendance has been averaging above the 100 mark.

The BMI affairs are being held in a three-week span, running from April 24 through May 16. They are shirt-sleeve sessions in which problems of the radio industry, programming and sales are given down-to-earth coverage. Spirit of most of them is that radio will remain healthy as long as it is creative programwise and aggressive saleswise.

Mike Hanna, of WHCU, Ithaca, N. Y., spoke at the clinic in Charleston, W. Va., yesterday (Tues.). The answer to the broadcasters' problem, Hanna said, is showmanship. "Not gags, not gimmicks, not giveaways, but most definitely an enlightened outlook on the problems of people and an effective effort to solve those problems," Hanna said. He stressed that "mass media have never had a greater opportunity for service. A great drama commands attention, yet there is no greater drama than the intelligent presentation of the problems which now face us.

Election Year Needs

"Broadcasters must put their facilities to use with greater imagination, showmanship and courage," Hanna continued, discussing the importance of this election year. "Life in a democracy is controversial. Controversy in a democracy is settled by understanding. Radio alone can reinstate the town meeting. Education need not be dull. Education can pay dividends in satisfaction and cash."

In another typical clinic talk,

(Continued on page 36)

JACK GOLDSTEIN ON SPECIAL P.R. AT CBS

Jack Goldstein, one-time RKO eastern studio rep in N. Y., and later a freelance publicist, has joined the CBS-TV public relations department as manager of special projects. He'll handle program exploitation, star buildups, show preems and other special jobs under public relations chief Dave Jacobson.

Goldstein, a vet film publicist, at one time was also exploitation chief for United Artists, publicity manager for 20th-Fox and eastern ad-pub chief for David O. Selznick.

WNBQ Paces Chi Local TV Rosters

Chicago, April 29.

First major programming expansion on the local scene for some time is due to kick off next week at WNBQ, the Chi NBC-TV plant. With the parent network turning back the 11:30 a.m. to noon daily spot for local use, WNBQ program director George Heinemann is filling the strip with five daily half-hour housewife-angled shows leaning heavily on the how-to-do-it format.

The "here's how" stanzas, each dealing with a different phase of homemaking, yet designed to provide a day-by-day continuity, will give the station by far the biggest roster of house-built packages in the city. Four of the new shows are being put together by Heinemann's department and the fifth has been bought from the Herbert S. Laufman shop.

By using the demonstration formula, featuring in most cases a single personality, production costs on the strip are being kept to a minimum. The quintet of 30-minute daily chapters is being brought in for less than $3,000 weekly, exclusive of time charges.

Each day will be given over to a special hausfrau category. On Mondays the subject will be home economics; Tuesdays, interior decorating; Wednesdays, the Laufman show on infant care; Thursdays, fashions, and Fridays, beauty hints.

WOR-TV 'B'way Theatre' In 32.3 Pulse Rating On Cross-the-Board Basis

"Broadway TV Theatre," WOR-TV, N. Y., program which repeats the same dramatic stanza cross-the-board, hit a cumulative rating of 32.3 in its first week April 14-18, according to a special survey made by The Pulse, Inc. That would bring it into more homes than any other dramatic stanza in the N. Y. area, judged by Pulse reports, since Procter & Gamble's "Fireside Theatre," via WNBT, hit a 32 on the last regular report (April). Of course, "Fireside" got its figure in one half-hour, while "Broadway" accumulated its rating over five 90-minute shows.

Another rating was taken using Pulse's regular technique. This was taken on Friday night, April 14, last evening of the run of "Trial of Mary Dugan." Average rating was 6.7, running from a 6.3 to a 7.3.

To get the cumulative figure, Pulse asked viewers which of eight different shows they viewed on each night of the week covered. One of the eight shows asked about each night was "Broadway." Results indicated that an unduplicated audience of 32.3% of all homes in the N. Y. area caught the WOR-TV program at least once.

WOR prexy Theodore C. Streibert feels that the Pulse report justifies the "repeat performance" experiment. It's figured that it is paying off handsomely on a cost-per-thousand basis. Esty agency for Cavalier cigarets and D'Arcy agency for General Tire are reported happy with the audience data. Streibert feels that audiences will build as more viewers learn that the series is on cross-the-board.

Admiral Doubles TV Coin Outlay

Chicago, April 29.

The present "softness" of the network television market which has seen several advertisers bowing out is now generally believed to be the result of the more or less normal shakedown process as the current season nears its end. Rather than a wholesale shy-off because mounting TV's costs have been tied to its rise in circulation, the current defections, in many cases, are recognized as program and format re-shufflings aimed at strengthening positions when the new season kicks off next fall.

A denial of bearish reports that bankrollers are kissing off video was entered this week by Seymour Mintz, Admiral Corp. ad director. He disclosed the tele set manufacturing firm, rather than abandoning the medium, will spend nearly twice as much in TV this year than a year ago.

This year Admiral is committed to an expenditure of about $2,500,000, compared to $1,322,504 last year. The '52 figure, incidentally, is over five times the amount the firm spent in 1949 when it shelled out $471,816. Admiral spent $759,533 in 1950.

Major slice of the '52 budget goes into ABC-TV's coverage of the national political conventions in July. In addition, Admiral sponsors Bob Trout's CBS news show.

OLDS MULLS PEGGY LEE RADIO SPONSORSHIP

Oldsmobile may enter radio sponsorship for the first time in several years by signing for the Peggy Lee show on CBS Radio. Car firm has been a steady client of CBS-TV for several years as bankroller of the web's Doug Edwards news show.

Miss Lee's show is currently aired Tuesdays and Thursday from 7:30 to 7:45 p.m., alternating with Campbell Soups' "Club 15." With Procter & Gamble having renewed recently for its three early evening strips on CBS, the Olds deal would give the web SRO status daily from 6:45 to 8 p.m. Agency for Olds is D. P. Brother.

Tele Followup Comment

STAR FOR A MOMENT
With Shirley Dinsdale, "Judy Splinters"; Harry Hirshfield, Clarice Newman, Betty Solomon, panelists
Director: Les Tomalin
30 Mins.; Fri., 5:30 p.m.
TELEPORTRAITS
WOR-TV, New York

"Star for a Moment" has the ingredients for a show—but no show. The elements include Shirley Dinsdale, a competent ventriloquist, with her doll, the saucy "Judy Splinters"; a panel, including regular Clarice Newman (of the sponsoring firm) and guests Harry Hirshfield and Betty Solomon, latter a nursery teacher; and moppet guests, aged 3½ to 10. The purpose is to have the panel tag "the most natural and charming child" as the Misses Dinsdale and Splinters interview the children. But on the preem Friday (25) the kids were shy, stiff and, for the most part, said little more than "I don't know." The dummy sang one unfamiliar tune which didn't register and later chirped "Sunshine Cake," which did get over. Ventrilo also led the tykes in a chorus of "Three Blind Mice," which should have held a juve audience.

Panel was involved in the proceedings only in the first few minutes, during which Hirshfield tossed off a couple of quick stories. Then they were forgotten until the selection of a winner. Interviews lacked point and the questions tossed at the small fry didn't seem to click. Many were patronizing, such as "And what would you like to be when you grow up?" There was too much stress on the boy-and-girl angle, as in Judy's coquetting with the boys — which was neither healthy nor amusing. Her teasing one youth on his name was also poor judgment. A lot more real study of children is called for.

The squeaky voice of the dummy tends to grate on adult ears and her bad-girl characterization doesn't make for easy rapport with the kids. Having Judy on for only a segment, with Miss Dinsdale playing more of the friendly aunt role might help draw out the youngsters.

The "charming child" competition doesn't hold up. Having fewer children and giving them each a chance to express themselves in an informal, partyish atmosphere could provide more interesting material.

Commercials were friendly announcements for the children's photographer. *Bril.*

BROADWAY MATINEE
With Ethel Colby; Jessica Tandy, Hume Cronyn, guests
Producer: Stark-Solow
Director: Barry Shear
15 Mins.; Mon., Wed., Fri., 1:30 p.m.
Participating
WABD-DuMont, N.Y.

Ethel Colby, N.Y.'s only femme drama critic (Journal of Commerce) is back at her TV stand on WABD with a good, neatly-paced news and interview show on legit and films. While not grooved specifically for the housewives, the show should grab off a good share of the available daytime audience in its thrice-weekly spot immediately after lunch.

Miss Colby, one-time actress, is possessed of a fine speaking voice and ingratiating personality and is naturally well-informed on her subject matter. That's a good combo for a show of this type, with the brand of guests obtained the only other factor to be considered. And, with her wide acquaintance in show biz, she should score on that count also. On the stanza caught (23), she interviewed Jessica Tandy and Hume Cronyn, husband-wife team currently starring in the Broadway click, "Fourposter," and displayed with her perceptive questioning that she's not merely going to gush at her guests and talk about trivialities.

She also gave a capsule review of Olivia de Havilland's "Candida," which opened the preceding night, and spot news about films and legit. *Stal.*

THE EDISON THEATRE
With Helanie Moltz, Edward Toti, Jack Wilcox, Patricia Smith, Norri Scott, John Holland, Ted Grace
Producer: William Merrill
Director: Peter Strand
30 Mins.; Weds., 7 p.m.
DETROIT EDISON CO.
WXYZ-TV, Detroit

This last in a series of plays featuring local talent was, like the others, above par and able to stand comparison with some of the better networks shows. The cast was well chosen for "Havana Moon," a comedy by Glenn Hughes adapted for television by William Merrill, producer of the show and

(Continued on page 38)

Dean Martin and Jerry Lewis brought down the curtain Sunday (27) on their most successful season in TV (and most successful in show biz). By now NBC's "Colgate Comedy Hour" stars have developed their routines to a point where they can do little or no wrong. Unlike other comics who exhaust their stocks-in-trade by overdoses of video, M & L have achieved that rare talent of easing their way through variations of old and familiar business, yet managing to giving it a continuing spark of freshness and comicality. They wear well on TV, and it's a cinch that, come the '52-'53 Colgate cycle, they'll be as welcome as they were for their second semester last September.

If anything, last Sunday's season fadeout had a pace and spontaneity about it that matched the best of their previous efforts. Lewis' two-in-two impersonation of Marlon Brando and the Continental, his sailor dance with two moppets, his stowaway bit on an ocean liner climaxed by a sequence of seasickness, his "monitoring" of a dance chorus at an audition, his byplay and chirping with Kitty Kallen (along with Martin) and the M & L "assist" in a frantic terp bit with the Four Step Bros.—here were all the anticipated grotesqueries and hilarities plus Martin's own distinctive contribs and vocalizing, brought to a high point of comic perfection. Producer-director Ernest D. Glucksman and television director Kingman T. Moore vested the show with a swiftness and cohesiveness that accented the full hour's entertainment values.

Rose.

If it's true that kids dictate the viewing habits of their parents, as recent surveys have shown, then CBS-TV's "Sam Levenson Show" might stand a chance of snaring an audience in its Tuesday night at 8 spot, opposite the formidable competition of Milton Berle on NBC-TV and Bishop Fulton J. Sheen on DuMont. That is, of course, if the kids still go for Levenson's brand of humor. His comedy, with a universal touch, is still based on his reminiscences of his Brooklyn childhood but it's the kind of nostalgia that will get the parents more than the kids. When all's said, of course, CBS has moved him into this spot only as a temporary maneuver for the remainder of this season, so that any whacking away he does at Berle or the Bishop will mean more to his potentialities for next fall than to his competition.

Levenson, who copped a hefty, albeit sustaining rating, in his previous early Sunday evening spot, preemed in his new period last Tuesday night (22). Under the hep aegis of producer Irving Mansfield and director Byron Paul, the show was about par for the course he set this year. After his opening monolog, which is still the best part of his show, he paraded on his guest talent with their "problems," which he himself adjudicates. In this instance, it was Buster Crabbe's two kids, who objected to their daddy's being cast as a villain sometimes in his westerns, and Ken Murray and his wife, with the latter complaining that Murray was not romantic enough. Those are problems? Bil and Cora Baird, with no discernible reason for being on the show, scored nonetheless with one of their standard puppet routines.

The Murrays' gimmick gave Levenson a chance to bring out Al Kelly, introduced as the "Canarsie Continental," who quickly threw things into chaos with his impersonation of the real thing but complete with doubletalk. It made for a nice bit of fun. *Stal.*

Bob Hope has apparently developed a formula that works well with both services and civilian audiences. His lines are not so unilateral that they are not readily understood by non-military minds, and at the same time, his gags have a laugh appeal that encompasses most of the living room audiences.

The Hope session on the "All Star Revue" series on NBC-TV Sat. (26), was among his better shows. Unfortunately, there was a period when the sight conked out at a point which indicated it was one of the best sections of his show. However, there were enough good stretches on the early part of the display to give a good overall effect.

Telecast, which originated at the Presidio, San Francisco, was aided by Gale Robbins who did okay in the song and sketch department, the Bell Sisters, youthful song team who, with "Bermuda" record click, also impress as having a good live potential, and Fred MacMurray, whose tele debut showed him to be a bit nervous at the start, but who warmed up to his task soon enough. The sketches had some specially good moments.

Les Brown, per usual, showbacked capably and Alfred Apaka, Hawaiian singer, impressed in his solo. *Jose.*

Jack Benny paid off a reciprocal guest shot on the George Burns & Gracie Allen CBS-TV show last Thursday night (24), and it was no surprise that these experts in timing and comedy parlayed most of the half-hour into some sock comedy values. Just as B & A's recent visit to the Benny Lucky Strike Sunday night video stanza was built around Benny's femme impersonation (of Gracie Allen), the return visit also established an integration of the two formats, this time Benny "playing" on the Burns sideline commentary as he leans against the proscenium arch (a la "Our Town" technique). The idea of both Burns and Benny going through the casual maneuver while indulging in the cross-stage banter, Burns with a cigar prop, Benny using a cigaret, as they carried on a feud, was the kind of stage business practically created for the two B's, and if it failed to come off with the hilarious overtones that might have been expected, it can be chalked up to a less than inspiring script (the only division in which last Thursday's show fell down). The whole idea was clever —Benny and Burns carrying on a feud from Frisco into L. A. because the former beat Burns to the punch with a dinner joke and because "Mr. Ackerman of CBS thinks Benny's a genius and I'm not," but it's regretful that it was overplotted and too talky. The slow take and hesitant, mannered delivery are the gifted stocks in trade of these master showmen. In this case they had too many lines to race through. *Rose.*

For the second in its new series of "longrun" dramatic presentations, WOR-TV staged the full-length "Three Men on a Horse" for five nights last week (21-25). While the cast and crew did a solid, workmanlike job on the project, it suffered from the same outmoded handicap, although to a somewhat lesser degree, as the previous week's "Trial of Mary Dugan." John Cecil Holm-George Abbott play, with its group of zany Runyonesque characters, had some good farce moments but the Runyon touch has since progressed to the point of the current Broadway click, "Guys and Dolls," so that a little updating of "Horse" would have helped it along.

That the WOR-TV dramatic system benefits the playing, camera work and other production facets was obvious on the show caught (24). Cast, topped by Orson Bean as the milquetoastish Erwin, had its lines and action down pat and there was never a fluff either in the dialog or lensing. Result was a smoothly-polished performance that, while it might have stood better pacing, was letter perfect in execution.

Whether intentional or not, several members of the cast seemed to be basing their performances on the unique methods of other entertainers. Bean, for example, did a good job but his voice and mannerisms almost carbonned those of Wally Cox. Martin Kingsley, as the top man on the horse, Patsy, must have seen Sam Levene in the original production. Jack Diamond and Mickey Freeman, as Kingsley's two cronies; Ann Thomas, as his ex-Follies girl friend, and Carol Wheeler, as Bean's wife, did good work to top the supporting cast.

Producer Warren Wade, in his attempt to preserve the original script, has come up with one minor flaw. Show, in going from scene to scene, takes little advantage of TV's fluidity. Instead, it gives all the appearance of a theatrical production, even to the point of having a miniature curtain rising and falling to mark the acts. That might be okay in a theatre but dispels the illusion which should be built up for the living-room viewer. *Stal.*

NBC-TV's "Your Show of Shows" had a mass master-of-ceremonies on Saturday (26) when "Kukla, Fran and Ollie" took over as guest stars. Fran Allison, Kukla, Oliver Dragon, the Colonel and Fletcher Rabbit were among the most charming emcees the Max Liebman series has yet presented, and it has had a high quota of talented hosts. Although the Kuklapolitan Players were working from their own stage-within-a-stage, the puppets were natural and added elan to an already spirited show. And, like any of the flesh-and-blood guests, they were adeptly integrated into a sketch with Sid Caesar and Imogene Coca. This was an amusing item in which Caesar-Coca were lookers-on at a society wedding with Kukla and Ollie ably holding up their end of the colloquy. Incidentally, in the finale puppeteer Burr Tillstrom took a bow with his characters.

Stanza was above par. Caesar, Miss Coca and Carl Reiner socked over a "German film" number, in which Caesar was a purist composer who revolted over writing jingles. His antics at the keyboard, including "footnotes" (played with his foot), had good comedy impact. The trio, assisted by Virginia Curtis, was not as successful as two couples out for a Sunday drive. However, Caesar's speciality, as a jilted suitor, and Miss Coca's British music hall turn were stronger segments.

Metop soprano Graciela Rivera, aided by Jack Russell, neatly put over an aria from "Barber of Seville." Russell had one of his best characterizations in the "Rambling Gambling Man" production number, which featured dancer Pauline Goddard and the dancing and vocal choruses. Hamilton Trio terped pleasantly as 1902 bathers and Nelle Fisher and Jerry Ross put over the Japan-localled "Poet and the Peony" ballet, a reprised offering.

Billy Williams quartet offered a change of pace from their usual repertoire with the potent spiritual, "Glory Road." This started with a striking shot in silhouette. Bill Hayes and Judy Johnson teamed on a bouncy tune, "What Can You Do Without a Man?", in which they also did some legwork. Over the past coupla years Hayes has loosened up, but still betrays some stiffness in his stepping. *Bril.*

"America's Town Meeting" tackled a tepid question on ABC-TV Sunday (27) in its discussion of "What Do Primaries Prove" by Senator Estes Kefauver, Democratic presidential aspirant, and Rep. Jacob J. Javitz, Republican supporter of General Eisenhower. Although it's not necessary for this type of show to come up with a sharp debate each week, this show generated no conflict between the discussants and ran off like a classroom lecture on civic duties and good government. Both Kefauver and Javitz were strong in favor of extending primaries to all the states.

Fact that the question in hand was not particularly exciting gave an important role to John Daly, who debuted on this stanza as the replacement for George V. Denny, Jr., yet "Town Meeting" moderator. Daly did a good job of keeping the discussion rolling and, in face of the mutually held opinions, even attempted to stoke up some excitement by offering arguments against the primary system. Daly is a fluent gabber and shows the requisite authority and objectivity to handle the moderator's spot the next time any moderation becomes necessary. *Herm.*

Ed Sullivan's "Toast of the Town" last Sunday (27) was an over-the-mark effort in the overall, encompassing what amounted to a bill of seven acts with two of them doubling. The Metopera's Dorothy Kirsten and Jan Peerce closed the hour-long CBS proceedings in high style via a duet—the love discovery scene from "La Boheme"—after singling in the forepart. The tenor deuced with a resounding delivery of "Because," one of the richest in his standard popalog, and Miss Kirsten was spotted fourth in "The Man I Love." The soprano is one of the best around, besides being a looker, but this particular number does not seem a fitting showcase for her luscious pipes.

Teeing off, Hammerschmidt's Wonder Apes, a center ring click from the Ringling circus current at the N. Y. Garden, were no less of a winner in closeup, although a couple of off-camera shenanigans by one of the simians which brought studio chuckles were no help to the home aud. Third niche went to the Tong Bros. (3), oriental acros who walloped with hand to hand and nogging to noggin stuff plus a socko one-man fulcrum understanding the other two. Thus the first four turns consisted of novelty-song-novelty-song; the Sullivan-Marlo Lewis production combo are one of the few that can get away with this sort of routining —and get away with it they did as

(Continued on page 34)

DRAW TO WIN
With Henry Morgan, moderator; Abner Dean, Bill Holman, Sid Hoff, Eve Hunter
Producers: Winston O'Keefe, Joel O'Brien
Director: O'Brien
30 Mins.; Tues., 8:30 p.m.
CBS-TV, from N. Y.

With this new panel-cartoon show picked up by Alcoa as summer sub for "See It Now," CBS-TV has slotted it in the Tuesday night at 8:30 period for the remainder of the present season to give it a shakedown cruise. And, judging from the preem last Tuesday night (22), the show will need plenty of shaking down. Despite the frantic work of Henry Morgan, who's marking his return to TV with this, and of the panel of cartoonists, the show had trouble getting started and never capitalized on whatever promise it might have.

New entry basically is merely another form of panel charades, only in this one the contestants must guess the correct slogan, song title, etc., on the basis of a cartoon based on the words and drawn by one of the three cartoonists. Panel and the artist work against the clock, with a maximum of $25 available to the home viewer providing the problem. If the format sounds similar to Kermit Schaefer's "Quick on the Draw" show aired via the DuMont net, that's probably unintentional on the part of the new Winston O'Keefe-Joel O'Brien packaging firm.

Morgan probably needs some shaking down too after his long layoff for, while he kidded the cartoonists and Eve Hunter, as the non-artist guest, he never lapsed into that sharply-barbed humor for which he's noted. Maybe he's mellowed by now but it's hoped not, since without that unique brand of comedy, he's only another in a long string of TV panelmasters. Abner Dean and Bill Holman, as regulars, and Sid Hoff and Miss Hunter, entered into the spirit of the thing but the spirit wasn't enough. At one point in the show, incidentally, Morgan got his cards mixed up, with the result that the cartoonist was drawing one picture while the panel was trying to guess another one.

That, however, is only another reason why shakedown cruises are in order and the show will probably be rounded into shape by the time Alcoa steps in in June. *Stal.*

EDDIE NEWMAN
60 Mins., Mon., 11 p.m.
WPIX, N.Y.

Unless surrounded by a fancy budget, top guests or an ingenious form of presentation, the average disk jockey on video may find himself being an emcee for a flock of film clips. This seems to be the situation in the case of Eddie Newman, a popular figure for Philly radio dialers who comes up for this 11 p.m. stint on WPIX.

Newman impresses as being a personable chap. Initial show found him over-eager and too anxious to please. He needs to settle down and find a format that will make him a little more interesting to watch.

Preem had him doing some spieling between musical shorts. Most of the clips were appropriate for the occasion featuring a variety of pop artists. There was a secretary who was a ringer for Bette Davis and an occasional guest who came in for a quickie. There was one particular sequence, in which a woman performed some laughing exercises. There was little infectiousness in that turn.

A series such as this needs either a big budget or a gimmick. So far, Newman has come up with neither. *Jose.*

LAURIE ALWYN AND EVE
Producer: Bert Claster
Director: Jeri Wyatt
30 Mins.; Thurs., 11 a.m.
ACME MARKETS
WBAL-TV, Baltimore

This is a longtime radio standby featuring mother and daughter team in a potpourie of informal conversation wrapped around a smartly versatile format including food, diet, exercise, charm, personal advice and a spot of localized news. Video is a natural for the nice looking duo and the gals slide into their added chore smoothly and with complete confidence.

Seated at a tea table with studio guests also spotted at tables, Laurie Alwyn, with decided British accent, but at ground level for hausfrau following built up here through the years on WCBM for the same sponsors (Acme Markets), leads the talk. Daughter Eve pitches in with some of the crossfire and demonstrates the slimming exercises they advocate. Makes for pleasing daytime interval and sells strongly throughout the tntire half-hour spread. *Burm.*

THE CHASE
With Karl Swenson, Lucille Wall, Cameron Andrews, Ruth Gilbert, Larry Haines, Kermit Murdock
Director: Walter McGraw
Writer: Lawrence Klee
30 Mins.; Sun., 6:30 p.m.
Sustaining
NBC, from New York

Lawrence Klee, writer of CBS-TV's "Man Against Crime," has come up with a mystery-adventure series for NBC radio which breaks from the private eye format. "The Chase" proclaims that its stories are predicated on the theory that everybody, at some time or other, is either the hunter or the hunted—either physically or mentally. That should allow for a variety of suspense situations developing listener empathy.

Kickoff vehicle Sunday (27) made an engrossing yarn. It started off with two separate plot threads—the escape of a leopard from a zoo and the rebellion of a hen-pecked husband. The link-up, quickly established, was the frustrated spouse's self-identification with the killer-cat on the loose. Feeling that he has been caged by a job he detests and a domineering frau, the man stayed away from the office, spent the day lapping it up at a bar and finally decided to kill the missus. When the wife returned with the news that the leopard had been killed, he went back to his meek, subservient relationship.

There were some good psychological values in the man's revolt against the restrictions of civilization, although these would have had more impact with more realistic handling. There were some bizarre touches, as in his eating a raw steak, clawing a femme he picked up in the saloon and in her having the same name as the wild beast, Jenny. Nevertheless, the tale had enough offbeat aspects to sustain interest.

Karl Swenson did a nice job in the Walter Mitty-ish part of a mental leopard, with capable assists by Lucille Wall, Cameron Andrews, Ruth Gilbert, Larry Haines and Kermit Murdock.

Bril.

LET'S VISIT
With Jane Anne Diekman, Roger Stevens
30 Mins.; Mon.-to-Fri., 1:30 p.m.
Sustaining
WPTR, Albany

Jane Anne Diekman, the youngest conductor of a women's program in the Capital District, teams with announcer Roger Stevens on a new show. Miss Diekman, daughter of a former actress (Veronique Perrin), first showed radio possibilities while a high-school student, in Saturday morning appearances with Forrest Willis over WOKO.

Despite limited experience in the type of feature now essayed, she does rather well. She possesses an excellent voice, good diction, friendly manner and noticeable intelligence.

Stevens, sure and easy, is a helpful co-broadcaster. Of the interviews heard, one with Fred Daiger, former WXKW program director and now director of Albany convention bureau, was the best. He, Stevens and Miss Diekman talked about a coming civil defense drill. An interview with a beauty consultant (representing a foundation garment company) was slightly marred by overlapping voices. Friday blocks include talks about books by Mrs. Olga Briggs, who sometimes presents authors as guests.

"Let's Visit" might be more welcome for a 15-minute stay. It is pretty talky now. *Jaco.*

ALBANY SENATORS BASEBALL GAMES
With Dan Cunha, Johnny Lawrence
TOBIN PACKING CO.
WOKO, Albany

Dan Cunha, who has cut a swath as Siena College Basketball coach in the past six years and who for a time also directed the institution's baseball, debuts here with Johnny Lawrence, veteran play-by-player. A former star at Notre Dame, Cunha possess distinct radio potentialities, such as an area name, sound knowledge of the national game, and a strong, clear voice. He is still obviously new around the microphone; projection is uneven, tongue is sometimes tight, delivery is hard, vocabulary is not always flexible. However, with added experience and the familiarity with Eastern league players that circuit swings will bring—the originations, home and away, are live—Cunha should do quite well.

Lawrence is sure in his grasp of league ball and its participants, but his delivery is sometimes choppy. Advertising of sponsor—which also auspices Schenectady games, via WPTR—stays within reasonable bounds. *Jaco.*

PEE WEE REESE SHOW
With Frank Singiser
Producer: Paul Jonas
15 Mins.; Sat., 5:45 p.m.
JOHNSON & SON
MBS, transcribed

Pee Wee Reese, the Brooklyn Dodgers' captain-shortstop, shapes as an okay gabber on Mutual's new baseball info series. Although his mike technique seems stiff and self conscious, the warmth and sincerity which he projects should appeal to the kid dialers. Series will have Reese dishing out baseball anecdota as well as inside stuff about current major league data and from preem show indications Saturday (26), Reese should win lots of new fans during the coming summer.

On the initialer Reese told some interesting yarns about a few of baseball's past greats and summed up the league standings as they shaped up after the first two weeks of the season. He also gave hints on the execution of the double play and the hit-and-run. Reese knows his stuff and the kidialers, even the young N. Y. Giant rooters, will probably learn a lot about the game from him.

Frank Singiser does a fine job in introducing the queries and batting around the gab. His commercial spiels are also effective.

Gros.

EMERGENCY CALL
With Stewart MacPherson, Gordie Eaton, guests
Producer-writer: Charles Sarjeant
Director: Jim Bormann
25 Mins.; Tues., April 15, 9:05 p.m.
Sustaining
WCCO, Minneapolis

One of this station's fortes is the dramatizing and re-creating of important news events for ether presentation in order to bring them more forcibly home to the public, and, unfailingly, its staffers do a bangup job. Another bull's-eye is chalked up in this instance of St. Paul and other Minnesota towns' worst flood disaster.

Titled "Emergency Call," the skilfully constructed, arresting 25-minute show, offered as a public service, proved replete with human interest. In affording a more graphic picture of the misery wrought and damage done than any mere cold newscast or newspaper story was capable of doing, it must have aroused its listeners to a better realization of the situation's seriousness and unloosened pursestrings for the relief funds campaign. At the same time, however, it unfolded some gripping drama.

Cleverly working in taped interviews with flood victims and a telephonic appeal for aid by Gov. C. E. Anderson to President Truman along with on the flood scene descriptions, the show missed no bets in conveying the suffering and havoc and the need for much immediate help. Staffers Stew MacPherson and Gordie Eaton visited Red Cross headquarters to describe rescue work. They also went into the heart of the St. Paul flood area for first hand visual coverage. When workers heeded a blind woman victim's plea to take her to her flooded home so she could rescue her gas burners they accompanied the party and made the incident a part of the show.

From time to time there were Gov. Anderson's appraisals of the calamity and Red Cross executives' impressions. The listener learned what has been and is being done for the 1,200 families in St. Paul alone who were driven from their homes, heard about some of the many errands of mercy performed and were apprised of the work still to be performed. The President's designation of the devastated districts as an Emergency Area was emphasized. For a finale, the WCCO staffers saluted the Red Cross and volunteer rescue workers and their heroism. *Rees.*

5th Anni for WPTZ 'Gimbel Handyman'

Philadelphia, April 29.

Television's oldest commercial program, "The Gimbel Handyman," celebrates its fifth anni and the sixth continuous year of telecasting over WPTZ, on Friday (2) at 7:15 p.m.

"Handyman" program has been a local fixture since 1947, at which time area had only 7,000 homes with TV sets, as compared with the more than 1,000,000 television homes of present day. WPTZ at time "Handyman" was launched was only TV station in Philly and one of few in America.

Jack Creamer, who holds title spot, has missed only one program since start.

GUNSMOKE
With Bill Conrad, others
Producer-Director: Norman MacDonnell
Music: Rex Koury
30 Mins., Sat., 7:30 p.m.
CBS, from Hollywood

"Gunsmoke" is a blazing radioater pegged for moppet and adult listening. The cactus vintaged series is presented with top thesping and scripting values that pull it way ahead of the pack of AM westerns. It manages to dish out plenty of excitement and suspense without falling into the hokey sagebrush groove.

Series got off to a fast start Saturday (26) with a firstrate yarn. Story revolved around the attempts of a U.S. marshal to uncover the murderer of a local thug and forestall the lynching of a man accused of the crime. High level dialog and standout thesping made it exciting listening. Sock payoff came when it was discovered that the murderer was a 12-year old boy whose name happened to be William Bonney or, as he was later known, Billy, The Kid.

Bill Conrad, who'll be featured in the series as the marshal, scored effectively in the initial assignment. Role could be an actor's field day, but Conrad handles it with restraint and understanding. The supporting players were all believable. Norman MacDonnell's direction rates special plaudits for blending all elements of the production into a realistic drama.

"Gunsmoke" was launched by CBS on a sustaining basis, a situation that should probably be remedied soon. *Gros.*

FIRST NIGHTER PROGRAM
With Barbara Luddy, Olan Soule, Dick Beals, Jim Backus, Bob Jellison; Vincent Pelletier, announcer
Writer: Virginia Safford Lynn
Director: Joseph Ainley
30 Mins.; Sun., 7 p.m.
Sustaining
NBC, from Hollywood

"First Nighter Program," which has been doing network duty for many years, has been brought back to fill in part of the vacated "Big Show" spot. Airer is skedded Sunday evenings at 7 through June 1, when it moves to another day and time.

For its return Sunday (27), series offered an original by Virginia Safford Lynn, titled "Refresher Course." A domestic comedy about married people taking each other for granted, it proved to be a light, engaging program, quite suitable for Sabbath eve relaxing. There were some amusing but obvious situations, some engaging dialog and some rather strained gags, but overall effect was to the good.

Olan Soule played the absent-minded husband and Barbara Luddy the somewhat neglected wife. (Duo are slated for the leads in all the series). When a friend suggested to the wife that she spruce up a bit, and get dolled up to impress the husband once again, latter suspected there was another man in the case. This led to some amusing situations, with the couple's son innocently abetting matters by his innocent but film-going conditioned outlook. Good supporting cast made show quite palatable.

Bron.

Radio Followup

The music biz barometer for top tunes, "Your Hit Parade," entered its 18th year on the radio airlanes last week with the Lucky Strike show still retaining all of its original importance as a plug outlet. Nothing else much has changed in the format of this airer over the years since the late Mark Warnow originally batoned this musical session in the mid-1930s. Since last fall, Guy Lombardo has been maestroing the radio version of this show and, of course, has changed the musical presentations from the previous loud and brassy pattern into his familiar reedy, bouncy and highly relaxing band style.

For the 17th anni show, Lombardo, currently on tour, originated the show from a Chelsea, Mass., Naval hospital. It was another straight musical presentation with Sue Bennett guesting as femme vocalist, thrushing such going hits as "Be My Life's Companion," "Please Mr. Sun" and "Wheel of Fortune." Kenny Gardner, regular Lombardo band vocalist, registered solidly on "Anytime" and "Cry." Aside from its importance to the music business, this show is still a firstrate musical stanza with only the strong plugs for the cig bankroller interferring with the show's easy listenability. *Herm.*

From the Production Centres

IN NEW YORK CITY . . .

Jean Hersholt to be feted at 21 Club May 21 on his 15th anni as "Dr. Christian"....**Jack Kuney**, WLIB program director, currently working on "Proudly We Hail," Army Air Force recruiting show beamed on 1,900 stations....Broadcast Advertising Bureau v.p. **Kevin B. Sweeney** addresses WKNY's retail ad clinic at Kingston, N.Y., today (Wed.) and BAB local promotion director **John F. Hardesty** talks to the Ohio Assn. of Broadcasters in Columbus tomorrow (Thurs.).... **Jinx Falkenburg McCrary** celebrates her fifth anni on radio with an all-star guest list this morning (Wed.) over WNBC...."Front Page Farrell" has added **Charlie Bauer, John Stanley, Jan Miner, John Griggs** and **Ronald Long**....**Earl George, Helen Carewe** and **Elaine Rost** have joined "Just Plain Bill"....**Bill Grey** and **Michael Dreyfuss** are with "Romance of Helen Trent"....**Gerrianne Raphael** and **Bill Quinn** with "Our Gal Sunday"....**Dick Sanders** to "Strange Romance of Evelyn Winters"....**Eve Condon** to "Backstage Wife"....**Arline Blackburn** with "Stella Dallas"....**Doris Rich** joins "Young Widder Brown"....**Guy Sorel** on "Lorenzo Jones."

Gordon Fraser pinchhits for vaccationing **Pauline Frederick** on her ABC newscasts May 5-16....**Victor Zembruski** and the frau (Sophie) have started a Mr. and Mrs. Polka show on WPTR, Albany, Sundays at 9-10 a.m.....Ross Cort, auto dealer, has bought three weekly sports shows on WHLI....**Leigh Kamman**, former AM-TV reporter in Minneapolis, is now handling WOV's "1280 Club"; his wife, **Patty McGovern**, sings with the Honey Dreamers....**Carl Ide**, WNJR disk jock, offers his initial jazz festival at the Meadowbrook tomorrow (Thurs.) night ....**Ted Oberfelder**, director of owned AM stations for ABC, is in Chicago through today (Wed.) then on to Detroit for the remainder of the week, gandering the web's outlets....World Broadcasting's "Forward America" awarded plaque by Veterans of Foreign Wars.... **Lt. William D. Davis** named AM-TV chief for the First Army (90 Church St.)....**Babette**, Montreal-Quebec radio emcee, launched her own show on WOR Monday (28) at 9:15 p.m.....Pollster **George Gallup** starts a transcribed pre-election series, six times weekly, at 7:05 a.m., Monday (5) over WCBS. **George F. Foley** is syndicating the 26-week stanza, with WCAU (Philly) and WTOP (D.C.) among subscribers.

Leonard Goldenson, prez of United Paramount Theatres, kicks off a Cerebral Palsy drive on **Bill Stern's** NBC show tomorrow (Thurs.).... Excello TV has bought a quarter-hour strip on WWRL's new "Mr. Rhythm 'n' Blues" stanza....WVNJ will beam Jewish War Vets all-star fete from Madison Square Garden May 14....**Al Morgan**, of WCBS' "This Is New York," now a producer in CBS Radio's public affairs department....**Les Mitchell**, who owns "Skippy Hollywood Theatre" scripts, has leased space at Mexico City's Churubusco studios to make vidpix of the yarns as "Guest Star Theatre"....**Phil Gordon**, WLIB disk jock, speaks at City College Jazz Assn. tonight (Wed.).... **Harry Folts**, WINS general manager, in New York Hospital for minor surgery; will be bedded for about two weeks....**Bill Hedges**, NBC veepee of integrated services, a candidate for treasurer of the Rotary Club of N.Y.....The People Act," CBS-Ford Foundation airer, is now on disks for home playing, with 18 shows covered on nine platters.... **John E. Kucera**, Biow time-buyer topper, named AM-TV chairman for the National Assn. of Mental Health. Mental Health Week will be May 4-10....**George Ball**, ex-program director of WGBR, Goldsboro, N. C., upped to public affairs director for WHLI....**Jack Lightcap**, WINS sports director, has a new sports show, 7-7:15 p.m. Saturdays.

G. W. (Johnny) Johnstone, AM-TV director for National Assn. of Manufacturers, back home following a week in Houston and last weekend in D. C.....**Guy Lombardo**, who is an officer of several corporations, has been elected a director of General Appliance Corp., which is involved in oil development, welding, clocks, coin meters, etc..... Vim Stores starts a five-minute strip with **Bruce Elliot** and **Dan, McCullough** on WOR today (Wed.) at 12:25 p.m.....WLIB marks the fourth anni of Israel with eight special shows on Sunday (4) at 5-8:45 p.m.....**Laraine Day**, wife of N. Y. Giants manager **Leo Durocher**, starting a post-midnight strip on WMGM, N. Y., from Hutton's, east-side restaurant. She'll be beamed from 12 midnight to 3 a.m.

IN HOLLYWOOD . . .

It has been going on for so many years, 11 to be exact, that it's no longer news when Camel picks up **Bob Hawk** for another season. When he comes back from his summer layoff he'll be starting his 25th year in radio....**Claire Trevor** is being packaged for a summer dramatic series called "Petticoat President" and being written-produced by **Irving Wallace**....NBC is giving a trial spin along its western skein the "Four-Story Theatre" idea of **Chet Mittendorf.** Title refers to number of narratives rather than height of the structure....**Michael Raffeto**, ailing for the past eight months, came out of sick bay to appear on 20th anni broadcast of "One Man's Family"....**Lillian Kramer**, late of Young & Rubicam, now pouring out Schlitz blurbs for "Halls of Ivy" and "Playhouse of Stars"....Tide Show will go on tape next season if all difficulties are resolved so the series can be continued in its present form. **Ginny Simms** may be missing and **Jack Smith** may pass up radio for a tour of personals....Radio version of "Hopalong Cassidy" bought by Ross grape juice for Coast CBS network...."Dr. Christian" script contest drew over 8,000 entries.

IN CHICAGO . . .

Gene Sechafer, ex-Minneapolis radio consultant and U of Minnesota prof, has joined Chi CBS as web research and sales promotion manager....Singers **Peggy Ann Ellis, Kitty Crawford, Fran Irwin** and **Peggy Taylor** will alternate next month on **Don McNeill's** "Breakfast Club" via ABC with one of the four to be kept on permanently as replacement for chirper **Patsy Lee** who departs for matrimony.... WMAQ's "Destination Freedom" handed a Distinguished Service Award from the Freedoms Foundation....AFRA exec secretary **Ray Jones** down to the Gulf for a couple weeks' rest....**Peter Donald** set to pinch-hit again this summer for Don McNeill as emcee of ABC's "Breakfast Club"....**Robert Wold**, former promotion manager at WTCN and WTCN-TV, Minneapolis, taken on at CBS here as sales service manager ....Beautician **Marion Burgess** femceeing a Saturday morning beauty hint show on WGN....**Wade Chapman**, ex-BBD&O, new account exec at the Christiansen agency....BMI prexy **Carl Haverlin** in town briefly between trains enroute to Calgary, Canada....**Art Thorsen** now scripting "WBBM Was There"....Chicago Tribune bankrolling WGN's reprise of "Words and Music," hosted by **Holland Engle** and featuring the Starnoters and keyboarder **Julaine Pelletier**....**Bill Ballance** added to the WCFL deejay stable and assigned the 1:30 to 6 a.m. platter session.

WCAU Ups Shaw

Philadelphia, April 29.

Charles Shaw, veteran WCAU news analyst and CBS net correspondent here, has been named news director of WCAU (AM-TV-FM).

Attached to the CBS news staff in London during the war, Shaw joined the WCAU news staff on his return to this country in 1946.

Frisco FMer Sold

San Francisco, April 29.

KGSF (FM), San Francisco, has been bought by Electronic Service Corp., from KWBR, Oakland. Operation by the ESC was taken over April 19. S. S. Cisler, who heads ESC, also owns KEAR, San Mateo.

Call letters of KGSF have been changed to KXXX, with operating hours from 3 p.m. to 11 p.m.

Best time buy on the market

Say "Children's Hour" and instantly people in and around Philadelphia think of a Sunday morning program now in its 24th year on WCAU Radio, sponsored by the Horn & Hardart Restaurants and Retail Shops. Say "Horn & Hardart Herald" and they think of the long-established news show heard every morning over WCAU, inviting them to "hear what happened during the night."

This part played by WCAU in the Horn & Hardart organization's advertising is best described in the Company's own words . . .

> *"We early recognized the economy of advertising by radio — and more particularly over WCAU. Our 'Children's Hour' has not only done an outstanding sales job but has become a most effective vehicle for promoting good community relations. Furthermore, through our newscast, we have been able to tell our story to our Philadelphia customers every weekday. The result has been 24 years of uninterrupted selling — over WCAU. Today we are finding WCAU just as productive a sales medium as it has been at any time in our long and profitable association."*

Almost a quarter of a century of consecutive and exclusive advertising on WCAU adds more proof — proof that WCAU is the best time buy on the market.

WCAU

The Philadelphia Bulletin Station
CBS affiliate • 50,000 watts
Represented by CBS Radio Spot Sales

CIRCLING THE KILOCYCLES

St. Louis—Leonard P. Frankle, prez of the Hawthorn Broadcasting Co., is forming a new corporation to be tagged Mound City Television Corp., and will apply to FCC for a TV permit. The Hawthorn company already has asked FCC for a permit to operate an AM radio station in St. Louis.

Columbus—Richard Robbins, co-owner of Television Film Productions here, has been named Ohio film correspondent for AP's recently organized Spot News Productions. Robbins, formerly of the sales departments of WBNS-TV and WTVN, has lately supplied film from this area to "Today," "See It Now" and "Sohio Reporter."

Dallas—Doyle Love has been named assistant to Murray Cox, WFAA radio farm director... James A. Fitzpatrick has been upped from the station's sales staff to assistant research manager for the Dallas Morning News promotion department . . . Raymond C. Huffer, TV stage director, is the new research director for WFAA radio and TV...Jerry Haynes has been added to the TV announcing staff...New religioso, "Mr. Pete Speaks," makes an across-the-board bow via KLIF, sponsored by Dearborn Stove Co. Rev. J. Gordon Peterson, industrial chaplain, will conduct a 15-minute daily devotional segment for factory employees via remotes from the plant.

Minneapolis — WTCN-TV starting new 1:30 p.m. 15-minute Monday-thru-Friday show aimed at housewives and comprising two of week's top tunes daily, consumer information, community doings and exercise demonstrations. Show will be emceed by Mel Jess, station personality, and will include guest speakers. Changes in government buying regulations will be explained to watchers, with news on which items are back in the market, hard to obtain, and require no down payment. Newest installment-buying regulations will be announced, among other things.

Pittsburgh—Ann Balmer, formerly with WESA in Charleroi, Pa., has joined the staff of WMCK in McKeesport as head of the continuity department...WCAE moves its studios from the William Penn Hotel to the new Carlton House on Saturday (3)...Owen Simon has been named publicity director for KQV. He succeeds Don Tragesser...Cyrilla Mansmann's "Story Chest" program on WJAS every Saturday morning has just started its sixth consecutive year...Bill Burns, news editor and newscaster at KQV, will be a key man this summer in the Mutual network's coverage of the national political conventions...Alcoa is taking the local radio-TV editors to New York for the Peabody Awards luncheon...Pirates' away-from-home games will be recreated by Rosey Rowswell and Bob Prince over WWSW and a regional network as in the past.

Columbus—Considerable switching around among radio-TV personnel here last week worked out like this: Bill Hindman, announcer at WCOL, moved to WLW-C, Crosley TV outlet, and Howard Nadel, former WOSU announcer and formerly employed by the Anti-Defamation League, took over at WCOL, the Charles Sawyer radio station...Rita Thomas, publicity, promotion and women's director of United Broadcasting's WHKC, has resigned to go to Florida, and her place will be taken by Ann Duffy, Community Chest publicist and former producer of dramatic programs on WOSU...Randy Clum and Mel Metzmaier were made assistant technical supervisors at WLW-C.

Minneapolis—Jim Bormann, on WCCO news department head and National Association of Radio News Directors' president, has received the Minneapolis Junior Chamber of Commerce's Award for distinguished public and community service in consequence of his aid for community projects. It's the first time such award has been made to a radio man.

Seattle—Dick Crombie is back at KJR as announcer-newsman, replacing Tom McCann, who has gone to KOMO. Crombie, recently at KRSC, was in the newsroom of KOMO-KJR when the stations were the Red and Blue networks.

Salt Lake City—Emerson Smith, program director at KDYL, NBC affiliate, has resigned to join George W. Baker Advertising Agency as a partner. Smith came to KDYL in 1939, after being a staffer for two years with NBC in San Francisco.

Long-Long-Play

San Antonio, April 29.

Police early last Monday (21) were dispatched to KONO, only all-night local outlet, to find out why one record was being aired for 45 minutes.

Two officers were given the assignment after telephone calls to KONO remained unanswered at 5:30 a.m.

The officers reported they banged on the door without getting a response, and were getting ready to break down the door when it was finally opened from the inside.

The operator had fallen asleep after starting the record, and neither he nor another employee off duty was aroused by the telephone calls.

PM 'Playhouse' Turning Into Talent Showcase; Collegians Find Jobs

Number of radio, tele, film and legit talent scouts are finding Philip Morris' "Playhouse on Broadway" a happy hunting ground. Several collegians who appear on the CBS stanza (Sundays, 8:30 p.m.) together with stars such as Eva LeGallienne, Barbara Stanwyck, Rex Harrison, Joseph Cotten and Ronald Colman, have been picked up by networks and studios. Latest is Robert Culp, a student who was signed for the Michael Midas production of "For Crying Out Loud," which opened recently in New Haven.

Another payoff was film producer John Ford's tuning in the stanza in January and hearing U. of Southern California student, Stan Johnson, co-star with Loretta Young. Ford telegraphed Johnson, who wound up with a part in Ford's upcoming "What Price Glory?"

Producer-host-director Charles Martin reports that 20th-Fox interviewed Ann Wedgeworth, a Southern Methodist co-ed, and Metro gave her a screen test. Metro also has shown interest in Tippy Stringer, a U. of Maryland undergrad. Warner Bros., American National Theatre & Academy, William Morris Agency and Music Corp. of America are among the various organizations which have been quizzing some of the "Playhouse" talent finds.

"Playhouse" project works in 16-week cycles, with ANTA judges scoring the young hopefuls on voice, emotional content and acting potential. Winners of four quarters vie for a $2,000 grand prize at the end of the cycle. Meanwhile, each collegian gets fare and expenses, plus $250 and membership in American Federation of Radio Artists. They also get coaching in radio thesping from director Martin.

Culp, a U. of Washington student, won the competition's first cycle prize of $2,000. As a result, he stayed in New York, finishing his course by correspondence. He has also been drawing regular cast assignments on "Playhouse," and when "Crying Out Loud" returns to N. Y. he will resume making the rounds for other AM and TV chores.

NBC-TV Pitches Edwards To Gen. Foods for Fall

With Ralph Edwards signed to a new 52-week firm deal by NBC-TV for next season, the network, thus far unsuccessful in peddling the afternoon stanza, is making a pitch to General Foods. GF currently occupies the same daytime segment on the rival CBS-TV web with the Bert Parks show, and a decision in favor of NBC would obviously mean dropping CBS.

A General Foods-Edwards alliance would mark an ironic turn of events. GF originally sponsored Parks in the NBC-TV time but switched over to Columbia several months back. NBC put in Edwards to fill the gap and since then he's been chalking up ratings that have proved a source of embarrassment to the GF Parks show.

Louisville — Sam Gifford has been appointed WHAS radio program director, leaving WHAS-TV to assume new post. Until several months ago, WHAS program director was Harold Fair, now in advertising in New York. Gifford began his radio career in 1943 at Asheville, N. C., later going to WOWO, Fort Wayne.

NIELSEN ROMANCING CBS ON TV SERVICE

A. C. Nielsen was in Gotham last week, wooing CBS on signing up for his Nielsen Coverage Service. Since negotiations fell through with Standard Audit & Measurement for a NCS-SAM merger, Nielsen is stepping up his sales pitches, particularly to television stations and networks, because SAM won't report on the video field.

CBS is already a subscriber to SAM and NBC has signed with NCS, while ABC network has not yet decided which group to support. Mutual and DuMont are also on the sidelines for the present.

Nielsen, who expects to get his coverage study out by the end of August, will include a report on TV stations' circulation. NCS is being conducted via interviews, with almost 100,000 persons polled on the stations they tune to, how often, whether at home or elsewhere, and several other questions. Data will be available on both AM and TV.

SAM, which is headed by Dr. Kenneth M. Baker, former research chief of National Assn. of Broadcasters who was on loan to the now-demised Broadcast Measurement Bureau, is using a BMB-type approach. This consists of mailing a couple of million ballots on which recipients list the stations they listen to. This provides a county-by-county check of each station's coverage. Last BMB report was made in 1950.

NBC's Kine Audition Of Wally Cox Comedy

NBC-TV, continuing its new emphasis on situation comedy formats, lensed an audition kinescope on a new half-hour series last week which stars comedian Wally Cox. Titled "Peppers," the show is being pitched up to the web's clients as a possible summer replacement.

Cox plays a junior high school teacher in the show, who gets into complicated situations with his pupils. Kine was produced by Fred Coe and scripted by David Swift.

'ASCO Rings' Again

Philadelphia, April 29.

American Stores Co., food chain, has signed for 23rd consecutive year of exclusive AM advertising on WCAU.

Program "ASCO Rings the Bell," is highly rated woman's show and combines shopping tips with news of interest to femmes and quiz game.

Buffalo—Buffalo Evening News radio column has a byline for the first time in two years, topped by the name of Ray Finch, who has occupied the column's post for the past 11 months. When Jim Tranter left the News two years ago to become a producer at WBEN-TV here, he was succeeded by Dick Wesp, who wrote the column anonymously for a year before becoming a little theatre impresario.

TV Program Probe Faces D.C. Debate

Washington, April 29.

House Rules Committee has reported out the Gathings resolution which would empower the House Interstate Commerce Committee to investigate television programming for "offensive and undesirable material." ICC would report back to the House at this session of Congress, if the resolution is passed by the Representatives.

Lower chamber's Rules Committee also reported out the McFarland Bill, which previously had passed the Senate. Bill to reorganize the Federal Communications Commission will get a maximum of three hour's debate on the floor.

'Movie-Mad'

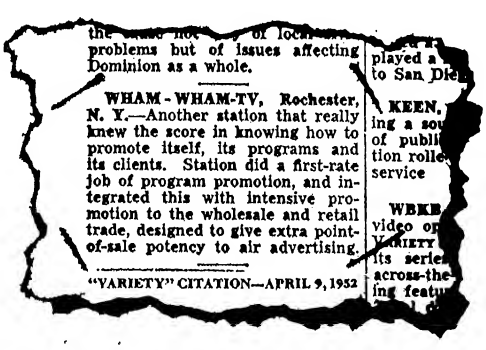
Continued from page 25

spite their resentment, they keep coming back for more.

Pulse figures for late-night viewing of the features are revealing. A study of New York habits (considered par for the nation at large) reveals that of the 3,000,000 TV homes in the Metropolitan New York area, there are 29.8% sets in use at 11 p.m., which is generally considered "curtain time" for feature showings. At 11:15 p.m. there are 21.0% sets in use; at 11:30 p.m., 18.4% sets in use; at 11:45 p.m., 16.7% sets-in-use. Between 11 and midnight, there are 2.4 persons per set, and audience composition breaks down to 46% women, 52% men and the remainder children.

Detroit—Ned's Auto Supply has purchased several 1950-51 Alexander Korda feature films for presentation over WWJ-TV each Sunday night. Films include "Seven Days Till Noon," "Bonnie Prince Charlie," "The Wooden Horse," "Wonder Boy," "Angel With a Trumpet," "Small Back Room," "Hideout," and "The Man in the Dinghy."

it's a *sin* to tell a *lie*!



...problems but of issues affecting Dominion as a whole.

WHAM - WHAM-TV, Rochester, N. Y.—Another station that really knew the score in knowing how to promote itself, its programs and its clients. Station did a first-rate job of program promotion, and integrated this with intensive promotion to the wholesale and retail trade, designed to give extra point-of-sale potency to air advertising.

"VARIETY" CITATION—APRIL 9, 1952

...played a... to San Die...

KEEN... ing a sou... of publi... tion rolle... service

WBKB... video op... VARIETY... its series... across-the... ing featu...

IS IT TRUE what they say about WHAM?

YOU be the judge and jury, Mr. Sponsor.

Let's consider the VARIETY citation just an introduction.

Do you want detailed facts and figures to go with it? We'll welcome your inquiry.

Or ask your nearest Hollingbery representative to call.

WHAM and WHAM-TV

ROCHESTER, NEW YORK

Eileen BARTON

Coral Recording Artist

Direction: MCA

WJBK... your STAR SALESMAN in DETROIT!

Ralph Binge

STAR SALESMAN for you on WJBK!

Humorist, philosopher, impersonator and Star Salesman for a host of sponsors, Ralph Binge has been delighting Detroit radio audiences for 15 years. A top-flight entertainer with many strings to his bow, Ralph's specialty is the delivery of your commercial for top sales results.

WJBK-DETROIT

TOPS IN MUSIC—NEWS—SPORTS

National Sales Headquarters:

488 Madison Avenue, New York 22 • Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

Canada Settlement In 'Border' Slander

Toronto, April 29.

Precedent-setting radio slander suit, whereby a Canadian sued for damages on recorded statements made by American radio station commentators, lost legal definition when the case was settled out of court. If carried through, it would have been the first case of its kind ever heard in a Canadian court.

Upholding the Canadian plaintiff, Chief Justice McRuer said here "It is a startling proposition to say that a person could stand just south of the border and utter defamatory matter, which is heard in Canada, and not be said to have published a slander in the country in which it is heard and understood."

Case was launched by Clifford Reginald Jenner, Toronto stock broker, against Ray Henle and Ned Brooks, Sun Oil-sponsored announcers of WBEN, Buffalo. Jenner claimed that "defamatory statements" were made about him over the NBC network during March 12-14 inclusive and were heard in Toronto (directly across Lake Ontario and with a heavy listening audience), and in other Canadian centers.

On out-of-court settlement, slander suit was dropped by Jenner when Chief Justice McRuer had adjudged that the Buffalo defendants —Henle and Brooks, WBEN and Sun Oil executives—should stand hearing trial testimony in Toronto. When it was ruled that subpoenas could be served, by international law, on the Buffalo defendants, Jenner withdrew the action when, according to his counsel, he "received a satisfactory sum by way of damages and costs." Those interested refused to state amount of damage suit or the out-of-court payoff.

CHI WMAQ IN 150G SPRING BILLINGS HYPO

Chicago, April 29.

Spring biz upsurge at WMAQ, the Chi NBC AM operation, has hit the $150,000 mark in new program and spot contracts inked the past few weeks. Station has booked 1,500 minute blurbs and 80 minutes weekly of program time, according to sales chief Rudi Neubauer.

Major time buy has been by the Chrysler Dealers of Cook County who have picked up Len O'Connor's daily "News On The Spot" show and two other weekly quarter-hour newscasts. Hefty spot order, to tee off May 5, comes from Dormin, Inc., which bought 25 60-second announcements weekly for 52 weeks. Best Foods pacted for 65- one-minute plugs and 65 station breaks and the Dodge has ordered 45-minute spots and 24 station-breaks. Boulevard Models has bought two weekly participations in Jack Eigen's remote from the Chez Paree.

San Antonio—Jim Wells will assume duties as production manager of KEYL-TV here on May 1. He comes here from KRLD, Dallas.

Al Garry Files 50G Suit Vs. NBC-TV, Gold Medal On 'Clown' Ownership

Suit has been brought in N. Y. Supreme Court by radio-TV writer-producer Al Garry against NBC, the Gold Medal Candy Co. and agent Bernard Burke, in reference to ownership of the TV program, "Magic Clown," which appears on the web Sunday mornings, sponsored by Gold Medal for its Bonomo's Turkish Taffy product. Garry, who claims he's sole owner, is asking for injunction to restrain further use of the show; and damages to be determined by the court.

Garry, who's represented by attorney Irwin Nussbaum, further alleges that Gold Medal and Burke conspired to misappropriate his show, and that Burke breached his fiduciary arrangement with Garry as agent, by negotiating behind Garry's back to become booker on the show after the sponsor ended a contract with Garry. Garry is asking $50,000 from Gold Medal and Burke on this account, and also asking Burke for an accounting for all monies received.

Show has been on NBC since September, 1949. Garry, who's written for the Kate Smith, Jack Carter, Arthur Murray and other shows, claims he's creator of "Clown," which he produced from the start, paying for its talent out of his own fees. On Aug. 17, '51, Garry was notified by the sponsor of non-renewal of his contract, as of Sept. 1. Garry claims he wrote the sponsor Aug. 29, '51, advising them not to continue using the show he created. Show, however, continued on the air, with Burke, Garry's original agent in the package, booking the talent.

Judge William C. Hecht, Jr., directed sponsor and network to show cause why a temporary injunction shouldn't be granted. Motion was to be argued yesterday (Tues.), but case was adjourned to May 6.

926 Sponsors Set For ABC's 18 Co-op Programs

ABC radio's 18 co-op programs have wrapped up a total of 926 sponsors—representing an increase of 9% since the first of the year and a 4% gain over the same period of '51, according to co-op sales manager Frank Atkinson.

Five of the shows account for 546 bankrollers. These are: "No School Today," juve-slanted airer with 130 backers on 95 outlets; Paul Harvey's newscast, with 124 sponsors on 105 affiliates; Martin Agronsky, with 121 sponsors on 95 stations; "Headline Edition," with 89 backers on 76 outlets; and Elmer Davis' commentary, with 82 sponsors on 80 stations.

In this group of 546 sponsors over 30 different industries are represented. Some of the local bankrollers have been using a particular show for more than 10 years.

KFDA Sale Okayed

Amarillo, April 29.

The FCC has approved the sale of KFDA, AM-FM, from J. Lindsey Nunn and Gilmore Nunn and the latter as trustee to the Amarillo Broadcasting Co., licensee to C. C. Woodson, Wendell Mayes, Charles Jordan and Gene L. Cagle.

Reported sale price was $240,000. New owners are all w.k. Texas radio men. Jordan and Cagle are associated with the Texas State Network in Fort Worth.

Bergerman Exits Jaffe For Own TV Setup

Hollywood, April 29.

Stanley Bergerman ankles the Jaffe Agency Thursday (1) to set up his own agency to become active in television. He affiliated with Jaffe last February, moving in with his own client list, but the pair "have accomplished our purpose and are going our separate ways," he reported.

Bergerman turned over the bulk of his clientele to Jaffe, MCA and William Morris, in readying for his new activity, keeping only 10 clients. He will either package or produce teleshows or both. He's just packaged a series of Louis Bromfield stories for television, which Crosby Enterprises will produce, with the author appearing as host-narrator.

'Kraft Theatre'

Continued from page 24

have been presented in the five years, with authors ranging from Groucho Marx to Shakespeare. While "Kraft" has gone in rather heavily for original plays during the last two years, which points up the new market in TV enjoyed by writers, it has also aired adaptations of works by Somerset Maugham, George S. Kaufman, Robert E. Sherwood, Maxwell Anderson, Philip Barry, Oscar Wilde, Emile Zola, Alexander Woollcott, John Galsworthy and Booth Tarkington.

Growth of Originals

While the number of TV scripters penning originals for "Kraft" has grown steadily, when the show took the air in 1947 it was impossible to pay any outsider to do even an adaptation. As a result, for the first year or so, each script was read and adapted by Ed Rice, who has been script editor since the preem. Show has been produced for the J. Walter Thompson agency since its inauguration by Stanley Quinn, who also directed the first 35 shows, until Maury Holland moved in to take over the directorial reins with Quinn on alternate weeks.

Production statistics of the show also reflect the growth of TV. Five years ago, it was budgeted at less than $5,000 per week. Today, while it is still one of the lower-priced hour-long drama series, it costs approximately $20,000 each stanza. During the five years, it has used enough electricity to light up N. Y. City for two nights; enough scenery to fill 520 baggage cars; enough actors have been auditioned to populate a small city, and 166,260 man-hours of labor have been used. Sets have circled the globe from Sandusky to Ceylon.

While "Kraft" has used name actors from time to time, it has emphasized the play, rather than the player, which is one reason why the budget has not mounted to the point of other hour-long drama series. Actors who have made their reps on TV have appeared on the show, including John Newland, John Baragrey, Vaughn Taylor, Vinton Hayworth, etc. Show has never utilized understudies, but has never had to cancel a performance because an actor couldn't make the performance. Each show is rehearsed a total of 42 hours, including both dry runs and camera runthroughs.

Quinn has selected an adaptation of Oliver Goldsmith's "She Stoops to Conquer" for the fifth anni next week.

ADVERTISEMENT

40-Acre Govt. Oil Lease for $100 Is Yours in Oil-Booming Wyoming

Are you an American citizen over 21? You have the right to file for an OIL LEASE on U. S. Public Lands in oil-booming Wyoming.

The lands are still open because so FEW OUTSIDE THE OIL BUSINESS know of their rights on PUBLIC DOMAIN.

For $100 we will file for a 40-acre U. S. Oil Lease. This includes our fee, all U. S. filing and lease rental charges for three years. (4th and 5th years, you pay $10 per year direct to U. S. Govt. The lease is renewable for 5 years.)

If oil is found, lease is good as long as oil is produced commercially. YOU DO NO DRILLING, PAY NO TAXES. If oil is found nearby and some oil company wishes to drill on your lease, they must deal with you directly.

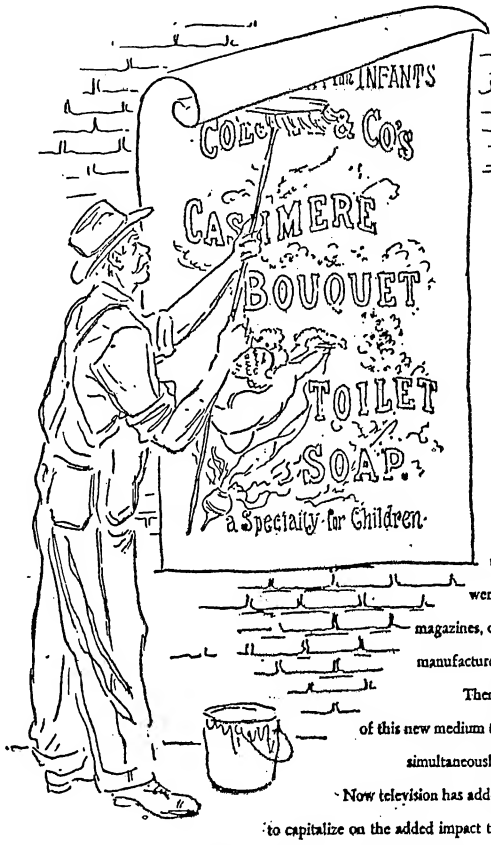
You have full rights to 87½% of any oil found . . . the U. S. retains 12½%.

Our oil land experts in Wyoming check constantly to see what lands are open in areas where wildcat wells are drilling and where oil strikes are being made.

If you can afford to speculate, send your check or money order for $100 now. We shall send you U. S. Lease forms for signing. Upon their return, we airmail them to our Wyoming office for filing. You will receive a receipt from the U. S. Govt. Available lands leasing fast. Don't delay. Act now!

PETROLEUM ASSOCIATES,
Wyom. Div. F
37 Wall Street
New York, N. Y.
Digby 4-0790

ADVERTISEMENT



FORERUNNER...

Forerunner of today's big, efficient outdoor advertising industry was this scene.

Early in the century advertising posters of various sizes were displayed on buildings, boards and fences—wherever a suitable surface greeted the bill poster. About the same time that billboards were becoming standardized, other media—newspapers, magazines, car cards—were also burgeoning with advertising as manufacturers sought more and better ways to reach the public.

Then came radio... and advertisers quickly took advantage of this new medium that enabled them to reach millions of people simultaneously with sound selling.

Now television has added sight to sound... and again advertisers were quick to capitalize on the added impact this newest medium affords them.

In WLW-Land, these two media—WLW Radio and WLW-Television—used in combination, offer advertisers the most efficient and economical way to reach more people more often and more effectively.

WLW
1922 · 1952
30th Year

THE NATION'S STATION AND ITS TV SERVICE

Summer success storyboard

This is an advertiser—contented, experienced, secure in the knowledge...

Red Skelton portrays "The Astonished Advertiser"

And, like many otherwise astute advertisers, perhaps he falls for the TV climatic fallacy—its effectiveness bounded by fall, winter and spring? Well - - -

The average TV family spends only 4½ summer days communing with nature—on vacation, that is.

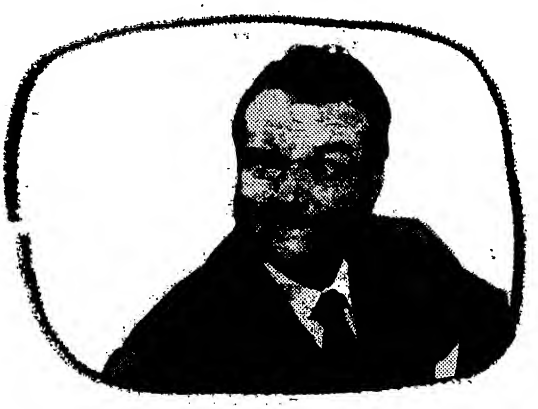
In the New York market alone the typical summer advertiser obtained 47,000 extra customers through his TV advertising. Amazing? Well - - -

Even more, NBC has its new summer discount plan—and an array of sizzling summer shows to go with it.

That television, today, is the most profitable advertising medium ever evolved.

But, does he know that it stays profitable all year long?

In the average summer week, 94.8 of the TV families are available—and they watch almost 2 hours every day.



Brands which advertised on TV last summer averaged 28% higher sales among program viewers compared to non-viewers—and does he know . . .

All told, no smart advertiser can afford to avoid the fantastic facts of NBC-TV's effectiveness, measured by the only true thermometer: results.

Now that Red Skelton (he with the 51.5 Nielsen Sunday night rating) has been warmed up on the subject of Summer Television, perhaps you, too, would like to hear more.

The whole red-hot story is in NBC's new research study, "Summer Television." It's yours for the asking—as well as full details on programming and rates . . .

NBC *television*

No. 1 Medium for your Sales Success

Tele Follow-ups

Continued from page 27

interest built to the halfway point.

Steve Gibson's Redcaps (6), with Damita Jo, who had been scoring in Florida all season and played "Toast" last month, started the second half with a good jump tune. Second number was fronted as an impression of "Cry" as per Johnnie Ray but bore only an illusory resemblance to the emoter's style. Whole troupe's bouncing to the tune after the solo was more in character and a neat finish. Monologist Roger Price was drafted for one of the Lincoln-Mercury plugs that was extremely unfunny.

For many a viewer, the top entertainment in the block must have been the Dublin Players in the proposal and prospective mother-in-law interview scene from "The Importance of Being Earnest." This 11-minute insert was a culling from Oscar Wilde in perhaps his most savagely satiric period of articulation. The social spoofing received a letter-perfect enactment by a trio of thesps in a company being presented in this country by Eddie Dowling. These Dublliners are better than okay by a wide margin. *Trau.*

After a couple of good weeks, NBC's "TV Playhouse" came a cropper again Sunday night (27) with the presentation of Horton Foote's original drama, "The Travelers." Story of two young Texas belles who came to N. Y. for a two-week vacation and to seek husbands, the yarn was weighed down under some phony-sounding southern accents, stilted dialog and telegraphed action. Foote, whose new play, "The Chase," recently opened on Broadway, ran in one or two good scenes, such as the one in which the shy girl attempted to make conversation with her equally-shy new beau, but the story at times was laughable where no laughs were intended.

Two girls, played by Janet De Gore and Barbara Joyce, turned in mixed performances. They started slowly, often lapsing from their southern speech, but came in strong in the final act with displays of poignantly touching thesping. Frank Albertson registered with a professionally smooth performance as the older girl's boyfriend, and Arthur Walsh scored as the shy soldier. Leona Powers was good as the elderly "traveler" who took the two girls under her wing, but the intended symbolism in her role was not fully realized.

Part of the uneven acting was probably due to the direction of Delbert Mann, but he and producer Fred Coe were also responsible for the wisdom displayed in having the cast underplay the better scenes, which brought them across with greater impact. Sets, camera work and other production credits were good. Show was sponsored this week by Goodyear, which took the occasion to unveil, via announcer Durward Kirby, a new "10-plus" tire. *Stal.*

"Schlitz Playhouse of Stars" changed pace last Friday (25) over CBS-TV with a suspense-rigged Elaine Carrington original called "Fear." Since this was virtually a solo performance by starring Geraldine Fitzgerald, the half-hour was draggy, the suspense not sustained and general staging by Bill Brown uneven. The "fear" build-up stemmed from Miss Fitzgerald's being alone in her home after her district attorney husband phoned that he would be detained due to a prison break in which one of the loose inmates was her former husband prosecuted by the d.a. with information furnished by the wife. The d.a. was not hep to his wife's previous marital tie.

Miss Fitzgerald moved through the opus with only a superficial play of fear vis-a-vis the ex-husband allegedly headed for the house, and the mood she tried to develop was weakened by ill-timed effects and poor soliloquizing. At finale, she unwittingly spilled the marital story to her husband—listening just outside the house—in an incredible eavesdrop made the more incredible by hubby taking her in his arms and forgiving all. Three other characters were minor in a story that seemed familiar. Glenn Osser's musical direction was easily superior to the script, which isn't making this beer famous. Midway plugs omitted—showing good sense. *Trau.*

TRUMAN CITATION FOR GRANIK ON 24TH ANNI

Washington, April 29.

Theodore Granik's "American Forum of the Air" (NBC simulcast) celebrated its 24th anniversary last week with a tribute from President Truman for "outstanding service" in the conduct of the program.

In a letter to Granik, the President recalled occasions in which, as a member of the Senate, he appeared on the "Forum." "I was able from this vantage point," he said, "to acquaint myself with the program and have admired continuously your efforts to bring the facts about important public issues to the public."

The President added that while many people give "perfunctory support" to the principle of free speech, "you have the right to be proud of putting the principle into action."

Forum began its 25th year on the air with its broadcast Sunday (27).

NBC Summer Plan

Continued from page 23

are up 22% in summer and dry cereals get a 17% increase. Hard goods also benefit from the heat, with washing machine sales increasing 46%, freezers 117%, refrigerators 91% and ranges 65%. Building materials sales go up 6%, tobacco sales 5% and new car sales boom by 31%.

Total national retail sales during June, July and August, NBC found, is on 2.6% below the level for the entire year—including hefty Christmas turnover.

Living habits change, the web emphasizes, but radio follows the people via car sets, portables, receivers at resorts, etc "Only network radio follows buying power," the presentation declares.

Web underlines the help given sponsors through its merchandizing department, which has 12 men in the field. Jack Herbert discusses the "Market Basket" setup, which involves three shows on the "biggest food-shipping days of the week," Thursday, Friday and Saturday. Shows are "Man Called X," with Herbert Marshall; "Screen Directors Playhouse" and "My Secret Story." They reach more women in a month than the four top women's monthly service mags, Herbert says, and get their bankrollers merchandizing help from food chains such as Frankford (2,100 stores) and White Villa (1,300 stores). Cost of participations (one minute plus openings and closings on each show) is $15,200 weekly, or 37c. per thousand dialers.

Tandem operation will include "$64 Question," with Jack Paar, (which goes off unless it's sold); "Mr. Keen" and "Screen Directors Playhouse." It's being offered to three non-competitive bankrollers at $13,500 apiece weekly, delivering 40,000,000 ad impressions weekly at a cost-per-thousand of 32c., Herbert said.

"Tonnage technique" is being pitched to advertisers on an eight-week or 13-week basis and with three or five quarter-hours weekly.

"Shrewdest advertisers, who spent over $500,000 in radio during 1950, used radio during the summer of '51," NBC points out, "with nine out of 10 sticking through the warm weather." Most 39-week advertisers on NBC radio can remain on during the 13 summer weeks for only 47% of what they are currently spending per week, the web presentation says. It adds that by staying on, backers can start the fall season with a higher rating than if they take a hiatus.

AFRA Talking New Pact With Artists Managers In Crackdown on Agents

Hollywood, April 29.

A. Frank Reel, AFRA national exec secretary, and Coast rep Claude McCue have opened negotiations with Artists Managers Guild on a new pact replacing the present deal which expires June, 1953, but has 90-day reopening clause.

One of AFRA's chief proposals is aimed at radio packagers, the radio union insisting on more stringent regulations to crack down on agents doubling as packagers, although admitting that present regulations are not being abused.

Reel says that the "performer hasn't been adequately protected." The problem is aggravated, he added, by the flow of more agents into packaging.

Reel came out for a five-branch merger of the Associated Actors & Artists of America, saying higher echelons of Actors Equity and AGVA changed their thinking regarding advisability of such a merger. He attributed this to progress made in TVA-AFRA welding which occurs July 1 if five-branch merger is not in effect by then. Reel said true merger would see the end of AFRA and all other guilds, "but I believe this would be best from all standpoints. It would save performer multiple dues, would save various unions and guilds unnecessary work and would end jurisdictional disputes costly to the performer.

AFRA exec urged that Screen Actors Guild be invited to join merger. "We'd all be better off if they would be in," Reel declared.

Chi Falloff

Continued from page 25

expensive and hard to come by. Also checking off the indie are the Chi Studebaker dealers, sponsors of the Saturday night feature. Again it's a case reportedly of film prices being too high.

Over at WNBQ, Paul (Bud) Hauser, the NBC station's single auto account, is cutting back his late evening film shows from four weekly to two. The pix tap is an angle in this case, too. Hauser has some $200,000 invested in his current film library, and decided to spread the cost over a longer period of time by using the features at the rate of two a week rather than four.

Optimistic note, however, is supplied by Jim Moran, Hudson dealer and pace-setter in the use of TV, who recently laid out over $100,000 for 46 pix to be used on his WGN-TV "Courtesy Hour." Moran also is upping the budget on his hour-long variety show beamed Friday nights on WENR-TV. Moran is credited as being the biggest Hudson dealer in the country and has never used any form of advertising other than video.

BASEBALL • FOOTBALL • BOXING • WRESTLING • BASKETBALL • WRESTLING • BOXING • SQUASH • ROLLER SKATING • HANDBALL • GOLF • TENNIS • BOWLING • TRACK • FISHING •

SPONSORS - AGENCIES - STATIONS

—It will pay you to look into—

Sportographs — PICTORIAL HANDBOOKS OF SPORTS PERSONALITIES

and close the "gap" between show and audience—

These handy little TV adjuncts (90% pix) prove a real hypo to any sports event on television. They're tailored exclusively for each show.

Through them your commercials last for weeks — not minutes — *at no cost to you if you want it that way.*

Not only does your advertising message stay put, but you get the name and address of every interested viewer without effort on your part.

Sportographs provide the most effective check on the size and types of your audience yet devised.

And remember — Sports are tops on TV today.

WRITE, WIRE OR PHONE HOW TO MAKE A SPORTS EVENT ON THE SCREEN PAY OFF DOUBLE

Sportographs — Complete TV Sports Promotional Programs

ORIGINATORS OF SPORTS TV SHOWS — CONTEST — PREMIUMS

1775 BROADWAY • NEW YORK 19, N. Y. • SU 7-2094

HOCKEY • HARNESS RACING • ICE HOCKEY

SUMMER SUBLETS
FURNISHED APARTMENTS
OF VARIOUS SIZES
M. DETMOLD • EL 5-1927
230 East 49th St., N. Y. C.

UPROOTED?
Let "Transplantin' Ed" help you TV folks find temporary or permanent N. Y. quarters with a country flavor! Write or call:
ED LETTERMAN
277 Main St., Port Washington, N. Y.
PORt Washington 7-3773
Specialist in Suburban Living

An ad-man whose budgets were low,
Always shopped to get more for his dough.
He watched every penny,
Saved most money when he
Called PLaza 5-2340.

GEORGE BLAKE PRODUCTIONS, Inc.
270 Park Avenue, New York 17, N. Y.
The Finest in Films.

"BEST TV PERFORMER OF THE YEAR"

—FAME MAGAZINE

"BEST COMEDIAN IN TELEVISION

—AMERICAN WEEKLY

"BEST COMEDIAN OF THE YEAR"

—JACK O'BRIAN
NY Journal-American

THE NEWSPAPER GUILD AWARD

"FOR CONTINUING EXCELLENCE OF HIS TELEVISION PROGRAM"

Thanks a Million

and Special Thanks

to My Writers

CHARLES ISAACS and JACK ELINSON

Without their wonderful scripts, this would not have been possible.

Jimmy Durante

Television Chatter

New York

WNBT salutes East Paterson's (N. J.) new shopping centre with three remote telecasts by the **Josephine McCarthy, Jinx Falkenburg McCrary** and **Herb Sheldon** shows today (Wed.)...Comedy writer **Hal Fimberg** leaves the **Sam Levenson** show to become producer-writer for CBS-TV's "Big Store," **Lew Parker**-starrer preeming May 12 as an 11-11:45 a.m. strip . . **Ronald Dawson** lecturing on tele writing at Seton Hall University . . WOR-TV beams an "Olympics Telethon," emceed by **Buster Crabbe**, to raise money for the U. S. Olympics Team, on Tuesday (6) from 9:15 p.m. to midnight.

Jo Carroll Dennison, Miss America in 1942, and **Carol Ohmart**, runnerup for the title in '46, both have feature roles in NBC's "Your Prize Story" tonight (Wed.) . . **Joey Walsh** back to N.Y. for TV acting jobs after completing a role in **Samuel Go'dwyn's** "Hans Christian Andersen" film . . **David Ross**, radio-TV announcer-commentator, has taken over **Frank Knight's** chores as emcee on CBS-TV's "Longines Chronoscope" and CBS Radio's "Choraliers" during Knight's illness . CBS' "Ken Murray Show" will air a kine of the Kentucky Derby Saturday night (3), under a special deal set up with Gillette, which is bankrolling the live airing of the turf classic on both CBS video and radio . . DuMont's WABD scheduled to pick up the stock car races from Jersey City's Roosevelt Stadium Saturday nights staring this week (3), replacing the polo races aired during the fall and winter R&H Beer pacted to bankroll WPIX's "Powerhouse of Sports News" Mondays, Wednesdays and Fridays . . WCBS-TV's "It's Worth Knowing" expanding from its present half-hour format to 45 minutes starting May 10. Show, aired Saturday afternoons, will continue through the summer . . **Miriam Goldina** signed for a role on ABC's "Pulitzer Prize Playhouse" next Wednesday night (7) . Announcer **Nelson Case** set to handle the commercials for Anson Jewelry on NBC's "Kate Smith Show"...DuMont picking up boxing matches from Brooklyn's Eastern Parkway Arena on Monday nights starting May 12, for sale on a co-op basis...WPIX's cross-the-board "Ted Steele Show" marking its second anni this week.

Hollywood

Hedy Lamarr, reversing previous stand against television appearances, has agreed to guest shot on **Donald O'Connor** stanza of Colgate "Comedy Hour" on NBC-TV May 11, with **Fred Hamilton** and **Bernie Sindell** of Jaffe agency setting deal. O'Connor, incidentally, has been cited as terper of year on television, by Dance Educators of America . . . DeSoto Motor Corp inked 13-week deal for "Fishing's Fun," on KECA-TV . . . **Jim Hawthorne** ankled GAC for MCA . . . Seaboard Home Improvement Co. to angel "Under the Pepper Trees" segment on KECA-TV . . . **Edward Arnold** named AM chairman, **Ralph Edwards** TV chairman for Public Schools Week . . . ABC-TV exec **Donn Tatum** elected to board of directors of L. A. Better Business Bureau . . . **Jeff Donnell** launched weekly show on KHJ-TV . . . "Wrestlers' Round Table," on KECA-TV, to be bankrolled by Pacific Mastic Engineers . . . **Brian Donlevy's** "Dangerous Assignment" series bows on KNBH May 1.

Chicago

John Ott, whose "How Does Your Garden Grow" show is beamed on WNBQ, has been commissioned by **Walt Disney** for a time-lapse film series . . . WGN-TV set to air the Wednesday night stock car races from the 87th St. Speedway . . . **Don Herbert**, NBC-TV's "Mr. Wizard," launching science clubs tied in with the show . . . Sunday telecasts of the Bethany Reformed Church services switched this week from WENR-TV to WGN-TV . . . Sportscaster **Wayne Griffin** subbing this week for **Bob Murphy** on WENR-TV's daily "Bob and Kay" show while latter is in the east with the **Don McNeill** "Breakfast Club" company . . . **Chuck Acree** and his "Something to Talk About" show replaced **Cliff Norton's** film quickie on WNBQ for American Family Flakes . . . WGN-TV's variety show featuring Great Lakes sailors set for May 15 with Illinois Bell lifting the tab . . . **George Rice**, WBKB office manager, sunning in Key West . . . "Your City Theatre," quarter-hour vidpix series, opened in the Monday night 11 p.m. slot on WNBQ bankrolled by the City and Suburban Heating Co. . . . Milani Foods' "Theatre of Family Favorites," telepix originally set for a ride on WNBQ has switched to a Tuesday night slot on WENR-TV.

London

George Bernard Shaw's "Back to Methusalah" is to be teeveed in five parts on consecutive Tuesdays beginning May 6. Production will adhere strictly to original text and will be introduced by drama critic **Harold Hobson**. Artists appearing in the series include **John Justin, Heather Sfannard, Ellen Pollock, Sydney Tafler, Andre van Gyseghem** and **Philip King**. **Sir Thomas Beecham, Sir Adrian Boult, Sir Malcolm Sargent** and **Sir John Barbirolli** are among conductors taking part in a new TV series, "The Conductor Speaks" with leading concert orchestras . . . **Robert Christie's** adaptation of **H. G. Wells'** "Love and Mr. Lewisham" is being produced next Sunday (4) by **Douglas Allen** with **Emrys Jones** in the title role . . . **Lord (Bertrand) Russell's** 80th birthday is being marked by a talk recorded by NBC in America. Film was directed by **John Irwin** . . . Film and theatre stars will be telecast wearing latest fashions at a reception at the Royal Festival Hall organized by the Men's Fashion Council . . . **Godfrey Tearle** is to recite some of **Kipling's** poems next Wednesday (7) . . . **Elsie** and **Doris Waters** make their video deput from Manchester on Friday (2) . . . Second program in the **Vic Oliver** series "This Is Show Business" being aired Saturday week (10) . . . **Angna Enters** to be featured in a short program next Thursday (8).

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EDST
Mgt.: William Morris Agency

AFRA-Muzak

Continued from page 26

plus $7.90 per hour of rehearsal, but this was on the basis of a 15-minute waxing (which covered 30 jingles).

The union feels that the transcription field is probably the most lucrative end of radio these days and that its members' incomes could be drastically cut if "open-end commercials" were turned out in increasing numbers by the library services. The latter have been expanding their services until they are now closer to open-end transcriptions. For the past few years they have been providing their subscribers with kits, including scripts, themes and other production aids, that permit the stations to make locally-sponsored shows out of library service tunes.

Case was handled for Muzak by George Elder, of Davis & Gilbert, with Mortimer Becker, of Jaffe & Jaffe, representing AFRA and Ken Groot, exec secretary of the N.Y. local, as chief AFRA witness.

Muzak argued that the jingles weren't open-end commercials but merely ordinary tunes. It contended that many pop tunes could have been used as lead-ins to live plugs by local announcers. However, AFRA contended that these items differed from the usual production aids (mood music and bridges) and were specially written as commercials.

BMI

Continued from page 26

Edward J. Frech, program director of KFRE, Fresno, told the Hollywood meeting yesterday (Tues.) that to combat television, radio must "make the most of the tools of our trade." He advised improving programs, keeping program personnel "alert, interested and thinking, finding new ideas, fresh material that can sell the listeners—and sponsors will come easier after that."

Carter M. Parham, prexy of WDEF, Chattanooga, told the Nashville gathering yesterday that outlets should take responsibility for "community progress along the lines of better government, better schools, better health program, etc." He said a good working relationship should be effected between the stations and local service organizations.

Wayne Sanders, manager of KCNA, Tucson, speaking to the clinic in Phoenix on Monday (28), said that the great error in music programming is "that lack of distinction" which results in all broadcasters "sounding alike." He advised, "Watch the specialists—the Negro, foreign language and vertical programmers. They know where they're going."

Gulf Seeks Replacement For CBS 'Counterspy'

"Counterspy," one of the long-run mystery mellers on NBC, may wind at the end of the current season. Gulf Oil, which sponsors the show, reportedly thinks it has run its course and is now auditioning new packages for a possible replacement.

Gulf to date is most interested in a new half-hour show starring James Stewart, which would originate from the Coast if bought. Account is handled by Young & Rubicam.

Inside Stuff—Radio

"Who's on first?" overtones in the scrambling of names and pictures in two WJBK, Detroit, ads in VARIETY recently provided plenty of patter mileage for the three disk jocks involved. **Ralph Binge's** pic was used in the April 2 issue featuring colleague Joe Gentile, and the same cut again was used incorrectly in the April 9 number featuring Don McLeod.

Station reports the three personalities managed to confuse the situation even more, and keep the outlet in a turmoil for days by calling themselves by each other's names on the air.

Peabody Awards lunch of the Radio Executives Club; skedded for the Waldorf-Astoria, N. Y., tomorrow (Thurs.), has been shifted to the Hotel Roosevelt. Move was made because CBS' clinic on television, which is being held in the Starlight Roof tomorrow morning, isn't expected to break until noon, which doesn't leave enough time for setting up the Peabody affair.

Ceremonies are being picked up by ABC-TV, NBC-TV, CBS-TV, and WQXR. As in previous years, list of award recipients is the biggest open secret of the season, despite that "do-not-release-before-noon-Thursday" familiar quotation.

Stephanie Diamond, radio-TV actress in Pittsburgh and wife of Harold V. Cohen, Post-Gazette drama critic and VARIETY mugg in that city, made her broadcasting debut there on WCAE more than 20 years ago. Last week the Cohens' nine-year-old daughter, Barbara, made her AM bow on the same station, playing the lead on a Children's Bookshelf program in which her mother was featured. Youngster's only comment when told that she'd have to join AFRA (Miss Diamond's a board member of the Pittsburgh's local) was: "Will I have to attend all those meetings?"

Campaign to hypo daytime dialing by giving nighttime listeners a sample of before-dark program has been started on WNBC, N.Y. Outlet is airing segments of "Welcome Travelers," NBC stanza, on Sunday nights at 10:30 p.m. and will utilize the same approach on other airers.

NBC's 1G Radio

Continued from page 25

Your Hands." Fibber & Molly go off for the summer with Pet Milk mulling a replacement.

Wednesday: Schlitz and "Halls of Ivy" take a vacation, with NBC filling the time with "First Nighter." (Latter is currently doing temporary duty Sunday evening.) "Big Story," sponsored by Pall Mall, lays off seven weeks. Replacement has not been chosen yet.

Thursday: "Night Beat" replaces "Mr. Keen" in the 8:30 period. ("Keen" is part of the participating-sponsored "Tandem," which is exiting.)

Friday: Dean Martin and Jerry Lewis, also part of "Tandem," go off for summer (they return in fall for Chesterfield), with the Bob and Ray program going into the time for Pabst beer and RCA under a dual sponsorship "tonnage plan."

Saturday: At 6:30, NBC pipes into the Hollywood Bowl for a remote pickup. Ralph Edwards goes into the 8:30 time, replacing Bob and Ray (who move to Friday), and Judy Canova is being replaced at 9 by a new audience participation show, "Meet Your Match," starring Jan Murray. Camel cigarets is still undecided whether Vaughn Monroe stays in the 10 o'clock segment.

St. Louis—William S. Warford, who produced and played in programs over local radio stations for seven years, chucked the stint to study for the Methodist ministry. Enters Central College, Fayaette, Mo., June 1.

KPRC 16-Hr. Telethon Brings Palsy Fund 11G

Houston, April 29.

Jack Harris, manager of KPRC and KPRC-TV, has announced that the 16-hour telethon which was staged at the Music Hall starting at 10 p.m. last Saturday and continuing until 2 p.m. Sunday brought in $11,371.50 for the Cerebral Palsy Fund. More was coming into the station by mail. A portion of the show was also broadcast on KPRC.

Georgie Price and Lou Holtz headlined the show which presented radio and television stars and local night club acts who came to the Music Hall at the close of their regular performances.

Bert Mitchell, program director for KPRC-TV, was production supervisor. The affair was sponsored jointly by the Houston Central Lions Club and the United Cerebral Palsy Assn.

Profitable TV Audience exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in — only TV station seen — in this large rich Pennsylvania market area

Clair R. McCollough, Pres.

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Your Top TV Sales opportunity

WDEL-TV

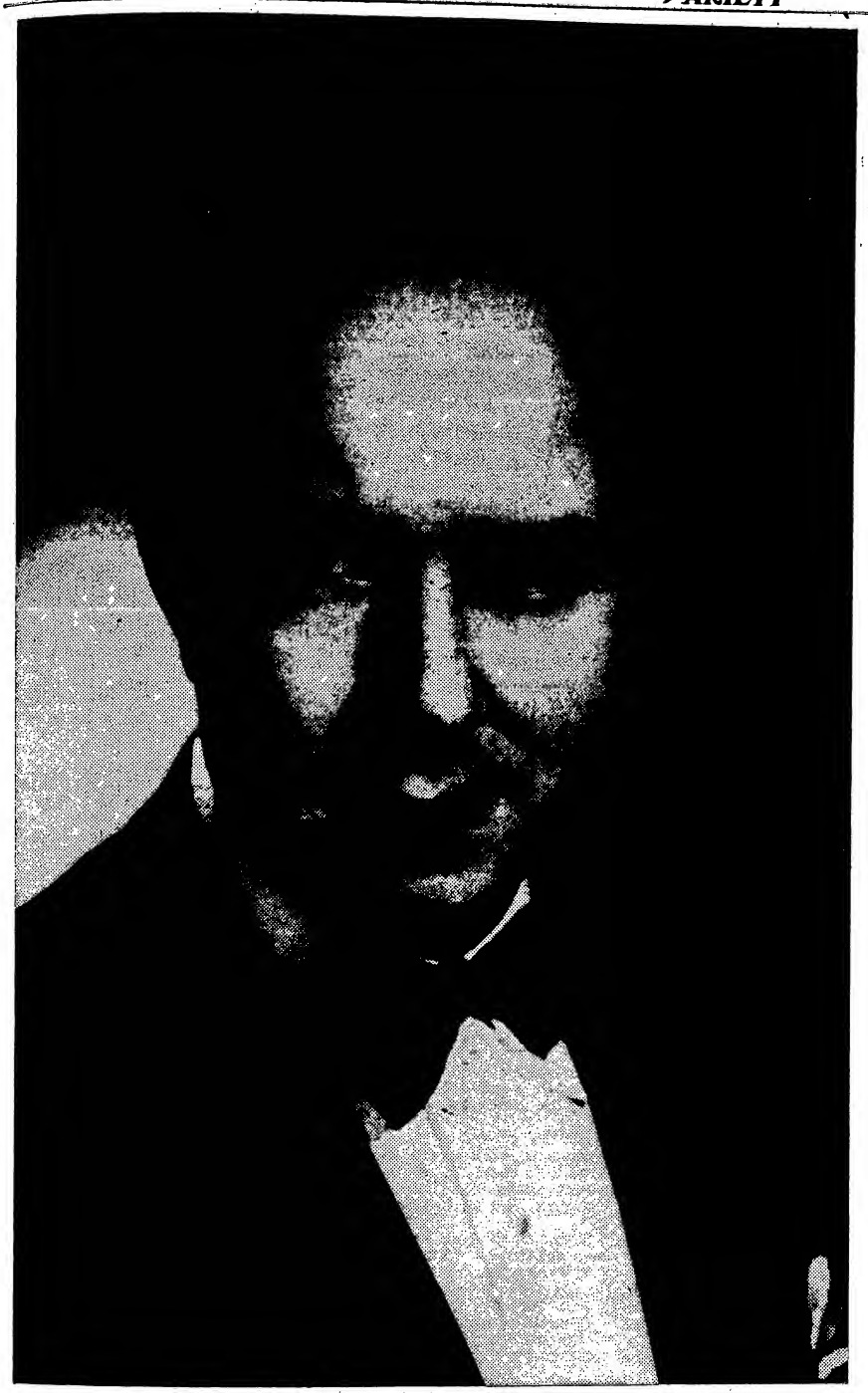
Wilmington, Del.

In the market which has highest income per family in the country

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago



CHARLES PAUL *conducting. . .*

65 Members of the

New York Philharmonic Symphony Orchestra

CHARLES PAUL, Conductor

ALL GERSHWIN NIGHT

Saturday Evening, MAY 10th

CARNEGIE HALL
New York

Television Reviews

Continued from page 27

owner of the Will-O-Way strawhatter.

Especially good in their roles were Helanie Moltz, who played a teenager bent on causing an unliked suitor to stay away from her elder sister, and Jack Wilcox, the prudish and unliked suitor. Edward Toti, the knight-in-shining-armor who rescues the older sister, and John Holland, the father who helped his teenage daughter plot her intrigues, also were very good.

The sought-after girl, portrayed by Patricia Smith, and her mother, Norri Scott, seemed stiff in their roles and read their lines mechanically.

Living-room setting was well done, the camera work and direction were tops. All of which goes to prove, once again, that shows of a quality as good as are now being televized from Chicago and New York can be produced in Detroit.

"Edison Theatre" is taking a summer hiatus. It is hoped that if it returns next fall, it will sandwich in more of these live productions and less of the film features with which they alternate. *Tew.*

STOP, LOOK & LISTEN
With Bill Carpenter
30 Mins.; Tues., Sat., 3:30 pm.
WRGB, Schenectady

Bill Carpenter, WGY announcer, makes his television solo debut on a disk jockey program introducing a skin-correction product. It is a mildly enjoyable half-hour, consisting of filmed transactions and chatter. Musically, the pop shorts are good, but projectionally, they are considerably below the standards of live originations. Often greying and blurring, they are not particularly appealing to or easy on the eye.

Carpenter, who tried for more novelty in introducing selections on the first than on the second block viewed, had a small son (who teams with him on an air show) take a bow on the former—for a homey touch. He should watch the balance between female and male vocalists, there being a preponderance of the latter on one ride. Bespectacled telecaster cameras reasonably well. He possesses a quiet, friendly personality. Carpenter competently doubles on the commercials to which a running commentary for filmed shots is added. *Jaco.*

SOMETHING TO TALK ABOUT
With Chuck Acree, Ed Roberts
Producer: Jim West
Director: Lyn King
5 Mins.; Mon.-thru-Fri., 5:45 p.m.
AMERICAN FAMILY FLAKES
WNBQ, Chicago
(Kastor)

After going two years with Cliff Norton's comedy squib in this spot, American Family Flakes has switched personalities and format. Chuck Acree, longtime man-about-radio in these parts, is the new host, using time-tested ingredients. Substance of the format is feature yarn vignettes about hometown people and events. Off the stanza viewed (24), it's a sturdy device and fits patly into WNBQ's early-evening block of local offerings. Acree is a glib gabber in the low-gear vein and patently is using some enterprise and imagination in rounding up his subjects with an eye to their video adaptability.

For example, this time out emcee brought on a $1,000,000 collection of sapphires, complete with a fetching model. Included was a sapphire bust of Lincoln valued at $250,000. It undoubtedly was a vicarious thrill for the viewers to ogle that much boodle. In its five-minute with time out for commercials pacing, program cashes in on the fans' inherent interest in off-the-beaten-path items.

Soap blurbs are deftly worked by Ed Roberts, a smooth craftsman. *Dave.*

CHICAGO WEATHER
With Betty Jordan, Frank Reynolds
Director: Phil Bondelli
5 Mins.; Mon.thru-Fri., 10:25 p.m.
Participating
WBKB, Chicago

Three of the four Chi tele stations now have regularly scheduled weather shows which is pretty much a testimonial to the success of WNBQ's Clint Youle, the original video prognosticator hereabouts. WBKB has pulled something of a switch and has built its sunshine-or-rain format around a femme meteorologist. She's Betty Jordan, a ticketed prophet. Once the young lady, badly frightened on the first week's run, gets the feel of working before the cameras the idea may well catch on, at least enough to hold the audience from Ulmer Turner's preceding newscast.

Miss Jordan works with the standard equipment which includes a couple of maps and a sketching crayon. On editions watched last week, however, she downplayed Youle's cardinal rule of localizing the natural phenomenon and stressed a bit too much the weather goings-on in other parts of the country.

Staff gabber Frank Reynolds was on hand, obviously to help Miss Jordan with her ad libbing. *Dave.*

Frank White

Continued from page 23

presidency to encompass the entire Mutual setup.

White reportedly was also miffed over the fact that O'Neil recently brought in Harry Wismer on an executive level, and it's understood that Wismer will operate in a major status.

O'Neil takes over the presidency as successor to White, but best guess is that this is a short-range ascendancy until a new proxy is named. Who that will be is anybody's guess. O'Neil himself remains silent on that score.

White turned in his resignation at a meeting of the board last week, at which time remaining Mutual officers were reelected as follows:

Adolf N. Hult, vice-president in charge of sales; E. M. Johnson, vice-president in charge of station relations and engineering; Robert A. Schmid, vice-president in charge of advertising, public relations and research; James E. Wallen, secretary and treasurer; George R. Ruppel, controller; Elisha Goldfarb, and Emanuel Dannett, assistant secretaries.

The board members reelected are: Thomas F. O'Neil, Thomas Lee Enterprises, chairman; Elbert M. Antrim, WGN, Chicago, vice-chairman; Willet H. Brown, Don Lee, Hollywood; H. K. Carpenter, WHK, Cleveland; Benedict Gimbel, Jr., WIP, Philadelphia; J. R. Poppele, WOR, New York; Frank P. Schreiber, WGN, Chicago; Theodore C. Streibert, WOR, New York; Linus Travers, Yankee Network, Boston, and James Wallen, MBS, New York.

No. 1 Poser

Continued from page 24

ning to flow into the Broadcast License Division of the FCC. Since the freeze was lifted two weeks ago 12 new station applications have been filed, and five old applications have been amended to conform with the final allocation plan.

Surprisingly, applicants are applying for UHF stations in areas where VHF sets are near saturation. Among these are WNYC in New York, WHFC in Chicago, WINR in Binghamton, and Rivoli Realty Co. in Johnstown, Pa. Previous to the lifting of the freeze, Westinghouse applied for UHF in Philadelphia.

In addition, applications for UHF stations in several large VHF cities are expected. John Poole is preparing to file in Los Angeles. In Washington two AM operators—WGMS and WEAM—have announced plans to apply.

Aside from the New York and Chicago bids, all applications received since the freeze-lift came from non-TV areas or one-station communities. They included applications for stations in Topeka, Duluth, Durham, N. C., and Monroe, La.

Two applications, for stations in Albuquerque and Santa Fe, were filed by Greer & Greer, theatre owners in Santa Fe and Denver.

The first TV application for Puerto Rico was filed by Jose Ramon Quinones for a VHF station in San Juan. Quinones is owner of WAPA in San Juan, and has extensive sugar cane interests in Puerto Rico.

Amendments to old "frozen" applications were filed for stations in Denver, Memphis, St. Petersburg, Hartford and Wilkes-Barre.

Lifting of the freeze apparently has not slowed down applications for AM stations, or even FM. Twelve AM and four FM applications were filed last week, all of the latter by AM licensees. They were for stations in Emporia, Va.; Griffin, Ga.; Shreveport, La., and Berlin, N. H.

In addition, there were the usual applications for expansion of AM stations, through change in frequency to permit fulltime instead of daytime operations

Inside Stuff—Television

John Crosby's syndicated radio-TV column for Friday (25) on "Kraft Theatre" was yanked and another piece on the same NBC-TV series was substituted at the last minute. Original article, headed "Change of Heart," rapped "Kraft" for reportedly beaming a sequel to a recent drama which reversed the original ending.

Vehicle was "The Rugged Path," aired on March 26, which dealt with a murderer who was acquitted by a jury intimidated by the killer's father. Crosby wrote that the fact the yarn seemed to indicate that crime does pay "is a violation of the deepest feelings of the audience." He added, "The audience has been trained from earliest experience that the killer is going to get it in the neck."

Protests on "Rugged" came in to the J. Walter Thompson agency, supposedly resulting in scripter George Shiels being asked to do a sequel, with the same cast, in which the killer "got his just desserts." Crosby wrote that this "tampering" with stories could reach the point where protests "could alter 'Romeo and Juliet' so that the star-crossed lovers live happily ever after." The sequel, tagged "The Summit," was presented last Wednesday (23).

John Reber, JWT topper, told VARIETY that "Summit" was not booked because of protests on "Rugged," but that both yarns had been bought at the same time.

Crosby ended his first piece with a congratulatory note to "Kraft" on passing its fifth anni. Substitute column detailed the history of the five-year-old video series.

American Federation of Radio Artists has withdrawn a motion asking the Associated Actors & Artistes of America to approve a merger of AFRA and Television Authority as of July 1. The resolution had originally been submitted to the 4A's international board meeting for action Friday (25), but was pulled back and will be re-introduced "at a more opportune time."

The resolution had drawn fire from American Guild of Variety Artists and Actors Equity Assn., which feel that it is prejudicial to the possibility of a consolidation of the five eastern branches of the 4A's. Labor relations experts of Cornell U. and UCLA have been drawing up a blueprint for a broadscale merger.

The memberships of AFRA and TVA had voted overwhelmingly in favor of the draft constitution of the proposed AFTRA. Both TVA and AFRA want to get together by July 1, provided that a broader merger isn't in the works by that deadline.

New brochure published this week by RCA on "UHF—What It Means to Television and to You" lists four points proved by RCA and NBC in field tests of its special UHF experimental transmitter at Bridgeport, Conn., including the fact that UHF reception, within the service range, can be just as clear and stable as VHF. "In some instances, it is even better," RCA reports, "for UHF pictures are not bothered by nearby X-ray equipment, auto ignition, neon signs or home appliances, which have been known to play hob with VHF pictures."

UHF tests, on which RCA has spent more than $2,500,000, also proved that present TV sets can be readily adapted to receive both UHF and VHF broadcasts; that actual construction costs for a UHF station are about the same as for a VHF station, and that color TV can be broadcast on UHF. Brochure traces the developmental history of UHF and details how its transmission differs from that of VHF.

NBC-TV's "Dagmar's Canteen" is contemplating a switch from studio originations to Army Air Force base junketing. Air corps is willing to fly the show to various fields, where Dagmar (Jenny Lewis) and guests would stage a number of camp and hospital shows at each location.

First trip would be to the Coast. Producer Hal Friedman is handling the arrangements.

CBS-TV carried a 15-minute pickup yesterday morning (Tues.) of ceremonies marking the formal opening of Lever House, new Park Ave., N.Y., home of Lever Bros. Mike Wallace emceed the video show, with speakers including Mayor Vincent R. Impellitteri, Lever board chairman John M. Hancock, and prexy Jervis J. Babb.

Series of six hour-long programs featuring high school bands has been skedded by WNBT, N. Y., starting Saturday (3) at 12 noon. Show will involve some name guests, with Benny Goodman sitting in with the chamber music group of the High School of Performing Arts on the preem. School's 60-piece symph and dance band will also be aired.

Program was set by program director Dick Pack as a continuation of the outlet's "Inside Our Schools" project. Ben Grauer will be commentator.

WOR and WOR-TV, N. Y., have filed suit in N. Y. Supreme Court seeking $8,600 from Antuner Co. and Cavanaugh-Shaw agency. In two actions, WOR charges that the money is owing to it for radio and tele time charges on announcements the outlet carried for the aerial, which is supposed to improve TV set reception, and because of cash it refunded to listeners and viewers who had purchased the product through the stations.

Staff Raiding

Continued from page 25

tainly amortize their increased personnel budgets by writing them off in increased card rates.

Number of colleges and universities now have TV courses, in addition to the number of special TV schools set up in key cities across the country. But, experience has proved that TV station operators want not college graduates but experienced TV staffers. As a result, the industry now doesn't anticipate that the schools will be too helpful in filling the anticipated need for new personnel.

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business . . . all muscle . . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this $6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by THE KATZ AGENCY

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

ATTENTION TV AND RADIO COMEDIANS, WRITERS AND EXECUTIVES:—

U. S. rights of scripts of top-ranking British radio and TV comedy shows, including series, sketches, spots and gimmicks, can now be negotiated.

KAVANAGH PRODUCTION LIMITED
36 Bruton Street, London, W. 1., England

DISKERS' TERRIFIC POTENTIAL

Recording Industry Assn. Set Groups To Spur Its Public Relations Activity

Rounding out its organizational framework, the recently formed Record Industry Assn. of America is setting up several committees to handle various public relations activities of the trade group. Personnel on the committees will comprise industry execs not already on the board of directors, latter being the chiefs of the major companies.

A meeting of the advertising directors of all member companies has already been held with the understanding that they will form a group, to direct the public relations. Other committees will be organized around the accounting departments, which will deal with tax problems of the industry; engineering, for recording techniques, uniform level for all pop records and other technical matters; traffic, for dealing with distribution rates and changes; and a legal committee to handle the industry's overall problems, such as the recently vetoed Bennett Bill in Albany, which was intended to wipe out piracy via criminal prosecutions.

Formation of the various units will be completed after consultations with the chiefs of the member companies, and they will probably hold their first meeting next week. The RIAA, meantime, received requests from both the Radio & Television Manufacturers Assn. and the Music Educators National Conference for meetings to discuss mutual problems.

The disk association also admitted four new member companies with the acceptance of Atlantic Records, Star Music & Recording Studios, Urania Records and Derby Records. New members were voted in at the board meeting held in N. Y. last Thursday (24). It was the first meeting, incidentally, which Ernest S. Meyers, recently appointed chief counsel for the association, attended.

Cap, GAC Team For Band Hypo

Capitol Records is hopping on the dance band hypo launched by General Artists Corp. several weeks ago. Currently operating with five name orch pactees, diskery figures the revived interest in terping will spearhead big sales returns on their orch releases.

Diskery plans to coordinate promotional and exploitation activities with GAC in plugging their orch's one-niter or location dates. Diskery is currently prepping a promotion kit which it'll distribute to its sales staff around the country. Tie-ins with disk jockeys, record retailers and dance promoters are being planned. Cap expects to cover each of its orchs' dates with cuffo fan photos, door prize albums and disks. Cap's field men are also being alerted to cooperate with the ballroom ops who've got its bands lined up.

Bands on the diskery's roster are Billy May, Ray Anthony, Jan Garber, Stan Kenton and Clyde McCoy.

Fleming's Col Pact

Hollywood, April 29.

Rhonda Fleming signed a Columbia Records pact here and heads for New York next week for her first waxery session. Singing actress just finished a stint in the Pine-Thomas film "Tropic Zone" at Paramount.

Goddard Lieberson, Columbia veepee, said Miss Fleming will teeoff with a four-day wax session for a special album.

Piano Duo to M-G-M

Augmenting its pop roster, M-G-M Records last week pacted Ethel Barlett & Ray Robertson, duo piano team.

Team's initial pressings will be released next month.

Astaire Hoofs on Wax

Hollywood, April 29.

In another step along educational waxing lines, Capitol Records has inked Fred Astaire to supervise a tapdance instruction album. Samples of Astaire's terping will be interspersed on the platters.

- Album's skedded for fall release.

Lack of Board Quota Stymies ASCAP Election

Efforts to elect new officers, including that of president, for the American Society of Composers, Authors and Publishers at the regular New York board meeting last Thursday (24) were balked by failure to get full attendance of the board members. Under the usual procedure, the officers should have been voted in last week prior to taking over their posts June 1, date of expiration of the current one-year terms.

The elections will probably take place in about two weeks at a special meeting of the board. With the likeliest candidate for the prexy post still an open question, ASCAP toppers will be forced to make their decision shortly. One publisher exec speculated that the reason why no elections took place last week was the quandary over selecting a man for the top ASCAP spot.

Incumbent prexy Otto A. Harbach has not yet indicated whether he will run again but it's understood he can get the job if he consents to serve another term despite existence of a resolution limiting presidential terms to two consecutive years. Only a two-thirds vote of the board is necessary to rescind this resolution.

Other possibilities mentioned in top writer and publisher circles are past prexies Gene Buck, Deems Taylor and Fred E. Ahlert. None of these, however, has indicated any intention to run or has received enthusiastic support from the ranks.

LIBERACE'S PULLS SRO COAST CONCERT DATES

Hollywood, April 29.

With interest stimulated by his highly-rated local video show, Liberace is generating considerable boxoffice interest in a series of Southern California "concerts." Next date, May 22 at Pasadena Civic Auditorium, has already been sold out with a total of $8,200 in the till. House is scaled at a $4.20 top. Overhead for the date will be around $2,000 including $450 for the hall, $800 for the 22-man orch and other items.

Ten days ago, pianist sold out the 2,670-seat Philharmonic Aud in downtown Los Angeles for a one-nighter, grossing $5,600 of which $3,200 was net. Other dates upcoming are San Diego, June 5 and Long Beach, July 1.

Chicago Symph Needs 200G for Next Season

Chicago, April 29.

Chicago Symphony Orchestra will need $200,000 next season to operate according to annual report made last week. Edward Ryerson, president of the organization, said that costs had risen, including salaries of musicians.

Orch voluntarily reopened its contract with the American Federation of Musicians in the middle of the season to provide salary increases of 2½%. New pact will be in force until 1954.

MACHINES NOW AT 20,000,000 MARK

Although the disk business is currently in a soft phase due to seasonal reasons, industry execs foresee a strong upwards tendency in the years to come as a result of a tremendously increased market potential. That potential is being measured by the all-time high of phonograph players in circulation, now estimated at some 20,000,000.

The current number of home machines represents an almost 100% increase over the total which existed at the end of the war in 1945. The bulk of the new machines are part of video and radio set combinations which have been sold in the last couple of years, since video has emerged as a top entertainment medium.

A large percentage of the sets purchased since the end of the war, moreover, are of the multiple-speed variety. It's estimated that at least 5,000,000 machines now in use are capable of playing the old 78 rpm platters as well as the newer 33 and 45 rpm speed platters. This number is also expected to be rapidly expanded due to the promotion of new three-speed players by both Columbia Records and RCA Victor.

Industry execs believe that with 20,000,000 sets in the home, the market for disks can be vastly increased over the present sales figure by proper exploitation methods. That will be one of the key jobs of the recently formed Record Industry Assn. of America, which is putting an industry promotional project on the planning boards. Theme of any such promotion would be to play up disks as an inexpensive and permanent source of entertainment.

Jenkins Set To '57 by Decca

Cutting off widespread trade rumors of his early shift to another label, Gordon Jenkins has signed a new pact with Decca Records which will carry him to 1957. New deal calls for a two-year term with two-year options, and will go into effect after his current pact winds up early in 1953.

Jenkins was reportedly scheduled to go with RCA Victor, after his present contract expired, because of his close relationship with Dave Kapp, formerly artists and repertoire director at Decca and now in the same spot at Victor. While Jenkins was upset by the Kapp switch when it occurred, his relations with Decca have since been completely smoothed out.

Since his being named musical director at Decca in 1949, Jenkins set the vogue for similar posts at other diskeries.

Lanza's Coast Attorney Dickering New RCA Pact

Mario Lanza's attorney, Larry Beilenson, who arrived in New York from the Coast Monday (28), is expected to finalize a new pact for the tenor with RCA Victor in a week or two. Beilenson is currently talking with Victor toppers in an effort to iron out some important details in the contract.

It's understood that Lanza, whose previous two-year pact has expired, is holding out for a substantial annual minimum guarantee. Victor has offered him an additional five-year deal without guarantees but with a 10% royalty on classics and 6% royalty on his singles which sell at the $1.25 Red Seal prices. Lanza wants to spread out his take over a seven-year term or longer for tax purposes. Beilenson will ask the Government's Revenue department for a ruling on the number of years permissible for the spread if Victor finally okays the principle involved.

'Too Many Writers Running Music Biz, Too Many Businessmen Writing Songs'

By CARROLL CARROLL

Hollywood.

I don't know whether the music and record business is good or bad. All I know is that everyone in it is singing the blues. They complain that hits are no longer able to make money, that sheets and records do not sell.

But when any suggestion is made that they do what other businesses do when they get in trouble, which is create an organization to meet, study and defeat an industry-wide problem, they agree the idea is good but that no one in the business will either abide by or even pay any attention to the findings, much less the agreements, of such an organization.

This is a pretty miserable thing to hear. And when it is said by responsible people in the music business, it becomes something to write about because it seems to indicate a total lack of business honesty and ethics in an essential branch of show business that is apparently crying for help. If anyone tries to reply to these anguished moans, the answers and excuses he hears coming back at him are pat, ill-considered and seldom on the target. Here are some of the beefs.

1) You can't sell sheets anymore.

2) The sale of hit records and, of course, sheets, has dropped to a pitiful low in comparison with sales of the "good old days."

3) There are too many publishers in the business.

4) The record companies now dictate to the publishers.

5) The disk jockeys dictate to the record companies.

It's hard to talk about these points individually in order, because they all overlap. And perhaps it's foolish to write this at all because everything that follows has been said to thoughtful people in

(Continued on page 41)

RCA's 'Peter Pan' Set

Hollywood, April 29.

RCA Victor will cut an album based on the music to Walt Disney's upcoming pic, "Peter Pan," with Kathy Beaumont in the lead part as Wendie in the J. M. Barrie work. Set will be handled by Victor's juve platter department.

Miss Beaumont, who appeared in Disney's "Alice in Wonderland," also starred in Victor's album of that film's score.

LP Hikes Exports Of British Decca Over $2,800,000

London, April 22.

As a result of the big increase in long play disk sales, Decca's exports have reached a record figure and for the first time have passed the $2,800,000 total. This information was given by Sir Cyril F. Entwistle presiding at the 22d stockholders' meeting in London of Decca Record company.

In the home market, LPs also represented an increasing percentage of the company's turnover. The catalog is expanding, and now consists of about 1,000 masters. A combined home and export turnover represented approximately a 30% jump on the previous year.

In his report to stockholders, the chairman also spotlighted the improvement in operations of the London Gramophone Corp. of New York. The loss of the previous year was being converted into a profit for the year ended March 31 last, and he anticipated the company would be of increasing significance as a dollar raiser.

Electrical Musical Industries (the $34,000,000 EMI combine) intends to break into the LP field this fall. Dealers have been advised that they will be distributing microgroove disks in October.

PAGE-LAINE-MAY GROSS 17G IN PITT

Pittsburgh, April 29.

Patti Page-Frankie Laine-Billy May package clocked spectacular $17,000 in two performances here at The Gardens on Friday night (25). This has always been a big town for both Miss Page and Laine, and it also happens to be May's home, which helped, too. Biz in Pittsburgh was the best since the layout started its month-long barnstorming tour couple of weeks ago.

Regular evening show sold out completely and the extra midnighter developed a strong last-minute window sale, after there had been little advance, and played to around half a house.

Philly Orch in 6 Concerts For Ann Arbor Festival

Ann Arbor, Mich., April 29.

Annual May Festival of the U. of Michigan will present its 59th series in Hill Auditorium, Ann Arbor, May 1-4, with six concerts. The Philadelphia Orchestra will participate in all the concerts, the Universal Choral Union will be heard in two programs, and the Festival Youth Chorus will be heard in the Saturday matinee.

Vocal soloists will include Met Opera artists Eleanor Steber, Patrice Munsel, Set Svanholm, George London and Astrid Varnay, plus Patricia Neway and Mack Harrell. Guimar Novaes will fly in from South America for her appearance May 4., and Nathan Milstein will appear May 3. Eugene Ormandy will conduct Thursday, Saturday and Sunday nights; Alexander Hilsberg on Saturday.

Granz Grosses 100G In Europe

Norman Granz's "Jazz At The Philharmonic" racked up a socko $100,000 gross in its three-week trek of 11 European cities. The JATP unit, which returned to the U. S. last week, was headed up by Ella Fitzgerald, and featured Oscar Peterson, piano; Flip Phillips and Lester Young, sax; Max Roach, drums; Ray Brown, bass; Hank Jones, piano; and Irving Ashby, guitar.

Most of the dates were handled by foreign promoters on a guarantee and percentage deals. The Scandinavian dates, for instance, were booked by Nils Hillstrom for $15,000 per week against 50%. JATP played 14 dates for Hillstrom, teeing off the tour in Stockholm March 30. Gross for the Scandinavian swing went over $50,000. Unit also hit solid b.o. in Paris, Brussels and Amsterdam. The Geneva and Frankfort engagements, which Granz promoted himself, played to turnaway crowds.

Tour was JATP's initial European attempt and was originally booked as a one-week swing through Scandinavia. Granz is currently prepping an eight-week European trek for the spring of 1953. It'll tee off in Oslo Feb. 15. Meantime, JATP's annual U. S. tour is now being lined up with a September kickoff skedded at Carnegie Hall, N. Y.

Liza Morrow to King

Dewey Bergman, who's been attempting to build the pop artists roster at King Records since taking over as artists and repertoire head several weeks ago, inked singer Liza Morrow to a longterm pact.

Miss Morrow, who formerly warbled with the Benny Goodman orch, now has a thrice-weekly radio show on WNEW, N. Y. Her initial sides will be released next month.

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como: "Why Did You Leave Me" - "Lonesome—That's All" (Victor). Como has a breakaway potential in his cut of "Why Did You Leave Me." It's a big ballad which he belts out for solid impact. The style in which he gets across the dramatic mood of the number makes this one of his top ranking disks. Due for a good deejay ride. **Mitchell Ayres'** orch supplies the strong backing. Bottom slice, however, fails to create much excitement despite a competent Como workover.

Jo Stafford: "Raminay"-"Within Your Arms" (Columbia). Jo Stafford continues on the Bayou binge which she launched last winter via "Shrimp Boats." Current Bayou backgrounded entry, "Raminay," lacks the drive of its predecessor but its captivating melody and interesting lyric, which Miss Stafford delivers in excellent style, give it clicko possibilities. **Paul Weston** orch and the **Norman Luboff** choir back up nicely. Reverse is a pleasant romantic item which Miss Stafford works over in an effective dreamy manner. Rates spins.

Yma Sumac: "Wimeweh"-"Babalu" (Capitol). Yma Sumac's initial pop release, "Wimoweh," is a top money platter. Although Miss Sumac is following the etchings of The Weavers (Decca) and Jimmy Dorsey (Columbia) by a couple of months, she breathes enough new life into it to send it into the hit class. The tune has the kind of beat that demands replays. Orch and vocal group, under the direction of Moises Vivance (Miss Sumac's husband) supply a brilliant background for her exciting piping. "Babalu" offers greater play for her wide octave range but has less commercial potential.

Louis Armstrong Orch: "Kiss of Fire"-"I'll Walk Alone" (Decca). Decca hasn't quite killed two birds with one platter in its Louis Armstrong covering of the current highriding tunes, "Kiss of Fire" and "I'll Walk Alone," but it can be credited with a near miss. The Armstrong vocal styling shines through both numbers but it's doubtful if it'll take the play away from Georgia Gibbs' Mercury etching of "Fire" or Don Cornell's click Coral waxing of "Alone." For the Armstrong advocates, however, it's a standout coupling that shows him off in his best form. Rates plenty of spins for this alone.

Bobby Wayne: "Saturday Rag"-"I'm Sorry" (Mercury). "Saturday Rag" has an old fashioned honky-tonk beat and an appropriate lyric which should make it a coinbox natural but in its overproduced showcasing here number loses a lot of its appeal. Bobby Wayne projects with an ingratiating vocal but the choral backing, which seems a little pretentious for this type of number, dissipates overall effect. On "I'm Sorry," a solid ballad entry, Wayne sells in a captivating manner.

Victor Marchese: "You'll Never Walk Alone"-"Jeanine" (M-G-M). Victor Marchese again shows up as a young vocalist who knows how to handle a big dramatic number in his etching of "You'll Never Walk Alone," Rodgers and Hammerstein tune from the legit musical, "Carousel," of 1945, currently on a comeback kick. He's an effective singer who delivers with impact. Hymn-like quality of the melody and poignant lyric aptly suit his styling. Sure bet to get a jock ride. Flipover is a melodic oldie which he gives a rich, romantic quality that makes it a good commercial bet.

Lorry Raine: "Would You Care"-"The Web Of Sorrow" (Universal). The indie Universal label has a sock back-to-back parlay in this Lorry Raine coupling. Thrush has a good chance to break through with this platter. Her workover of the oldie, "Would You Care," is tailor-made for her intimate pipes. It's given a tasteful backing by the **Everett Ralston** orch: "Sorrow," a fine ballad that fits into current market tastes, gets a strong push toward the top brackets via Miss Raine's topdrawer thrushing. Jocks'll probably lay on this one although "Care" rates equal spinning time. **Herman Clebanoff** orch supplies an excellent backing on "Sorrow."

Ink Spots: "Under The Honeysuckle Vine"-"You May Be The Sweetheart of Somebody Else" (Decca). CBS-TV's "Songs For Sale" winner, "Honeysuckle Vine," is given a standout showcasing via the Ink Spots' Decca slice but it remains just a fair entry that'll have a tough time outracing the bigtime opposition. Melodic line is pleasant enough and so is the lyric, but the blending isn't strong enough to click. Ink Spots handle it in their familiar harmonizing style. Bottom deck, another "Song For Sale" entry, is a fair ballad item which they belt out for good results.

Ray Noble Orch: "Whistle My Love"-"I Hear the Bluebells Ring" (Victor). With the pitch towards orch disks steadily gaining momentum on the jock and juke level, Ray Noble's coupling stands out as a good bet to hit the jackpot. On "Whistle My Love," from the score of the **Walt Disney** pic, "Robin Hood," Nobel's crew delivers with taste and imagination. It's a bright tune with a cute lyric and should move easily into the top brackets via this slice. On the Victor reverse, Noble belts out an excellent swing adaptation of "The Bluebells of Scotland." Arrangement and zestful handling of the number is reminiscent of the top orch disks of the 1930s and could be a potent factor in reshaping current market trend.

The Four Knights: "It's a Sin to Tell a Lie"-"I'm the World's Biggest Fool" (Capitol). Relaxed harmonizing technique of the Four Knights gets a topdrawer showcasing on the oldie, "It's a Sin to Tell a Lie." Tune's sentimental mood fits neatly into their vocal patterning making it a highly appealing cut. Rates plays in all situations. "Biggest Fool" also receives a slick workover but it's a so-so ballad that isn't worth their efforts.

Fran Warren: "Heavenly Father"-"Leave Them Alone" (M-G-M). Fran Warren has her biggest disk in some time in "Heavenly Father." Tune's a religioso-flavored item which she shouts out in a style culled from the **Johnnie Ray** technique. Both material rendition are pegged for current jock and juke tastes and will probably nab plenty of spins. **Ralph Burns'** orch and chorus assist with an effective backing. Miss Warren moves back into her familiar piping groove on "Leave Them Alone," an okay ballad entry, but it'll have a tough time bucking its mate for spins.

Platter Pointers

M-G-M Records has packaged a tasteful potpourri of standard melodies in its second **"Piano Playhouse"** album. **Margaret & Forrest Perrin** handle the duo-keyboard . . . **Don Cherry's** got a clicko side in "Wonder" (Decca) . . . **Tommy Tucker** orch should score with its topflight rendition of "Jack and the Beanstalk" (M-G-M) . . . **Jeannie Gayle** gets a lot of spirit into "The Boom Song" (Capitol) . . . **Eddy Howard** has an okay religioso entry in "A Family That Prays Together" (Mercury) . . . **Three Suns** get across a fine version of "Delicado" on the Victor label . . . **Django Reinhardt** scores on "Double Whiskey" (Decca) . . . **Marion Morgan** has a cute cut in "There's a Cloud in the Valley of Sunshine" (M-G-M) . . . **Terry Timmons** is compelling on her rhythm and blues etching of "I Could Make You Care" (Victor) . . . **The Andrews Sisters** and **Russ Morgan** have an okay workover of "Wabash Blues" (Decca) . . . On the same label, **Martha Lou Harp** and **George Barnes** score with "Farewell Blues."

'Slow Poke' Writers Hit With 100G Legal Action

Louisville, April 29.

Pee Wee King, Redd Stewart and Chilton Price, collaborators on "Slow Poke" and Louisville residents, are named as defendants, together with the publisher, Ridgeway Music, in a suit instituted by Sylvia Green, Los Angeles, for "wilfully converting her song to their use." Chris Duvall, attorney for the defendants, left Monday (28) to defend his clients.

In the suit filed in Los Angeles, Miss Green asked for $100,000 damages, recovery of all money made on sales of records and sheet music, and $100,000 in punitive damages from each defendant. Attorney for the songwriters said none of the defendants had ever heard of Miss Green. She included in her petition a photostatic copy of her song, represented as written in 1946. Defendants' attorney said there were 13 songs registered under the "Slow Poke" title.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING APRIL 26

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	1	Kay Starr (Capitol)	Wheel of Fortune
2	5	Eddie Fisher (Victor)	Anytime / Forgive Me / I'm Yours / That's Chance you Take
3	2	Leroy Anderson (Decca)	Blue Tango
4	4	Ella Mae Morse (Capitol)	Blacksmith Blues
5	3	Doris Day (Columbia)	A Guy Is a Guy
6	9	Don Cornell (Coral)	I'll Walk Alone / I'm Yours
7	7	Guy Mitchell-M. Miller (Columbia)	Pittsburgh Penn.
8	6	Four Aces (Decca)	Tell Me Why / Perfidia
9		Eddie Howard (Mercury)	Be Anything
10		Georgia Gibbs (Mercury)	Kiss of Fire

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	1	Wheel of Fortune	Laurel
2	2	Blue Tango	Mills
3	3	Blacksmith Blues	Hill-R
4	4	A Guy Is a Guy	Ludlow
5	6	Pittsburgh Pennsylvania	Oxford
6	5	Anytime	Hill-R
7	..	Forgive Me	Advanced
8	..	I'll Walk Alone	Mayfair
9	10	Be Anything	Shapiro-B
10	..	Kiss of Fire	Duchess

VARIETY 10 Best Sellers on Coin-Machines Week of April 26

1. WHEEL OF FORTUNE (11) (Laurel)	*Kay Starr*	*Capitol*
2. BLUE TANGO (10) (Mills)	*Leroy Anderson* / *Les Baxter*	*Decca* / *Capitol*
3. A GUY IS A GUY (4) (Ludlow)	*Doris Day*	*Columbia*
4. I'LL WALK ALONE (1) (Mayfair)	*Don Cornell*	*Coral*
5. PITTSBURGH, PENNSYLVANIA (3) (Oxford)	*Guy Mitchell-M. Miller*	*Columbia*
6. FORGIVE ME (1) (Advanced)	*Eddie Fisher*	*Victor*
7. BLACKSMITH BLUES (6) (Hill-R)	*Ella Mae Morse*	*Capitol*
8. PERFIDIA (4) (Peer)	*Four Aces*	*Decca*
9. BE ANYTHING (2) (Shapiro-B)	*Eddy Howard*	*Mercury*
10. AT LAST (6) (Feist)	*Ray Anthony*	*Capitol*

Second Group

ANYTIME (14) (Hill-R)	*Eddie Fisher*	*Victor*
CRY (15) (Mellow)	*Johnnie Ray*	*Columbia*
THAT'S THE CHANCE YOU TAKE (Paxton)	*Eddie Fisher*	*Victor*
KISS OF FIRE (Duchess)	*Georgia Gibbs*	*Mercury*
GANDY DANCERS BALL (Disney)	*Frankie Laine*	*Columbia*
TELL ME WHY (16) (Signet)	*Four Aces* / *Eddie Fisher*	*Decca* / *Victor*
AY-ROUND THE CORNER (Frank)	*Jo Stafford*	*Columbia*
I HEAR A RHAPSODY (Broadcast)	*Frank Sinatra*	*Columbia*
TENDERLY (E. H. Morris)	*Rosemary Clooney*	*Columbia*
BE MY LIFE'S COMPANION (1) (Morris)	*Rosemary Clooney* / *Mills Bros.*	*Columbia* / *Decca*
COME WHAT MAY (7) (Shapiro-B)	*Patti Page*	*Mercury*
BERMUDA (3) (Goday)	*Bell Sis.-H. Rene*	*Victor*
BROKENHEARTED (5) (DeSylva-B&H)	*Johnnie Ray*	*Columbia*
I WANNA LOVE YOU (Finburgh)	*Ames Bros.* / *Kay Starr*	*Coral* / *Capitol*
LITTLE WHITE CLOUD (13) (Spier)	*Johnnie Ray*	*Okeh*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

'Songwriters Run Music Biz'

Continued from page 39

the music business and has brought forth the same answers that will probably flow in by mail.

Some Suggestions

There will be a rush to explain that any ideas expressed are impractical, immature and silly, maybe even idealistic. They will all point out that everyone is in business to make money and that the ideas suggested will lose money. They say this, out of the same mouth they use to complain that they're losing money. And they say this while they—the music business as an industry—are living on principal and thus getting less and less interest. Nevertheless, point by point:

1) One of the reasons so much stress is put on selling sheets is that they make a big profit. Perhaps, it's too big for today's market. We are being bombarded with mechanical music. Fewer and fewer people have either instruments, the talent, the time or the incentive to sit down and *play* music. This is particularly true among the youth of the nation which is preoccupied with TV, radio and records. They care little for sheets. It's easy to hear and learn the words. They learn the tunes by hearing them plugged. And, when they *are* inclined to buy sheets, the price is a formidable bite. The industry must recognize the existence of a dwindling market and meet it realistically. The book publishers gave themselves a new lease on life with smaller, cheaper books, and more outlets. Who in the music business is willing to give a fair and honest trial to putting racks of small inexpensive copies of music . . . pocket size . . . in drug-stores, movie theatre candy bars, and at the check-out counter of supermarkets? This can't be tried on one song by one publisher. The song might be a dog. Even one hit would prove nothing. It should be started with standards. But this sort of try requires organization, planning, industry unity, agreement and stick-to-itiveness.

(2) The "good old days" are over on sheet sales *and* record sales. There must be an end to measuring success on the basis of the pre-deejay days when the publishers operated their industry more or less like a business, decided what they were going to do and then went ahead and did it and the record companies went along. There is neither the organization nor the inclination to analyze the difference in the market today and the market of yesterday. And because of this, aided and abetted by the record companies and the artists, over whom no one seems to exercise any control, the market is being flooded with inferior product on a hit or miss basis in the hope that something will "step-out." Publishers no longer work on songs, songs work on publishers, record companies work on publishers, disk jockeys work on publishers and with the publishers' backing. And because they allow this, the publishers are backing themselves right out of their business.

Law of Profit and Loss

(3) There is not, nor should there be, any way of limiting the number of people who go into a business. The law of profit and loss will take care of the overflow. For every 10 fly-by-night guys who go into the music publishing business, one or two succeed, a couple live precariously, starved business lives and the rest fly. The trouble is, instead of allowing this kind of thing to happen, the established publishers have become a little panicky and resorted to the same peculiar business antics and backdoor methods as the fly-by-night boys. Instead of watching a few guys boil the pot, waiting for the pot to boil over and the scum come off, they are all jumping into the pot.

(4) Record companies have gone into a funny little sort of cloak-and-dagger game among themselves that gives the OSS in every A & R man a chance for expression. It's miscalled competition. It's confusion and diffusion and it's helping a great deal to lead the music business into chaos. Sometimes recording companies don't even tell the publisher that they're going to record his song. It's rumored that one recording outfit is working on a plan to put all artists, musicians and technicians who work a record-date under ether while they work so they'll keep the date secret because they won't know what they're recording. I think some of the results of this experiment have been released. I also think the front offices work under ether a lot of the time. It is quite obvious they are unwilling to open their eyes to the fact that today's conditions are unhealthy and must be met head on, not by excuses, alibis and equivocation.

(5) When we get down to the disk jockey, and this is no reflection on the men themselves as there is no reason in the world why they shouldn't seize as much power as anyone will allow them to seize, we come to some of the fundamentals of good business that the music industry is defying, while wondering what's wrong. One of these fundamentals is that you must not give away what you are in business to sell, Sampling is frequently an effective way to stimulate business. But when the sampling becomes the maximum effort of the business, there's something wrong.

Examine this spiral to nowhere. A record company, with the aid of the publisher, sends out a bunch of free records to key disk jockeys. This is a pre-release. The disk jockey plays it. The public hears it. If the public likes it, it takes the next step. It goes to a record or music store to buy a record or a sheet of music. Neither record nor sheet is in the store and probably will not be for two weeks at the very least. But the record companies press records on the basis of the reported calls for the item; calls made by callers who seldom call back to become buyers. The music business is not merely the only business that gives away what it sells, in so doing it advertises to the public what it hopes to sell so long before the public can act on the advertising, that the advertising loses the major portion of its impact. By the time records and sheets can be bought, the first impulse to purchase is over, the item has lost much of its novelty because it has been played, replayed and played again. And everyday the public is hearing newer pre-releases that it might want to buy but cannot. It is in direct contradiction to all the rules of advertising to spend money sampling and advertising things that cannot be bought.

What About the Public?

I have omitted the public up to now. They are being surfeited with song-samples that are pale rewrites, repetitious duplications and dim carbon copies of inspirations, suggestive songs and odd sounds and because of this the lowest area of the normal public taste is all that is being catered to. Obviously, the public will not buy what it does not like. The trouble is, under the present system, the public too frequently cannot buy what it does like. And it is being made very difficult for them to make up their minds on this simple point. Because neither publishers, recorders nor disk jockeys focus on anything long enough to develop a picture.

There is much, much more to be said and written on this subject. Maybe it would be good for the music business to start plugging new songs only on established, live radio and television shows and let the record stations and record players buy their disks. It's a radical thought but it gets back to fundamentals and it would give the money-spending radio and TV advertisers a break while the record stations would buy and play only the tunes that became popular and were requested heavily. To stay in business, they'd have to spend at least the price of each record in their libraries.

In summing up, some distance up ahead, you'll find the line "the music business is living on its principal and thus losing interest."

This means that the business has become so confused, the large publishers who own the great copyrights, with the help of parent picture companies, are relying for the most part on reviving one after another of their old songs, the standards of yesterday, and making today's hits out of them instead of letting these songs be the working capital of the business while new, good music is added to the account.

True, a few songs do filter through the smoggy thinking that prefers a fast buck to a sound business future. But the business of looking for gimmicks, "sounds" and angles instead of the solid elementary element that made so many of the old songs standards, is what seems to be basically at the bottom of the whole problem.

The fact that one wonderful old melody after another is being successfully revived is all the proof of this that is required.

The gimmick or novelty song has its place. It helps to pay the rent sometimes. It's a means to an end, but it has become the end in itself. The d.j. has his place. He, too, has become the end rather than the means. Naturally, in the recording companies A & R men with skill, wisdom, inspiration and intuition are important. But the music publisher belongs on top of all this, not beneath the weight of it. He should run the music business, not run after it. And until he does, basing his choice of what to publish on the sound standards of confidence in his own taste and experience, the music business will continue to sing the blues because it's being swung by the tail.

In the last analysis, perhaps what the music business really needs is businessmen to run it and musicians to write its songs. Today it has too many musicians running it and too many businessmen writing its songs.

Best British Sheet Sellers

(Week ending April 19)

London, April 22.

Unforgettable	Bourne
Cry	F.D.&H.
Slow Coach	Sterling
Always Our House	Connelly
Little White Cloud	Spier
Be Life's Companion	Morris
Mistakes	Wright
Won't Live in Castle	Connelly
Saturday Rag	Fields
Tell Me Why	Morris
I Wanna Say Hello	Sterling
At Last	Pickwick

Second 12

Please Mister Sun	Chappell
Domino	Leeds
Only Fools	Sun
Never	F.D.&H.
At End of Day	Chappell
Why Worry	Macmelodies
Ay-round The Corner	Dash
Anytime	Victoria
Wheel of Fortune	Victoria
Down Yonder	Feldman
Enchanted Eve	Williamson
Love's Roundabout	Cinephonic

'QUIET MUSIC' SERIES BEING ISSUED BY COL

As part of its buildup of its pop album catalog, Columbia Records is issuing a new series under the overall heading of "Quiet Music." Sets will be geared as background music for homes and restaurants, and will be merchandised with identical covers except for background colors.

Sets will feature only instrumentals played by such groups as the Columbia Salon orch, organist Don Baker, Al Goodman orch, the Dell Trio, Marek Weber orch and Xavier Cugat orch. Music will be packaged on 12-inch long-play disks. George Avakian, recently-named director of pop albums for Columbia, planned the series.

Hit-Producing BMI Firms Still Worried About Lack of Good Writers

Although tunes licensed by Broadcast Music, Inc., have been dominating the hit lists for the past few years, BMI publishers are still concerned about the paucity of topflight writers on the BMI rolls. These pubs concede that most of the clicks they've been producing are flash-in-the-pan items which are selling because of disk rendition and not material. With the big pubbery payoff coming from sheet sales and not mechanical royalties, pubs want strong catalog tunes rather than quick disclicks —and the BMI writers aren't producing stuff that'll hold up.

Several BMI firms, which have approached American Society of Authors, Composers and Publisher writers to collab on their tunes via the split payoff system, have been turned down by the ASCAP men. Latter claim that they don't want to spread out their copyrights between two licensing orgs and prefer to spot their works with ASCAP firms out of loyalty to the vet org.

Dearth of good writers, according to one BMI pub, is especially noticeable in the lyric field. In many instances foreign tunes for which he wanted an English lyric had to be worked over almost a dozen times before an acceptable version was turned in. Other pubs are looking to England and Australia for lyricists with fresh ideas.

Many vet publishers, on the other hand, claim that situation came about with the new crop of young publishers who've been steadily moving into the biz. These pubs have fallen down on the job of nurturing, directing and guiding the young writers. The tune and lyric have become less important in their operation than the swinging of a good record deal.

Satchmo to Texas

Austin, April 29.

Louis Armstrong has been booked for a personal appearance here at the Doris Miller Auditorium an May 7. Armstrong brings with him his all star sextet.

According to plans there will be a concert and dancing. Tickets are selling $1.50 in advance and $2 at the door the night of the performance.

N.Y. Court of Appeals Reserves Decision On 'Candy' Vs. 'Sugar' Action

Albany, April 29.

Court of Appeals reserved decision on the appeal by Maceo Pinkard and Edna Alexander from a lower court ruling which upheld the dismissal of a $50,000 action against Robbins Music of the Big Three for alleged breach of contract and unfair competition in connection with their song, "Sugar." They contend that Robbins, instead of properly exploiting "Sugar," written in 1920, the publisher pushed the sale of "Candy."

Theodore Kupferman, New York attorney for the plaintiffs, called the Court of Appeal judges' attention to the similarity between the first lines of the two numbers, but did not charge plagiarism. Kupferman said that records of "Sugar" were made by Paul Whiteman, Benny Goodman and Ethel Waters.

In 1944, Robbins obtained the renewal copyright under an agreement signed with the composers. Soon afterward, it acquired "Candy," of which Robbins sold 400,000 copies by Aug. 31, 1945. The writers complain that less than 200 copies of "Sugar" were sold from 1944 through the first half of 1945.

Julian T. Abeles, attorney for Robbins, denied that "Sugar" had been a real hit in the 1920's. He told the State's highest tribunal that his client had done its best to promote the sale of the tune in 1944, but that it did not catch on. Abeles submitted a list of 119 songs, all written before 1944, with the words "Sugar" or "Candy" in the titles.

Supreme Court Justice Aaron Steuer dismissed the composers' complaint and the Appellate Division upheld his action. The appeal to the Court of Appeals followed.

M-G-M Distrib Confabs

Flock of M-G-M Records distributors are in town this week for sales confabs with diskery execs.

In for the huddles are George MacDuff and Charles Mauren, Detroit distribs; and Frank Zaremba, M-G-M's Pittsburgh rep.

Stories in Tieup With Longhair Names As RCA Pitch to Kids

As part of a project to introduce kids to classical music in easy stages, RCA Victor kiddie division is planning a series of releases featuring some of the company's top longhair talent. The initial set will be framed around violin music, with Jascha Heifetz's playing being framed around a narrative of "The Fiddle Which Went West." Another set, on piano music featuring either Jose Iturbi or Vladimir Horowitz, will be themed to the story of "The Piano That Travelled the World."

Also in the works by Victor juve division head Steve Carlin is a set built around a Ludwig Bemelmans story which will include portions of Beethoven's Pastorale Symphony. A name film player, probably James Stewart, will do the wax narration.

PLUGGER JOBS PICK UP WITH NEW PUB ACTIVITY

Pointing to increased plugging activities by music publishers around the country, several contactmen were hired by firms in New York, Chicago and the Coast. Jack Richmond will plug Joe Davis Music's tunes in N. Y., while Vic Duncan, who was formerly with the Henry Spitzer firm, has been assigned to Irving Berlin's Chi branch.

On the Coast, Jack Carroll moved over from Chappell to Broadcast Music, Inc.

Ben Pollack Asks 200G For 'Shrimp' Plagiarism

Los Angeles, April 29.

Ben Pollock, songwriter, filed suit for $200,000 in Federal Court charging the "Shrimp Boat" song was plagiarized from his own tune, "My Cajun." Although "Cajun" was never published or copyrighted, plaintiff declares, he played it on several occasions.

Named as defendants are Paul Mason Howard and Paul Weston, tunesmiths, and the Walt Disney Music Co.

Jerayne Music, chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

The Payola in G.&S.' Times

The payola pitch for getting plugs, an admitted evil in the contemporary music business, has a long tradition in history. It was prevalent in England back in the Victorian era and probably originated centuries before that. The existence of the payola and cut-in singers back in the 1880's is revealed in the following passage from Leslie Bailey's "New Gilbert and Sullivan Book":

"In addition to the operas, Sullivan's ballads earned large sums for the composer, his heirs and his publishers. Mr. Goodman (E. Goodman, director of Chappell Music in England) remembers a form of 'ballad plugging' in Victorian times which will surprise those who imagine song plugging to be a product of modern dance-band commercialism. In the days before the gramophone records and radio and cinema, a new song depended to 'get known' upon being sung at ballad concerts throughout the country. The publishers paid singers anything from a half a guinea to three guineas each time a given song was performed.

"'When I was a young man,'" says Mr. Goodman, 'I was looking through the books one day when I found that we were paying certain sums of money to the famous baritone, Sir Charles Santley. By then Santley was past his prime and I couldn't understand why we had been paying him this money for so many years. Then I found that when one of Sullivan's ballads was first published we had promised Santley very exceptional terms if he would sing it. . . . Not merely a fee every time he sang it, but a royalty on the sales. Now that he had ceased singing the song for a long time, I thought we might stop the royalty; in youthful enthusiasm I went to my chief and said so. But Mr. Tom Chappell, who was the soul of honor and integrity, said we had made a promise to pay a royalty on the sales and this must go on to the end of Santley's life, even if he were not now singing the ballad. The song in question was the famous 'Thou'rt Passing Hence' which was sung in St. Paul's Cathedral at Sir Arthur Sullivan's funeral service.'"

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING APR. 26

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST										SOUTH								MIDWEST					FAR WEST					TOTAL POINTS
						N.Y.	Lawrence	Phil.	Baltimore	Utica	Concord	D.C.	Rome	Nashua	Hartford	Brockton	K.C.	Norfolk	L'ville	Dallas	N.O.	Jacksonville	San Ant'o	Atlanta	St. P'rb'g	Chi.	St. Paul	Milw'kee	Cincy	Omaha	Des M'nes	Fresno	Alb'q'que	Seattle	Denver	
						Vince Williams—WJZ	Bob Perry—WLAW	Ed Brees—WPEN	Dick Coleman—WCBM	Don Fusco—WKUN	Donn Tibbetts—WKXL	Eddie Gallaher—WTOP	Lou Earle—WKAL	Lou German—WOTW	Moss Miller—WTIC	Stan Richards—WBET	Jim Lantz—KCMO	Roger Clark—WNOR	John Gale—WINN	Jimmy Lowe—WRR	Larry Wilson—WNOE	Claude Taylor—WMBR	Bob Jenkins—KONO	Herb Harris—WQXI	Bill Wright—WPTN	Hal Tate—WBKB-TV	Marie Edwards—WMIN	Paul Bartell—WFOX	Bill Dawes—WCFO	Sandy Jackson—KOWH	Don Bell—KRNT	Ed Perry—KFRE	Jerry Nesler—KGGM	Wally Nelskog—KRSC	Ray Perkins—KFEL	
1	1	12	Kay Starr	Capitol	Wheel of Fortune	8	..	5	..	4	6	3	..	1	..	..	1	..	10	4	3	..	1	..	5	..	4	4	2	2	1	..	..	..	2	132
2	5	11	Ella Mae Morse	Capitol	Blacksmith Blues	5	..	3	3	6	10	5	..	..	..	..	3	..	..	..	1	..	4	3	9	..	10	3	..	5	2	4	1	4	3	125
3	3	9	Doris Day	Columbia	A Guy Is a Guy	..	2	1	..	7	..	2	7	..	..	..	6	1	..	..	..	6	5	5	..	3	6	..	..	3	4	..	2	..	7	109
4	2	16	LeRoy Anderson	Decca	Blue Tango	..	..	..	1	5	9	1	..	..	5	..	..	..	2	3	..	..	2	..	..	..	..	..	6	1	5	..	..	2	1	100
5	5	6	Eddie Fisher	Victor	Forgive Me	..	3	..	2	1	..	7	3	10	..	..	4	..	9	..	8	8	..	..	..	..	..	6	..	8	6	..	..	8	..	71
6	15	3	Georgia Gibbs	Mercury	Kiss of Fire	..	..	4	..	..	..	..	..	..	1	..	..	..	3	..	..	7	..	..	6	1	..	5	1	..	..	..	..	..	..	60
7	11	5	Eddy Howard	Mercury	Be Anything	1	..	..	..	..	5	6	..	..	2	..	..	10	..	..	9	..	..	..	..	4	8	1	..	10	..	..	..	..	..	54
8	32	11	Four Aces	Decca	Perfidia	4	1	..	..	10	7	..	..	..	..	..	..	..	..	..	4	..	..	10	8	..	7	..	10	4	..	..	..	10	4	53
9	4	8	Don Cornell	Coral	I'll Walk Alone	9	..	..	8	..	..	8	8	..	..	..	..	..	1	7	..	..	..	..	..	..	1	..	3	..	..	..	6	9	10	51
10	12	8	Guy Mitchell-M. Miller	Columbia	Pittsburgh, Pennsylvania	..	10	..	..	..	..	9	5	..	..	..	9	..	..	1	..	..	..	6	..	..	..	10	..	6	..	3	9	..	5	49
11	8	13	Ray Anthony	Capitol	At Last	..	5	..	4	9	8	..	..	..	..	..	..	5	..	10	..	..	..	..	4	..	9	..	4	..	..	..	..	..	8	44
12	7	20	Eddie Fisher	Victor	Anytime	..	..	..	..	..	..	4	..	..	..	..	8	..	..	..	..	..	3	8	..	..	..	..	..	9	8	..	..	1	6	41
13	38	2	Don Cornell	Coral	I'm Yours	..	..	7	..	..	4	..	..	..	..	7	..	..	6	..	..	..	10	..	..	2	..	..	..	..	..	..	..	5	..	36
14	30	10	Les Baxter	Capitol	Blue Tango	..	..	..	..	..	..	..	1	4	..	..	2	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	..	33
15	10	12	Bobby Wayne	Mercury	Wheel of Fortune	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	1	..	2	..	..	..	..	..	..	..	5	..	..	..	30
16	17	11	Rosemary Clooney	Columbia	Tenderly	..	..	..	7	..	..	..	9	..	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	25
17	..	6	Frank Sinatra	Columbia	I Hear a Rhapsody	10	..	..	..	..	3	..	..	..	..	..	..	..	4	..	6	..	..	..	..	..	..	8	..	..	..	..	..	..	..	24
18	27	8	Hugo Winterhalter	Victor	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	18
19	49	3	Johnnie Ray	Columbia	Mountains in the Moonlight	6	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
20A	21	6	Four Lads	Okeh	Turn Back	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	14
20B	18	13	Eddie Fisher	Victor	Tell Me Why	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
20C	19	3	Vaughn Monroe	Victor	Lady Love	..	..	..	..	..	..	..	..	..	7	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	..	..	8	3	..	14
20D	..	10	Les Compagnons	Columbia	Three Bells	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	14
20E	..	2	Guy Lombardo	Decca	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	3	..	..	..	..	14
20F	..	10	Perry Como	Victor	Please Mr. Sun	6	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	4	10	..	..	..	..	..	7	..	..	..	..	14
26A	12	6	Eddie Fisher	Victor	That's the Chance You Take	7	9	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
26B	21	4	Mills Bros.	Decca	You're Not Worth My Tears	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	7	..	..	..	..	..	..	..	13
28A	20	14	Johnnie Ray	Columbia	Brokenhearted	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
28B	12	14	Patti Page	Mercury	Come What May	..	..	..	..	..	..	..	9	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	12
28C	24	2	Johnnie Ray	Columbia	Walkin' My Baby Home	..	..	..	..	..	..	..	..	..	8	..	..	2	..	..	..	..	..	..	..	..	..	..	..	7	..	8	..	..	..	12
28D	..	1	Ray Anthony	Capitol	You're Driving Me Crazy	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
28E	27	4	Percy Faith	Columbia	Delicado	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	12
33	..	1	Stan Kenton	Capitol	Delicado	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	1	..	..	..	12
34A	..	1	De Marco Sis.	M-G-M	Festival	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	11
34B	..	1	Bobby Wayne	Mercury	When the Wind Was Green	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36A	..	2	Buddy Greco	Coral	It's a Sin to Tell a Lie	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10
36B	..	4	Bell Sis.-H. Rene	Victor	Poor Whippoorwill	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	3	..	..	..	..	..	..	..	..	..	..	..	9
36C	38	17	Bell Sis.-H. Rene	Victor	Bermuda	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36D	..	1	Tony Martin	Victor	For the Very First Time	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	..	9
36E	..	1	Teresa Brewer	Coral	Gonna Get Along Without You	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36F	..	1	Frankie Laine	Columbia	That's How It Goes	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36G	..	1	Frank Petty Trio	MGM	Hindustan	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36H	..	5	Bobby Wayne	Mercury	Heart of a Clown	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36I	..	1	DeMarco Sis.	M-G-M	Goin' On a Hayride	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36J	..	1	Clyde McCoy	Mercury	I Love to Hear a Choo Choo	..	..	..	..	..	..	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36K	38	3	Dick Hayman	Mercury	Blue Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36L	..	1	Patti Page	Mercury	Love Where Are You Now	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
48	32	2	Richard Hayes	Mercury	Jumco Partner	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9
49	..	1	Rosemary Clooney	Columbia	Half As Much	..	..	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	7
50	..	5	Frankie Laine	Columbia	Gandy Dancers Ball	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
51	..	5	Jo Stafford	Columbia	Ay-Round the Corner	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	9	3	3

©Copyright Variety, Inc. All Rights Reserved

TERRIFIC—REMENDOUS—HRILLING!

The Bell Sisters

with

HENRI RENE

and His Orchestra

Singing . . .

The "MAMA MAMA" Song

"RUTZA RUTZA"

(HURRY, HURRY)

Backed with

"BOO-HOO"

RCA VICTOR 20-4665 — 47-4665

RCA VICTOR RECORDS

Band Reviews

LOU MATH ORCH (4)
Hotel President, Kansas City

In one of its infrequent bandstand changes, the Hotel President has brought in the Lou Math combo to provide the rhythms for dining and dancing in its elite Drum Room. It's a first time in town for the Math crew which cut itself a chore in following the Don Roth Trio which held the room for several months. Math crew likely will hold forth in the Drum Room for several weeks to come.

Combo's formula mixes capability, versatility and smoothness and comes up with dansable rhythms, but good. Math handles the piano keyboard with Joe Vento on accordion, Frank Canto on sax, clarinet and fiddle and Hand McCruder on string bass. This gives a fairly wide range of instrumentation and a wide selection of tempos. Vocally he handles the standards and pops in very listenable manner, and calls on Vento for novelties and Latin tunes. This crew is solid for hotels and clubs.

Drum Room currently has a policy of continuous music from 3 p.m. with Marianna continuing to hold forth at the Hammond, as she has done for many months, until the Math foursome comes on. For the evening hours the President also has brought in Kay Kenna to warble at the keyboard between band sets. She is the Jeanne MacKenna of Chi radio and TV. It's her second date here where she was known as Kay Kenna, and hence the name switch. Gal is accomplished at the keyboard and vocals, rounds out the room with its continuous entertainment setup. *Quin.*

BARBARA CARROLL TRIO
Park Sheraton Hotel, N. Y.

Barbara Carroll's combo, which has been dishing out its slick rhythms in the intimeries around the New York area for the past couple of seasons, shows up as one of the best piano, bass and drums outfit around in its current bigroom showcasing at the Park Sheraton Hotel, N. Y. Management has booked the combo in for an indefinite engagement and the packed tables during initial week indicate that it'll probably become one of the spot's fixtures.

Group plays from 6:30 p.m. until 2:30 a.m., offering a wide variety of tunes to suit the mood of the cocktailers, diners and late-hour tipplers. Miss Carroll's topdrawer keyboarding sparks the combo which is comprised of Joe Shulman, bass, and Herb Wasserman, drums. Although they've adopted some of their musical styling from the progressive school, they don't go overboard on the hep beat but intersperse enough of it into each number to make it distinctive and highly listenable.

Miss Carroll concentrates on fave show tunes with the melodies of Richard Rodgers and Lorenz Hart getting solid representation. Such numbers as "Manhattan" and "Slaughter On Tenth Ave." are given a firstrate workover and come across with impact. When combo is on, tabler gab is held to a minimum which can be credited to Miss Carroll's sock song catalog and exciting renditions.

Intermish spots are filled nicely by Mimi Warren and Ernestine Holmes, who alternate, respectively, on piano and organ. *Gros.*

BMI record report

BILLBOARD PICK — **JUNCO PARTNER** (Frederick)—Richard Hayes (Mer.) rates a *Billboard* PICK for a disk that "is exciting from start to finish." *Cash Box* hails it "Disk of the Week" and reports,". . . platter is a sure hit . . . has the ingredients of a big seller."

★ ★ ★ ★ ★

"SLEEPER OF THE WEEK" — **YOU** (Republic) [*non-exclusive BMI*] — Sammy Kaye (Col.) with Tony Russo on the vocal is the *Cash Box* "Sleeper of the Week." Adapted from Musetta's waltz in Puccini's "La Boheme," "YOU" comes up as "a ballad that could very easily go to the head of the list." *Billboard* touts it as "excellent."

★ ★ ★ ★ ★

RATED SOLID — **JUST A LITTLE LOVIN'** (Hill & Range) — The smash success of Eddie Fisher's I'M YOURS should not overshadow the backing, which is JUST A LITTLE LOVIN' (Vic.). *Billboard* gives it a solid 85-rating (excellent) and *Variety* as well as *Cash Box* find it worthy. Tune is an Eddy Arnold (Vic.) folk success.

★ ★ ★ ★ ★

"ROUSING NUMBER" — **AIR MAIL SPECIAL** (Regent)—*Billboard* singles out Ella Fitzgerald (Dec.) for praise of this "old Benny Goodman opus and Ella delivers one of her wonderful scat singing performances." *Cash Box* considers it "a rousing number that moves solidly."

★ ★ ★ ★ ★

TOP LEVEL — **RAINBOW STREET** (Rudder)
— **LOW DOWN MAMA FROM NEW ORLEANS** (Rudder) — The Satisfiers (Rudder) offer a top level disk with two sides that *Cash Box* recommends to juke boxes. "Polished, pleasant and stylish" are the reviewer's verdict.

★ ★ ★ ★ ★

C & W PICK — **THREE WAYS OF KNOWING** (Peer)—*Billboard's* "Country and Western PICK" column finds the Johnnie & Jack (Vic.) platter firmly entrenched. Ditty could move into pop class with this disk.

★ ★ ★ ★ ★

SWIFTLY PACED — **HI HO TRAILUS WHIP** (Little Jazz) [*non-exclusive BMI*] — Anita O'Day (Coral) backed by the Alvy West orch. delivers a swiftly paced number in fine style. Vocalist earns special praise from *Cash Box* for this "change of pace item."

★ ★ ★ ★ ★

STRONG COMER — **LOVE SONG OF THE WATERFALL** (American) — Coming up strongly on the *Billboard* C & W charts is this Slim Whitman (Imperial) disk. Newest release is by Jimmy Wakely-Lee Baxter (Cap.) which *Daily Variety* says "is the type of lyric Wakely handles best."

BROADCAST MUSIC, INC.

Songs With Largest Radio Audience

Survey Week of April 18

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Guy Is a Guy	Ludlow
Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
Ay-Round the Corner	Frank
At Last	Feist
Be Anything (But Be Mine)	Shapiro-B
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
Cry	Mellow
For the Very First Time	Berlin
Forgive Me	Advanced
Gandy Dancers' Ball	Disney
Goin' On a Hayride—*"Three Wishes For Jamie"	Chappell
Honest and Truly	Lion
How Close	Life
I Hear a Rhapsody—†"Clash By Night"	Broadcast
If Someone Had Told Me	Witmark
I'll Walk Alone—†"With a Song In My Heart"	Mayfair
Kiss of Fire	Duchess
Noodlin' Rag	BVC
Perfidia	Peer
Pittsburgh, Pennsylvania	Oxford
Please Mr. Sun	Weiss-B
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Tell Me Why	Signet
Up and Down Mambo	Life
Wheel of Fortune	Laurel
Wishin'	Midway
Would You—†"Singin' In the Rain"	Robbins

Second Group

All My Life	Fox
And So I Waited Around	Pickwick
Chimney Smoke	Meridian
Glorita	Life
Goody Goody	DeSylva-B-H
I Could Write a Book—*"Pal Joey"	Harms
I Don't Mind	Duchess
I'm Yours	Algonquin
It's a Sin To Tell a Lie	BVC
Lady Love—†"Sound Off"	Cromwell
One Little Candle	Leeds
Oops—†"Belle of New York"	Feist
Poor Whip-Poor-Will	Gallico
Silver and Gold	Blue-River
Slow Poke	Ridgeway
Stolen Love	Parliament
Summer Is A'Comin' In	Essex
That's the Chance You Take	Paxton
Trust In Me	Advanced
When I Take My Sugar To Tea	Famous
You're Not Worth My Tears	Marks

Top 10 Songs On TV

A Guy Is a Guy	Ludlow
Anytime	Hill & R
Be My Life's Companion	Morris
Blue Tango	Mills
Cry	Mellow
I Hear a Rhapsody	Broadcast
Please Mr. Sun	Weiss-B
Singin' In the Rain	Robbins
What Good Is a Gal	Miller
Wheel of Fortune	Laurel

FIVE TOP STANDARDS

Lady In Red	Remick
(The) Sheik	Mills
Temptation	Robbins
Tenderly	Marks
You're An Old Smoothie	Harms

† *Filmusical.* **Legit musical.*

Union Rapped as 'Screen' For Organized Juke Ops In Fight Vs. Ohio Indies

Toledo, April 29.

Disputes between independent and organized jukebox owners have led to court action in both Toledo and Akron, where a union Local 410, Cleveland, Vending Machine Service Union, has picketed establishments served by the independent jukebox owners who employ their own non-union servicemen. In Akron, a grand jury is investigating the situation following a series of disputes which led to stink bombing of an independent jukebox operator's home and destruction of his equipment in several spots.

In Toledo, Lucas County Common Pleas Judge John W. Hackett last week refused to dissolve a temporary injunction restraining picketing by Local 410 of a restaurant, an order which has been appealed by Moe Okun, counsel for the union. Judge Hackett said the self-styled union was set up as a screen for the Tri-State Vending Machine Operators Assn., which seeks to gain a monopoly of the vending machine business in Toledo and then extend its control into other businesses. He said the picketing of the restaurant was unlawful since no legitimate trade dispute exists between the union and the picketed establishment, and thereby constitutes an illegal secondary boycott. He also said an unlawful conspiracy existed between the Tri-State Operators and the group "calling itself a union."

In a similar Akron case, Judge Ray B. Watters ruled that the union could picket restaurants, but with some reservations. He held there was no secondary boycott involved. In both cases, restaurant operators charged the vendors' association and the union were carrying on a "shakedown racket" by trying to force tavern and restaurant owners to install music machines owned by members of the Tri-State Operators. In both cities, an estimated three-fourths of the juke box owners belong to the association

The man behind Local 410 in both Akron and Toledo was identified as William Presser, Cleveland, president of the Wholesale Tobacco Dealers and Candy Assn. there; president of the Phonograph Merchants Assn., and organizer of International Brotherhood of Electrical Workers Local 442. He is under Federal indictment with other individuals and organizations in Cleveland for conspiracy to restrain trade in violation of the Sherman Anti-Trust Law, charged with conspiracy to eliminate competition in sale and distribution of candy, cigarets, and tobacco.

ASCAP Snares Pacts With FM Services In Pitch for Upped Fees

Winding up a protracted series of negotiations, the American Society of Composers, Authors and Publishers finalized pacts last week with Functional Music in Chicago and Air Music in New York. Both outfits provide frequency modulation (FM) music service for hotels, restaurants, banks, offices and other industrial setups.

Both outfits had been paying licensing fees of $12 annually to ASCAP, the same as other FM outlets. Although ASCAP set the nominal fee for FM stations because of their generally unprofitable operation, the Society contended that Functional Music and Air Music are established on a firm financial basis and should pay increased licensing fees.

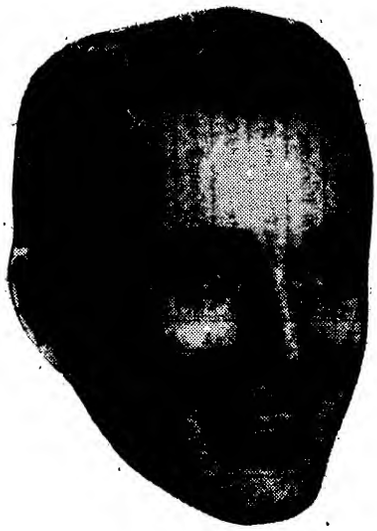
Both the Chi and New York broadcasting outfits operate with transmitters equipped with "beepers," high frequency signals, which eliminate the commercials, making the operation similar to the wired music type of service offered by Muzak. In Chi, Functional Music is a relatively large operation, with a large number of offices and factories subscribing to its beep service.

Agreement between ASCAP and the FM broadcasters was preceded by several law suits brought by major publishers against users of the music service. Suits charged violation of copyright by public performance without payment to the copyright owners. It's likely that these suits will be quashed in view of the new ASCAP agreement.

Paul Badura-Skoda, young Viennese pianist, left N. Y. Sunday (27) for the Coast, en route for Australia.

A MERCURY ARTIST
XAVIER CUGAT
and His Orchestra
New Instrumental Hit
"Gypsy Mombo"
"Negra Leonor"
Record No. 5849 and 5849X45
Appearing Soon
In Person
ROOSEVELT HOTEL
New Orleans

"JIMMY" EVANS
Arranger formerly of Detroit. I'm eager to reach you. Good news. Hope you or your friends will contact me at once. L. C. Batdorff, 2631 Woodward, Detroit 1, Mich. WO 2-0956.



Perry Como's

— latest and greatest —

You'll Never Walk Alone

Music by—
RICHARD RODGERS

Lyrics by—
OSCAR HAMMERSTEIN, 2nd

20-4527—78 RPM
47-4527—45 RPM

RCA VICTOR RECORDS

Inside Orchestras—Music

Harry Von Tilzer Music, one of Tin Pan Alley's oldest firms, hits its 50th anni this year in conjunction with the 20th-Fox release of the filmusical, "Wait Till the Sun Shines Nellie," in May. Pic's title is taken from one of the late Von Tilzer's best known ballads. The film, incidentally, will introduce a new version of "Nellie," with special patter written by the pic's producer, George Jessel.

Chartered in 1902, the Von Tilzer company published the first works of Irving Berlin and George Gershwin. The popularity of Von Tilzer's own tunes is gauged by the fact that his numbers sold more than 10,000,000 copies in one year.

Among the persons to meet Billy May in Pittsburgh last week when bandleader came back to his home town for first time in years with the Patti Page-Frankie Laine package was Etzi Covato, veteran Pitt maestro, who gave up music business some time ago to become a cafe owner. Back in 1938 Covato heard May in a roadhouse combo and persuaded him to join his orch. May was making $17 a week then, and played the slidehorn. Covato taught him the rudiments of trumpet, and also persuaded him to try his hand at arranging. May stayed with Covato for a whole season, both in Florida and at Covato's Pitt spot, the old Plaza Cafe, before moving on. May's family still lives in Pitt and he's returning there again for a one-nighter with his band at West View Park May 14 after Page-Laine tour ends and before he goes into the N. Y. Paramount May 28 with Johnnie Ray.

Billy Eckstine and Fran Warren, M-G-M Records pactees, who completed a three-week run at the Paramount Theatre, N.Y., yesterday (Tues.) plugged their disks in three languages last week over the Voice of America. Interviews were set up in French, Italian and English. Eckstine and Miss Warren handled the foreign lingo spiel via phonetic scripts.

Krupa Back From Tokyo, Working His Way East

Winding up a Pacific tour in Tokyo tomorrow (Thurs.), the recently-formed Gene Krupa trio arrives in Los Angeles May 3 before working its way back east. En route, the combo will play the Rossonian Hotel, Denver, May 5-7, and the Club Silhouette, Chicago.

Trio will return to N. Y. May 13 for a series of TV guest shots, including one on the Milton Berle show. Besides Krupa, trio comprises Charlie Ventura, sax, and Teddy Napoleon, piano.

Induct Concertmaster

San Antonio, April 29.

First violinist and concertmaster of the San Antonio Symphony Orchestra, Leopold La Fosse was inducted into the Army here last week.

He was sent to Fort Sam Houston here.

Alstone Preps Orch

Alex Alstone, French composer, is prepping a new 12-piece orch to be booked in this country. Alstone formerly was piano accompanist for Maurice Chevalier and is the composer of "Symphony."

Vocalist Jo-Anne, formerly of the De Marco Sisters, will appear with the orch.

Ives Scores in Edinburgh

Edinburgh, April 22.

Burl Ives scored heavily at one-night concert in 3,000-seat Usher Hall here.

He concludes his stay in Britain with a TV appearance today. He goes from here on an extensive tour, taking in Paris, Zurich, Rome, Lydda and Karachi. From there, on May 10, he goes to Singapore and Djakarta, and later will tour Australia, New Zealand, Fiji and Hawaii. Returns to America in August.

FRAN WARREN

SINGS

HEAVENLY FATHER | LEAVE THEM ALONE

MGM 11237 78 RPM

K 11237 45 RPM

I HEAR A RHAPSODY | MOTHER MOTHER

MGM 11190, 78 RPM & K11190, 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

1540 BROADWAY NEW YORK 36, N.Y.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 26

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	**"Wheel of Fortune"** (Laurel)	1	1	2	1	1	2	1	1	4	6	1	1	110
2	2	**"Blue Tango"** (Mills)	2	2	1	2	2	1	3	4	..	2	4	2	96
3	4	**"Blacksmith Blues"** (Hill-R)	5	5	3	3	3	3	5	5	..	1	7	6	75
4	6	**"A Guy Is A Guy"** (Ludlow)	3	..	4	..	..	5	2	10	2	3	9	3	58
5	3	**"Anytime"** (Hill-R)	6	8	9	4	6	8	9	2	..	7	3	7	52
6	5	**"Please Mr. Sun"** (Weiss-B)	..	4	5	..	..	7	..	3	..	9	2	5	42
7	7	**"Pittsburgh, Penn."** (Oxford)	8	..	..	9	4	..	7	..	5	4	..	..	29
8A	..	**"Kiss of Fire"** (Duchess)	4	7	8	6	..	..	6	..	..	..	..	..	24
8B	10	**"Be Anything"** (Shapiro-B)	..	..	..	7	7	..	4	8	..	5	..	..	24
9	9	**"Be My Life's Companion"** (Morris)	..	..	..	..	5	6	..	7	..	..	6	..	20
10	11	**"Ay-round the Corner"** (Frank)	..	..	..	..	..	4	..	..	1	..	..	9	19
11	..	**"Forgive Me"** (Advanced)	9	9	..	5	..	..	..	..	..	..	..	4	17
12	8	**"Cry"** (Mellow)	..	10	..	..	10	..	..	6	..	..	5	..	13
13	11	**"I'll Walk Alone"** (Mayfair)	..	..	..	..	..	..	8	..	9	8	8	..	11
14	..	**"Kiss to Build Dream On"** (Miller)	..	..	..	..	..	..	..	..	3	..	10	..	9

On the Upbeat

New York

Ella Fitzgerald begins a 10-day engagement at the Town and Country, Brooklyn, May 9 . . **Eydie Gorme**, former Tex Beneke orch vocalist, held over at Leon and Eddie's, N.Y. . . . **Mickey Glass**, professional manager of Roneom Music, on a disk jockey trek to Washington, Baltimore and Philly . . . **Illinois Jacquet** orch into Birdland, N.Y., May 15. . **Harry Belafonte**, folk singer, opens at the Rendezvous Room, Philly, May 30 for one week . . . **Ray Anthony** orch begins a four-week engagement at the Hollywood Palladium July 15 . . . **Richard Hayes** opens at the Penn Theatre, Pittsburgh, Friday (2) . . . **Deep River Boys**, vocal combo currently at Standish Hall, Hull, Quebec, sail early in June for their fourth annual British Isles trek . . . **Joe Holiday** orch into the Glass Bar, St. Louis, Friday (2) . . . **Barbara Davis** exited her secretarial job at Shapiro-Bernstein last week to travel with her husband, singer Danny Davis . . . **Rita Hayes** ankeld vocalist spot with the Ralph Flanagan orch last week . . . **Tommy Edwards** opens at the Crystal Room, Philly, Saturday (3) . . . **Savannah Churchill** into Weeke's, Atlantic City, Friday (2).

Pittsburgh

Billy May booked into West View Park for a one-nighter May 14 . . . **Dolores Del Mar** rejoined **Lee Kelton's** band as featured vocalist . . . **Hugh Tully Trio** landed music job at new Carlton House's Town and Country Lounge. Tully's on violin, **Joe Negri** on guitar and **Jimmy Testa** on accordion . . . **Jack Purcell's** band plays Saturday night (3) for 100th anniversary party of the Typographical Union, Local 7, at William Penn Hotel. Purcell has reactivated his outfit since close of the Pittsburgh Symphony season . . . **Red French**, veteran drummer with **Luke Riley's** Casino house orch, is on the ailing list again with a bad heart . . . **Artie Arnell** set for a one-nighter at Kennywood Park on Saturday (3) . . . **Ciro Rimac's** band and unit into the Bachelors Club in East Liberty for four weeks . . . **Baron Elliott** follows **Walter Gable** into the Ankara on June 2.

Chicago

Lon Saxon, WBBM staff singer, is cutting two sides for Universal this week, one, "Letter to My Mother" derived from Jewish folksong. **Tim Gayle** is supervising the cutting . . . **Chamaco's** rhumba group into the Preview nitery . . . **Georgia Gibbs** off for a tour of midwest disk jockeys . . . **Tommy Reed** set for Sheppard Air Force Base, Wichita Falls, Tex., May 31, for eight days . . . **Vic Duncan** has taken over **Freddie Kramer's** job at the Irving Berlin Music office, while Kramer recoups from illness in California . . . **Larry Fotine** plays during Derby days at Brown Hotel, Louisville, Friday and Saturday (2-3) . . . **Chuck Foster** pacted for Rice Hotel, Houston, May 1 to 28th . . . **Xavier Cugat** has a three-weeker at Roosevelt, New Orleans, May 8, and follows with a week at Baker Hotel, Dallas, May 30.

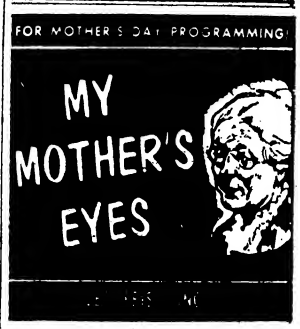
Orrin Tucker selected to be summer band at Claremont, Berkeley, Calif., beginning June 17 . . . **Griff Williams** inked for Forest Park Highlands, St. Louis, May 23-29 . . . **Freddy Martin** returns for two weeks at Shamrock, Houston, May 13 . . . **Joy Cayer** does three weeks at Muehlebach, Kansas City . . . **Anita O'Day** into the Blue Note May 16 for two frames . . . **Tiny Davis** signed for Club Trocavera, Columbus, June 9 for 14 days . . . **Mort Schaffer** authored new tome "Income Tax for Bands." He's a tax authority . . . **Frankie Carle** has a week at Peony Park, Omaha, June 24.

Dallas

Tony Martin bows Friday (2) for 10 nights at Hotel Adolphus . . . **Alvino Rey** orch into Pappy's Showland May 1-10 . . . **Baker Hotel's** Mural Room has **Ames Bros.** on tap until May 14; **Ted Lewis** orch and show, May 15-24; **Xavier Cugat** orch, May 30-June 7, and **The Continentals** for two frames, June 9-21 . . . "Ice Cycles of '53" is set for State Fair of Texas, Oct. 4-19, in the Ice Arena.

Boston

Josh White returning to Storyville, May 3, for an 11-day booking . . . MCA booked pianist-vocalist **Gloria Shaw** into Music Box . . . **Stan Getz Quintet** is currently at HiHat with **Dizzy Gillespie** and **Joe Carroll** bowing in May 5th . . . Slated for week of May 12th at spot is Symphony Sid Metronome Deejay Show featuring **J.J. Jackson**, trombone; **Milt Jackson**, vibes; **Eddie "Lockjaw" Davis**, tenor; **Kenny Clark**, drums; **Percy Heath**, bass; and trumpeter **Miles Davis** . . . **Joe Battaglia**, intermission pianist, has returned to **Savoy** for indefinite stand . . . **Four Aces** into Roseland Ballroom, May 2nd for one-nighter . . . **Men of Melody** subbing for **Frank Petty Trio** in Show Bar, while latter group fill engagement at Montreal's new Wonderbar Room . . . **Bill Cianci** on tour batoning **Sam Snyder's** Water Follies.



It's Music by

JESSE GREER

Program Today Yesterday's

FLAPPERETTE

COLUMBIA #39666

PAUL WESTON and ORCH

MERCURY #5756 HARMONICATS

(Mills Music)

A Great Record

Dean Martin's

CAPITOL RECORDING

of

"PRETTY AS A PICTURE"

MILESTONE MUSIC CO.

6526 Selma Ave., Hollywood, Calif.

ANNOUNCEMENTS for 1952 and 1953

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

EUROPEAN TOUR Spring 1952

France, Holland, Belgium, Germany, England

Conductors, CHARLES MUNCH and PIERRE MONTEUX

BERKSHIRE FESTIVAL Summer 1952

Tanglewood, Lenox, Mass., July 5-Aug. 16

Conductors, CHARLES MUNCH, PIERRE MONTEUX, LEONARD BERNSTEIN

SUBSCRIPTION SERIES Season 1952/3

Boston, Cambridge, Providence, Brooklyn, New York, Washington

Conductors, CHARLES MUNCH, PIERRE MONTEUX and GUIDO CANTELLI

TRANSCONTINENTAL TOUR Spring 1953

Conductors, CHARLES MUNCH and PIERRE MONTEUX

BOSTON POPS TOUR-ORCHESTRA

ARTHUR FIEDLER, Conductor

WINTER TOUR Jan., Feb., Mar. 1953

Address Inquiries to Symphony Hall, Boston 15, Mass.

Baldwin Piano R.C.A. Victor Records

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 26

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Cleveland—(Record Mart)	Kansas City—(Jenkins Music)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(A. Willig)	TOTAL POINTS
1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964	1	3	2	..	2	5	2	1	1	2	3	6	93
2	3	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	2	4	..	..	3	1	3	5	2	..	2	3	74
3	2	LEROY ANDERSON (Decca) "Blue Tango"—40220	4	2	1	..	..	..	1	2	3	..	1	4	70
4	4	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	9	..	..	..	5	4	6	3	4	10	9	5	44
5	9	G. MITCHELL-M. MILLER (Col.) "Pittsburgh, Penn."—39663	..	..	8	..	..	2	..	6	6	..	5	1	38
6	8	EDDIE FISHER (Victor) "Forgive Me"—20-4574	3	..	7	..	8	10	8	8	5	5	..	..	34
7	5	EDDIE FISHER (Victor) "Anytime"—20-4359	10	..	5	..	4	..	10	4	7	..	6	..	31
8A	7	DON CORNELL (Coral) "I'll Walk Alone"—60659	7	..	..	..	..	3	..	..	10	4	7	..	24
8B	12	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	..	..	1	..	5	..	..	..	..	7	..	7	24
8C	..	PERCY FAITH (Columbia) "Delicado"—39708	..	7	..	1	..	..	..	9	..	3	..	..	24
9	7	FOUR ACES (Decca) "Perfida"—27987	8	..	6	9	..	..	7	..	9	..	8	..	19
10A	7	JOHNNIE RAY (Columbia) "What's the Use"—39698	6	..	..	2	..	..	..	..	..	8	..	..	17
10B	..	EDDIE FISHER (Victor) "That's Chance Take"—20-4574	..	..	9	3	..	..	..	..	..	..	4	..	17
11	..	EDDIE HOWARD (Mercury) "Be Anything"—5815	..	6	3	..	..	..	..	..	..	9	10	..	16
12	6	FRANKIE LAINE (Columbia) "Gandy Dancers Ball"—39665	5	..	..	..	..	6	..	..	8	..	..	..	14
13	10	HUGO WINTERHALTER (Victor) "Blue Tango"—20-4518	..	..	..	..	1	8	..	..	..	..	..	..	13
14	14	DON CORNELL (Coral) "I'm Yours"—60659	..	5	..	..	..	..	..	..	..	6	..	..	11
15A	..	RICHARD HAYES (Mercury) "Junco Partner"—5833	..	8	..	4	..	..	..	..	..	..	..	..	10
15B	15	LES BAXTER (Capitol) "Blue Tango"—1966	..	..	..	..	..	..	..	..	..	1	..	..	10
16	..	EDDIE FISHER (Victor) "I'm Yours"—20-4680	..	..	..	..	..	..	..	..	..	..	..	2	9

FIVE TOP ALBUMS	1	2	3	4	5
	JOHNNIE RAY ALBUM Columbia CO-6199 C2-33 B-2-33	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	I'LL SEE YOU IN MY DREAMS Doris Day Columbia CL-6198 C2-33 B2-33	GUYS AND DOLLS Broadway Cast Decca DA-325 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299

Wizell & Day Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value. Directors are: Murray Wizell, Maurice Silberman and Robert Day, of N. Y.

HAVE YOU HEARD?

BLUE TANGO

By LEROY ANDERSON

MILLS MUSIC, Inc.

Spanier Charges Breach By Milwaukee Nitery

Milwaukee, April 29.

Singers' Rendezvous, a night club, will get no live music unless the spot's owner, Joseph Sorce, hands out $1,650, reported due Muggsy Spanier who bowed out April 21. Hassle, according to Volmer T. Dahlstrand, president of the Milwaukee Musicians' Assn., arose from alleged contract breach on part of Singers' Rendezvous. Spanier's six-piece combo was booked to April 27.

Spanier allegedly collected for every night in the week's run, minus one day when Spanier got $200 of alleged of $350. Spanier left for Chicago and launched and "unfair" protest to the American Federation of Musicians' union. Spanier is seeking collection of $1,650 for one more week.

Con Edison Sets Sked For Cuffo Park Dances

Consolidated Edison has set up a 54-date summer schedule for its 11th season of cuffo dances in New York parks. Although the name bands have not yet been set, the park terp season'll tee off at Central Park, June 19, and wind in Prospect Park, Brooklyn, Sept. 5.

Among the other parks lined up for the dance dates are Victory Field, Queens; Poe Park, Bronx; Colonial Park, Upper Manhattan; Jackson Heights Playground, Queens; Williamsbridge Oval, Bronx; and Victory Field, Queens.

According to Howard Sinnott, General Artists Corp. one-niter department topper who's booking the dates, such orchs as Hal McIntyre, Johnny Long, Tony Pastor, Buddy Morrow and Ralph Marterie will appear.

Mpls. Symph Sets Top Guests for 50th Season

Minneapolis, April 29.

The Minneapolis Symphony orchestra has announced it will observe its golden jubilee season, starting next October, with a string of top longhair guests.

Two former conductors, Eugene Ormandy and Dimitri Mitropoulos, now conductors of the Philadelphia Orchestra and New York Philharmonic, will return for guest appearances. Soloists will include violinists Jascha Heifetz, Zino Francescatti, Nathan Milstein and the orchestra's own concertmaster Rafael Druian; pianists Artur Rubinstein, Claudio Arrau and the Vronsky-Babin team, and singers Dorothy Dow and George London.

DEL SIMMONS QUINTETTE

Featuring

MEG SIMMONS

Currently

LONDON CHOP HOUSE, Detroit

CONTINUING SINCE JAN. 7

After 16 Weeks at the

DESHLER-WALLICK HOTEL

MERCURY RECORDS

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd

DECCA data

Bing Hits the Bullseye Again!

BING CROSBY

with

The KING'S MEN

ROSALEEN

and

DON'T EVER BE AFRAID TO GO HOME

(with Perry Botkin's String Band)

Decca 28061 (78 RPM) and 9-28061 (45 RPM)

Here Come Two More Hits!

ANDREWS SISTERS

DREAMS COME TUMBLING DOWN

and

MUSIC LESSONS

Decca 28116 (78 RPM) and 9-28116 (45 RPM)

Connee Was Never Better!

CONNEE BOSWELL

I KNOW WHAT IT MEANS TO BE LONESOME

and

SOMEONE STOLE MY DARLIN'

Decca 28036 (78 RPM) and 9-28036 (45 RPM)

Single Records 85c (plus tax)

DECCA RECORDS

America's Fastest Selling Records!

Inside Orchestras—Music

Harry Von Tilzer Music, one of Tin Pan Alley's oldest firms, hits its 50th anni this year in conjunction with the 20th-Fox release of the filmusical, "Wait Till the Sun Shines Nellie," in May. Pic's title is taken from one of the late Von Tilzer's best known ballads. The film, incidentally, will introduce a new version of "Nellie," with special patter written by the pic's producer, George Jessel.

Chartered in 1902, the Von Tilzer company published the first works of Irving Berlin and George Gershwin. The popularity of Von Tilzer's own tunes is gauged by the fact that his numbers sold more than 10,000,000 copies in one year.

Among the persons to meet Billy May in Pittsburgh last week when bandleader came back to his home town for first time in years with the Patti Page-Frankie Laine package was Etzi Covato, veteran Pitt maestro, who gave up music business some time ago to become a cafe owner. Back in 1938 Covato heard May in a roadhouse combo and persuaded him to join his orch. May was making $17 a week then, and played the slidehorn. Covato taught him the rudiments of trumpet, and also persuaded him to try his hand at arranging. May stayed with Covato for a whole season, both in Florida and at Covato's Pitt spot, the old Plaza Cafe, before moving on. May's family still lives in Pitt and he's returning there again for a one-nighter with his band at West View Park May 14 after Page-Laine tour ends and before he goes into the N. Y. Paramount May 28 with Johnnie Ray.

Billy Eckstine and Fran Warren, M-G-M Records pactees, who completed a three-week run at the Paramount Theatre, N.Y., yesterday (Tues.) plugged their disks in three languages last week over the Voice of America. Interviews were set up in French, Italian and English. Eckstine and Miss Warren handled the foreign lingo spiel via phonetic scripts.

Krupa Back From Tokyo, Working His Way East

Winding up a Pacific tour in Tokyo tomorrow (Thurs.), the recently-formed Gene Krupa trio arrives in Los Angeles May 3 before working its way back east. En route, the combo will play the Rossonian Hotel, Denver, May 5-7, and the Club Silhouette, Chicago.

Trio will return to N. Y. May 13 for a series of TV guest shots, including one on the Milton Berle show. Besides Krupa, trio comprises Charlie Ventura, sax, and Teddy Napoleon, piano.

Induct Concertmaster

San Antonio, April 29.

First violinist and concertmaster of the San Antonio Symphony Orchestra, Leopold La Fosse was inducted into the Army here last week.

He was sent to Fort Sam Houston here.

Alstone Preps Orch

Alex Alstone, French composer, is prepping a new 12-piece orch to be booked in this country. Alstone formerly was piano accompanist for Maurice Chevalier and is the composer of "Symphony."

Vocalist Jo-Anne, formerly of the De Marco Sisters, will appear with the orch.

Ives Scores in Edinburgh

Edinburgh, April 22.

Burl Ives scored heavily at one-night concert in 3,000-seat Usher Hall here.

He concludes his stay in Britain with a TV appearance today. He goes from here on an extensive tour, taking in Paris, Zurich, Rome, Lydda and Karachi. From there, on May 10, he goes to Singapore and Djakarta, and later will tour Australia, New Zealand, Fiji and Hawaii. Returns to America in August.

FRAN WARREN

SINGS

HEAVENLY FATHER | LEAVE THEM ALONE

MGM 11237 | 78 RPM

K 11237 | 45 RPM

I HEAR A RHAPSODY | MOTHER MOTHER

MGM 11190, 78 RPM & K11190, 45 RPM

M-G-M RECORDS

THE [illegible] NAME IN ENTERTAINMENT

[illegible] AVE. NEW YORK [illegible]

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 26

National Rating This wk.	Last wk.	Title and Publisher	New York, M.D.S.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Cleveland, Grossman Music Co.	Seattle, Capitol Music Co.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	Minneapolis, Schmitt Music Co.	Omaha, A. Hospe	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	**"Wheel of Fortune"** (Laurel)	1	1	2	1	1	2	1	1	4	6	1	1	110
2	2	**"Blue Tango"** (Mills)	2	2	1	2	2	1	3	4	..	2	4	2	96
3	4	**"Blacksmith Blues"** (Hill-R)	5	5	3	3	3	3	5	5	..	1	7	6	75
4	6	**"A Guy Is A Guy"** (Ludlow)	3	..	4	..	..	5	2	10	2	3	9	3	58
5	3	**"Anytime"** (Hill-R)	6	8	9	4	6	8	9	2	..	7	3	7	52
6	5	**"Please Mr. Sun"** (Weiss-B)	..	4	5	..	..	7	..	3	..	9	2	5	42
7	7	**"Pittsburgh, Penn."** (Oxford)	8	..	..	9	4	..	7	..	5	4	..	..	29
8A	..	**"Kiss of Fire"** (Duchess)	4	7	8	6	..	..	6	..	..	..	..	..	24
8B	10	**"Be Anything"** (Shapiro-B)	..	..	..	7	7	..	4	8	..	5	..	..	24
9	9	**"Be My Life's Companion"** (Morris)	..	..	..	..	5	6	..	7	..	..	6	..	20
10	11	**"Ay-round the Corner"** (Frank)	..	..	..	..	..	4	..	..	1	..	..	9	19
11	..	**"Forgive Me"** (Advanced)	9	9	..	5	..	..	..	..	..	..	..	4	17
12	8	**"Cry"** (Mellow)	..	10	..	..	10	..	..	6	..	..	5	..	13
13	11	**"I'll Walk Alone"** (Mayfair)	..	..	..	..	..	..	8	..	9	8	8	..	11
14	..	**"Kiss to Build Dream On"** (Miller)	..	..	..	..	..	..	..	..	3	..	10	..	9

On the Upbeat

New York

Ella Fitzgerald begins a 10-day engagement at the Town and Country, Brooklyn, May 9 . . . **Eydie Gorme**, former Tex Beneke orch vocalist, held over at Leon and Eddie's, N.Y. . . . **Mickey Glass**, professional manager of Roneom Music, on a disk jockey trek to Washington, Baltimore and Philly . . . **Illinois Jacquet** orch into Birdland, N.Y., May 15 . . . **Harry Belafonte**, folk singer, opens at the Rendezvous Room, Philly, May 30 for one week . . . **Ray Anthony** orch begins a four-week engagement at the Hollywood Palladium July 15 . . . **Richard Hayes** opens at the Penn Theatre, Pittsburgh, Friday (2) . . . **Deep River Boys**, vocal combo currently at Standish Hall, Hull, Quebec, sail early in June for their fourth annual British Isles trek . . . **Joe Holiday** orch into the Glass Bar, St. Louis, Friday (2) . . . **Barbara Davis** exited her secretarial job at Shapiro-Bernstein last week to travel with her husband, singer Danny Davis . . . **Rita Hayes** ankeld vocalist spot with the Ralph Flanagan orch last week . . . **Tommy Edwards** opens at the Crystal Room, Philly, Saturday (3) . . . **Savannah Churchill** into Weeke's, Atlantic City, Friday (2).

Pittsburgh

Billy May booked into West View Park for a one-nighter May 14 . . . **Dolores Del Mar** rejoined **Lee Kelton's** band as featured vocalist . . . **Hugh Tully Trio** landed music job at new Carlton House's Town and Country Lounge. Tully's on violin, **Joe Negri** on guitar and **Jimmy Testa** on accordion . . . **Jack Purcell's** band plays Saturday night (3) for 100th anniversary party of the Typographical Union, Local 7, at William Penn Hotel. Purcell has reactivated his outfit since close of the Pittsburgh Symphony season . . . **Red French**, veteran drummer with **Luke Riley's** Casino house orch, is on the ailing list again with a bad heart . . . **Artie Arnell** set for a one-nighter at Kennywood Park on Saturday (3) . . . **Ciro Rimac's** band and unit into the Bachelors Club in East Liberty for four weeks . . . **Baron Elliott** follows **Walter Gable** into the Ankara on June 2.

Chicago

Lon Saxon, WBBM staff singer, is cutting two sides for Universal this week, one, "Letter to My Mother" derived from Jewish folksong. **Tim Gayle** is supervising the cutting . . . Chamaco's rhumba group into the Preview nitery . . . **Georgia Gibbs** off for a tour of midwest disk jockeys . . . **Tommy Reed** set for Sheppard Air Force Base, Wichita Falls, Tex., May 31, for eight days . . . **Vic Duncan** has taken over **Freddie Kramer's** job at the Irving Berlin Music office, while Kramer recoups from illness in California . . . **Larry Fotine** plays during Derby days at Brown Hotel, Louisville, Friday and Saturday (2-3) . . . **Chuck Foster** pacted for Rice Hotel, Houston, May 1 to 28th . . . **Xavier Cugat** has a three-weeker at Roosevelt, New Orleans, May 8, and follows with a week at Baker Hotel, Dallas, May 30.

Orrin Tucker selected to be summer band at Claremont, Berkeley, Calif., beginning June 17 . . . **Griff Williams** inked for Forest Park Highlands, St. Louis, May 23-29 . . . **Freddy Martin** returns for two weeks at Shamrock, Houston, May 13 . . . **Joy Cayer** does three weeks at Muehlebach, Kansas City . . . **Anita O'Day** into the Blue Note May 16 for two frames . . . **Tiny Davis** signed for Club Trocavera, Columbus, June 9 for 14 days . . . **Mort Schaffer** authored new tome "Income Tax for Bands." He's a tax authority . . . **Frankie Carle** has a week at Peony Park, Omaha, June 24.

Dallas

Tony Martin bows Friday (2) for 10 nights at Hotel Adolphus . . . **Alvino Rey** orch into Pappy's Showland May 1-10 . . . Baker Hotel's Mural Room has **Ames Bros.** on tap until May 14; **Ted Lewis** orch and show, May 15-24; **Xavier Cugat** orch, May 30-June 7, and **The Continentals** for two frames, June 9-21 . . . "Ice Cycles of '53" is set for State Fair of Texas, Oct. 4-19, in the Ice Arena.

Boston

Josh White returning to Storyville, May 3, for an 11-day booking . . . MCA booked pianist-vocalist **Gloria Shaw** into Music Box . . . **Stan Getz Quintet** is currently at HiHat with **Dizzy Gillespie** and **Joe Carroll** bowing in May 5th . . . Slated for week of May 12th at spot is Symphony Sid Metronome Deejay Show featuring **J.J. Jackson**, trombone; **Milt Jackson**, vibes; **Eddie "Lockjaw" Davis**, tenor; **Kenny Clark**, drums; **Percy Heath**, bass; and trumpeter **Miles Davis** . . . **Joe Battaglia**, intermission pianist, has returned to Savoy for indefinite stand . . . **Four Aces** into Roseland Ballroom, May 2nd for one-nighter . . . **Men of Melody** subbing for **Frank Petty Trio** in Show Bar, while latter group fill engagement at Montreal's new Wonderbar Room . . . **Bill Cianci** on tour batoning **Sam Snyder's** Water Follies.

FOR MOTHER'S DAY PROGRAMMING

MY MOTHER'S EYES

It's Music by

JESSE GREER

Program Today Yesterday's

FLAPPERETTE

COLUMBIA #39666

PAUL WESTON and ORCH

MERCURY #5756 HARMONICATS

(Mills Music)

A Great Record

Dean Martin's

CAPITOL RECORDING

of

"PRETTY AS A PICTURE"

MILESTONE MUSIC CO.

6526 Selma Ave., Hollywood, Calif.

ANNOUNCEMENTS for 1952 and 1953

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

EUROPEAN TOUR Spring 1952

France, Holland, Belgium, Germany, England

Conductors, CHARLES MUNCH and PIERRE MONTEUX

BERKSHIRE FESTIVAL Summer 1952

Tanglewood, Lenox, Mass., July 5-Aug. 10

Conductors, CHARLES MUNCH, PIERRE MONTEUX, LEONARD BERNSTEIN

SUBSCRIPTION SERIES Season 1952/3

Boston, Cambridge, Providence, Brooklyn, New York, Washington

Conductors, CHARLES MUNCH, PIERRE MONTEUX and GUIDO CANTELLI

TRANSCONTINENTAL TOUR Spring 1953

Conductors, CHARLES MUNCH and PIERRE MONTEUX

BOSTON POPS TOUR-ORCHESTRA

ARTHUR FIEDLER, Conductor

WINTER TOUR Jan., Feb., Mar. 1953

Address inquiries to Symphony Hall, Boston 15, Mass.

Baldwin Piano R.C.A. Victor Records

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 26

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Cleveland—(Record Mart)	Kansas City—(Jenkins Music)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Alamo Piano Co.)	Detroit—(Grinnell Bros.)	Omaha—(A. Hospe Co.)	Philadelphia—(A. Willis)	TOTAL POINTS
1	1	**KAY STARR** (Capitol) "Wheel of Fortune"—1964	1	3	2	..	2	5	2	1	1	2	3	6	93
2	3	**ELLA MAE MORSE** (Capitol) "Blacksmith Blues"—1922	2	4	..	..	3	1	3	5	2	..	2	3	74
3	2	**LEROY ANDERSON** (Decca) "Blue Tango"—40220	4	2	1	..	..	..	1	2	3	..	1	4	70
4	4	**DORIS DAY** (Columbia) "A Guy Is a Guy"—39673	9	..	..	..	5	4	6	3	4	10	9	5	44
5	9	**G. MITCHELL-M. MILLER** (Col.) "Pittsburgh, Penn."—39663	..	..	3	..	..	2	..	6	6	..	5	1	38
6	8	**EDDIE FISHER** (Victor) "Forgive Me"—20-4574	3	..	7	..	8	10	8	8	5	5	..	..	34
7	5	**EDDIE FISHER** (Victor) "Anytime"—20-4359	10	..	5	..	4	..	10	4	7	..	6	..	31
8A	7	**DON CORNELL** (Coral) "I'll Walk Alone"—60659	7	..	..	..	..	3	..	..	10	4	7	..	24
8B	12	**GEORGIA GIBBS** (Mercury) "Kiss of Fire"—5823	..	..	1	..	5	..	..	..	..	..	7	..	7	24
8C	..	**PERCY FAITH** (Columbia) "Delicado"—39708	..	7	..	1	..	..	..	9	..	3	..	..	24
9	7	**FOUR ACES** (Decca) "Perfida"—27987	8	..	6	9	..	..	7	..	9	..	3	..	19
10A	7	**JOHNNIE RAY** (Columbia) "What's the Use"—39698	6	..	..	2	..	..	..	..	..	8	..	..	17
10B	..	**EDDIE FISHER** (Victor) "That's Chance Take"—20-4574	..	..	9	3	..	..	..	..	..	..	4	..	17
11	..	**EDDIE HOWARD** (Mercury) "Be Anything"—5815	..	6	3	..	..	..	..	..	..	9	10	..	16
12	6	**FRANKIE LAINE** (Columbia) "Gandy Dancers Ball"—39665	5	..	..	..	..	6	..	..	3	..	..	..	14
13	10	**HUGO WINTERHALTER** (Victor) "Blue Tango"—20-4518	..	..	..	..	1	3	..	..	..	..	..	..	13
14	14	**DON CORNELL** (Coral) "I'm Yours"—60659	..	5	..	..	..	..	..	..	..	6	..	..	11
15A	..	**RICHARD HAYES** (Mercury) "Junco Partner"—5833	..	8	..	4	..	..	..	..	..	..	..	..	10
15B	15	**LES BAXTER** (Capitol) "Blue Tango"—1966	..	..	..	..	..	..	..	..	..	1	..	..	10
16	..	**EDDIE FISHER** (Victor) "I'm Yours"—20-4680	..	..	..	..	..	..	..	..	..	..	..	2	9

FIVE TOP ALBUMS	1	2	3	4	5
	JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	I'LL SEE YOU IN MY DREAMS Doris Day Columbia CL-6198 C2-89 B2-89	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299

Wizell & Day Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value. Directors are: Murray Wizell, Maurice Silberman and Robert Day, of N. Y.

HAVE YOU HEARD?

BLUE TANGO

By LEROY ANDERSON

MILLS MUSIC, Inc.

Spanier Charges Breach By Milwaukee Nitery

Milwaukee, April 29.

Singers' Rendezvous, a night club, will get no live music unless the spot's owner, Joseph Sorce, hands out $1,650, reported due Muggsy Spanier who bowed out April 21. Hassle, according to Volmer T. Dahlstrand, president of the Milwaukee Musicians' Assn., arose from alleged contract breach on part of Singers' Rendezvous. Spanier's six-piece combo was booked to April 27.

Spanier allegedly collected for every night in the week's run, minus one day when Spanier got $200 of alleged of $350. Spanier left for Chicago and launched and "unfair" protest to the American Federation of Musicians' union. Spanier is seeking collection of $1,650 for one more week.

Con Edison Sets Sked For Cuffo Park Dances

Consolidated Edison has set up a 54-date summer schedule for its 11th season of cuffo dances in New York parks. Although the name bands have not yet been set, the park terp season'll tee off at Central Park, June 19, and wind in Prospect Park, Brooklyn, Sept. 5.

Among the other parks lined up for the dance dates are Victory Field, Queens; Poe Park, Bronx; Colonial Park, Upper Manhattan; Jackson Heights Playground, Queens; Williamsbridge Oval, Bronx; and Victory Field, Queens.

According to Howard Sinnott, General Artists Corp. one-niter department topper who's booking the dates, such orchs as Hal McIntyre, Johnny Long, Tony Pastor, Buddy Morrow and Ralph Marterie will appear.

Mpls. Symph Sets Top Guests for 50th Season

Minneapolis, April 29.

The Minneapolis Symphony orchestra has announced it will observe its golden jubilee season, starting next October, with a string of top longhair guests.

Two former conductors, Eugene Ormandy and Dimitri Mitropoulos, now conductors of the Philadelphia Orchestra and New York Philharmonic, will return for guest appearances. Soloists will include violinists Jascha Heifetz, Zino Francescatti, Nathan Milstein and the orchestra's own concertmaster Rafael Druian; pianists Artur Rubinstein, Claudio Arrau and the Vronsky-Babin team, and singers Dorothy Dow and George London.

DEL SIMMONS QUINTETTE

Featuring

MEG SIMMONS

Currently

LONDON CHOP HOUSE, Detroit

CONTINUING SINCE JAN. 7

After 16 Weeks at the

DESHLER-WALLICK HOTEL

MERCURY RECORDS

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres

New York | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd

DECCA data

Bing Hits the Bullseye Again!

BING CROSBY

with

The KING'S MEN

ROSALEEN

and

DON'T EVER BE AFRAID TO GO HOME

(with Perry Botkin's String Band)

Decca 28061 (78 RPM) and 9-28061 (45 RPM)

Here Come Two More Hits!

ANDREWS SISTERS

DREAMS COME TUMBLING DOWN

and

MUSIC LESSONS

Decca 28116 (78 RPM) and 9-28116 (45 RPM)

Connee Was Never Better!

CONNEE BOSWELL

I KNOW WHAT IT MEANS TO BE LONESOME

and

SOMEONE STOLE MY DARLIN'

Decca 28036 (78 RPM) and 9-28036 (45 RPM)

Single Records 85c (plus tax)

DECCA RECORDS

America's Fastest Selling Records!

Night Club Reviews

Riviera, Ft. Lee, N. J.

Bill Miller presentation of Donn Arden-Ron Fletcher production starring Jimmy Durante, with Eddie Jackson, Candy Candido, Al Roth, Jules Buffano; Phil Foster, Facundo Rivera Quintet, The Cabots; Art Johnson, Line (14), Walter Nye and Pupi Campo orchs; $4, $5 minimums.

The problems besetting the first week's operation of Bill Miller's Riviera have been unique. Faced with the last-minute cancellation of headliner Jane Froman, Miller had the problem of finding substitute toppers. Jimmy Durante said he'd do the opening (22), but couldn't hang around any longer. He sailed the following day on the Queen Elizabeth for a May 5 opening at the London Palladium. Last night (Tues.) normalcy was restored when Miss Froman opened.

Durante is a buy for anyone's money even for one night. The Schnoz responded with one of his more magnificent shows. Durante, who's been around for 40 years, was mortified at having to play a club date at this time of life. However, he accepted this situation with his usual good humor and gave a show that was a masterpiece.

The Durante routine is a classic. His various bits, starting with "You Gotta Start Off Each Day with a Song" and winding up with "Umbriago," achieved their usual results. As a matter of fact, this one-nighter showed fine organization. The line girls had to be routined for a couple of bits with the comic. The orch had to go through extensive rehearsing to catch the multitudinous cues and the entire show had to be rearranged to suit the comedian's need.

Durante remains a remarkable performer. Here's a guy who recently played the Copa to SRO biz, did a couple of tele shows, the last one being only the previous Saturday (19), which had routines that were virtually the same as the ones he did at the Riviera. Under ordinary circumstances, there would be a surfeit, but Schnozzola happens to be universally liked and has given the impression of being an ever-welcome guest. There was no wearing out of that welcome at this spot.

Of course, Durante came along with his strong support. Eddie Jackson, strutting and singing "Umbriago," "Bill Bailey" and "A Real Piano Player," etc., contributed handily and there were times when he broke up the jernt. Al Roth, at the drums, caught everything Durante had to throw, and Jules Buffano assisted at the piano. Candy Candido did a briefie with the comic.

The evening was memorable. At the conclusion of the turn, the audience stood up and applauded steadily while Walter Nye's band played "Auld Lang Syne." Durante was visibly touched by the demonstration.

Naturally, the show had an imbalance. Phil Foster had the unenviable job of preceding Durante. Ordinarily, the mob would have shown impatience because Durante was to come, but Foster played this show shrewdly. He didn't start out with his act. He ad libbed some lines, got the crowd on his side and then swung into his regular turn which resulted in a boff reception.

Foster is one of the lead candidates for top name status. There's an innate cleverness and earthiness about him. His dissertations on the candy store gang in Brooklyn have a universality that could apply to the gang in any community. He sold himself to this crowd before he sold his act and the procedure worked out very well.

Actually, this was the show (midnight of the preem evening) that Foster made his heaviest impact. The dinner show failed to properly display his abilities. Opening nights at the Riviera are among the toughest that a performer has to face. Not only were the customers there for the major purpose of seeing Durante, but to see each other. Fact that a comic was trying to make good here, had little effect on them. At subsequent shows, lack of a headliner of the Durante proportions and four days of dismal weather cut down attendance so badly, that even if Foster gave a brilliant show it wouldn't be recognized in this outsized spot by the comparatively small aud that showed up.

The other major act, the Facundo Rivera Quintet, couldn't overcome the situation as per the Foster approach. Their routines are set and any departure would have thrown the band and accompanist into confusion. Result wasn't too good for them, but it's evident that this is a good singing group, although, for this spot, they tend to show a sameness of tunes. Their harmonics, costuming and vitality were considerably better than their song selection.

The production by Donn Arden is utilitarian and can meet the demands of this spot handily. The line work makes excellent use of the ample platform space, there's considerable movement and variety, and sufficient picturesqueness to merit attention.

Other act on the bill is the Cabots (New Acts). Art Johnson does the production singing and Walter Nye orch has a hep bit of showbacking. Pupi Campo does the rhumba relief. *Jose.*

Empress, London

(PERSIAN ROOM)

London, April 21.

Vicky Autier, Lou Harris and Richard Franks orchs; $3 minimum.

Since the shuttering of the Crystal Room, the Persian Room has become the main eatery at the Empress Club, and a show has been introduced with the change. Innovation is of particular interest as this is the only night spot in town providing cabaret without dancing facilities.

To inaugurate the new policy the Scott freres have booked Vicky Autier, a French chantoosie, who played several nitery dates last season with moderate success. Nothing has transpired in the intervening months which has raised the quality of her act or her strength as a draw.

With a limited routine, distinguished only by its coyness, Miss Autier is on and off the stage within 15 minutes, and the five numbers contributed in that time are without special merit or originality. Apart from one Spanish piece, the act comprises French pop tunes, opening with the theme song of La Ronde and closing with "Pigalle." Gal has a pleasant enough voice and also shows up as an accomplished pianist, but the overall effect is one of inadequacy. The Lou Harris combo backgrounds the act competently and alternates with the Richard Franks orch for music during meals. *Myro.*

Ambassador Hotel, L. A.

(COCOANUT GROVE)

Los Angeles, April 24.

Andrews Sisters, Eddie Bergman's Orch (12); $1.50-$2 cover.

Girl trios have come and gone in droves since the Andrews Sisters catapulted to popular acclaim. Their supremacy is still unchallenged. For the better part of an hour, the girls harmonize, clown and generally entertain this uppercrusty trade and trail off after 14 numbers with cries of "more" ringing in their ears.

Sitters don't seem to mind the oldies long associated with trio. No longer do the sisters rely on straight singing although the blend of their voices is still a rich embroider of melody. Not with Patti around, who is a great comedic talent to supplement her lead singing. She's a hoyden at heart and never misses a chance to break up Laverne and Maxene with her cutup capers.

Tapping early veins of their repertoire, they fall back on "Rum and Coca-Cola," one of their shellac classics, but dress it up with fresh antics that make it just as acceptable as when they plattered the first million. Every number is given a comedy touch, with high scoring on "Sonny Boy," "Hawaii," "Peony Bush" and the closing "Mrs. Autry, Rogers and Cassidy." Latter is their newest and sockiest bit, the gals stepping into stuffed horses that light up in the dark. It's novelty in the carnival spirit and pays off big.

The merry Andrews may not break any room records in their three-week stand, but room won't have many empty tables. Nor will the Grove book many acts as satisfying to the cover crowd as these frolicsome maids.

Eddie Bergman's backstopping, with Walter Weschler (Patti's husband) at the piano, is first-rate. For the dance, the sets are invariably slanted to all age groups. *Helm.*

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, April 26.

Mary McCarty (2), Arthur Ravel's Orch (8); $2.50-$3.50 minimum.

Mary McCarty returns with laugh-dotted material and the sparkling comedic gift to extract its full value. So that again, in this ritzy room, she's a hit and keeps her audience continuously amused for an all too short half-hour.

Miss McCarty's series of amusing travesties and burlesques, via song and clowning, seem just what the doctor might order for any ailing supper club. Her efforts click unfailingly, provide a delightfully merry interlude and, of course, mark her as a topnotch performer.

Ably accompanied by her own pianist, Milton Lyon, as well as the room's orch, the ebullient singing comedienne, tongue in cheek, whisks breezily through satire-sprinkled, sophisticated, naughty but nice, recitals.

An Academy Award number has Miss McCarty lampooning the affectation of various alleged types of Oscar winners. "The Lonesome Gal" is a hilarity provoking bit showing how a femme radio performer mixes sex and commercials, a la the male Continental. Opportunity for impressions of the gay young women of yesteryear is afforded by "Flaming Youth." The bored songstress type receives attention in "Night Club Singer."

There is also a medley of musical showtunes, with Miss McCarty portraying a singer who falls for over-arrangements which give the number comedy overtones; and a hillbilly excursion into folk songs. Arthur Ravel's orch continues to be a delight for the performer and dance floor leg shakers. *Rees.*

Thunderbird, Las Vegas

Las Vegas, April 24.

Robert Q. Lewis, Irving Fields Trio, Irene Manning, Walter Long, Henry Sargent, Fred Elton, Johnny O'Brien, Kathryn Duffy Dansations (7), Normandie Boys (3), Al Jahns Orch (12); no cover or minimum.

Lasting well over an hour and a half, this super-duper production manufactured for Variety Clubs' International roundup through May 1 should eminently satisfy show biz conclavers and other assorted visiting firemen. A triple of Vegas firsts as well as new acts are showcased within the Hal Braudis opus —Robert Q. Lewis, Irene Manning, and Walter Long. Aside from forepart of engagement which will be amply attended by conventioners, layout should draw capacity biz for full stay.

Robert Q. Lewis is booked for 10 days, and set to succeed him in headline slot is Peter Donald, who

(Continued on page 50)

TESSIE O'SHEA

Sez a Very Big "THANK YOU" to the Doctors and Nurses of the Memorial Hospital, Las Vegas, Nevada. To Maxine Elliott, Dolly Kelly, Mr. and Mrs. Owen McGiveney, Mr. and Mrs. Stewart Granger, Mr. and Mrs. Gregory Peck, Mr. Bryan Foy, Mr. George Jessel, Messrs. Olsen and Johnson and All My Pals Who Helped to Nurse Me Back to Perfect Health.

Here Is the Result of Their Successful Effort:—

April 7th—Theatre Royal, Portsmouth,
" 14th—Empire, Finsbury Park, London,
" 21st—Empire, East Ham, London,
" 30th—TV Manchester,

May 3rd—TV London,
" 3rd—BBC (Music Hall),
" 5th—Empress, Brixton, London,
" 12th—Metropolitan, London,
" 19th—Palace, Hull,
" 26th—Empire, Hackney, London,

June 2nd—Hippodrome, Bristol,
" 9th—Empire, Wood Green, London,
" 16th—Grand Theatre, Derby,

Evening News, Portsmouth

TWO-TON TESSIE

Tessie O'Shea, the "two-ton" lassie with a heart to match her frame, hits an audience with something like the impact of a bomb.

There are no warming-up tactics with Tessie—she goes straight into an act that has seldom been matched for ebullience and sheer joyous enthusiasm.

Last night's audience at the Theatre Royal, Portsmouth, was shaken out of any normal Monday night apathy as soon as she strode —she hardly ever just walks—on to the stage. And within a minute feet were tapping and hands were clapping in salute to an artist who has just returned from fresh triumps in America.

June 23rd—BBC, London,
" 30th—Palace, Leicester,
July 7th—Empire, Shepherd's Bush, London,
" 14th—New Theatre, Cardiff,
" 21st—Palace, Ramsgate,
" 28th—Palace, Blackpool,

Aug. 4th—Hippodrome, Manchester,
" 11th—BBC (London).
" 15th—BBC (London).
" 24th—Butlin's, Skegness,
" 26th—Regal, Yarmouth,

Sept. 1st—Regal, St. Leonards,
" 8th—Empire, Chiswick, London.

After That I Hope to Be Back With You Again,

Love,

TESSIE.

Press Representative:—
JULIE OLIPHANT
7, Shaftesbury Avenue,
London, W. 1

Direction:—
SOL. SHAPIRO
WILLIAM MORRIS AGENCY,
New York 19

Reno Casinos Pull Out of Slump As Thaw Permits Visitor Influx

Reno, April 29.

Reno is pulling out of one of its worst slumps in many years. A record snowpack kept gamboleers and Californeigns from weekending across the High Sierras, leaving the dice tables and clubs unusually dull since almost the very first of 1952.

But the outlook now is for one of the biggest summer seasons Reno has ever seen. Clubs and tables already are beginning to show happy effect of early season visitors. Ideal spring weather brings the lowlanders over the mountain passes in a steady stream each weekend, though they still drive through 20 and 30-foot snowdrifts.

The Pass over Donner Summit, Highway 40, was impassable for two and three weeks at a time this winter, and finally, when snowplow crews were able to break through, the crystals would fall again. The big snow even kept skiers from getting into the Big Little City for nearby ski resort areas. Bad weather kept planes on the ground, and when it cleared, United Airline's dozen flights a day couldn't keep the gambling tables filled.

The three major niteries—the Riverside, the Mapes and the Golden—are all preparing for the crest of the season with headline shows. The new Golden, under the ownership of Frank Hofeus, is scheduled to open May 28 with a $10,000 bow to the press and filmdom.

Only possible deterrent to summer trade now would be another flood, like the November, 1950, drenching of the tranquil little Truckee River. It leaped its banks then and ran into the hotels, theatres and business houses for a block on both sides. This year, although a record runoff still is packed in the Sierras, the Truckee seems to be handling its job easily. Steady rain or extremely hot weather could send the water down the little river in unprecedented levels, however. In either event; the night spots and businesses are ready with plenty of sandbags to attempt to channel the Truckee.

Minny B'waysicals In Cafe Comeback

Unit condensations of Broadway musicals are hitting a comeback for cafe bookings. Frank Sennes, Cleveland booker who sets talent for a variety of spots, including the Desert Inn, Las Vegas, has latched onto three units which will be spotted around various cafes, as previously reported.

Sennes has completed a deal with Mike Todd for use of a smaller edition of "Peep Show" and with Harry Delmar, a co-producer of the original, for "Follow the Girls." A third tab, a Latin package to be topped by Diosa Costello, is also in the works.

The cafe units make periodic comebacks inasmuch as bookers and operators have the task of trying to find substitutes for name attractions, which are not only expensive but, more frequently, unavailable.

For some unexplained reason, spots with casino adjuncts do best with the tab units. Las Vegas and Reno cafes as well as the Kentucky cafes near Cincinnati, have drawn considerable trade with the packages.

Hilton Adds $2,000,000 For New Beyhills Inn

Hollywood, April 22.

Board of directors of the Conrad Hilton hotel chain have increased the appropriation for the new Beverly Hilton Hotel, Beverly Hills, from $13,000,000 to $15,000,000. Number of rooms will be increased from 450 to 600.

Construction will be started as soon as feasible. Chain, which owns the site at the intersection of Wilshire and Santa Monica Blvds., operates 16 inns.

"Ice Vogues of 1952" booked for Beaumont, Tex., by Beaumont Pilot Club and South Beaumont Lions Club, June 16-21.

ILGWU to Build Theatre In Forest Park, Pa., Camp

Construction of a 2,000-seat theatre will be started this fall by Unity House, Forest Park, Pa., a resort maintained by the International Ladies Garment Workers Union. According to the camp's manager, Alfred A. Taxin, theatre will be completed by Decoration Day of next year. It will house variety and legit shows.

Herman Fialkoff agency has been booking Unity for the past few years.

Walters, Sellette Buy Nev. Spot; LQ Showcase

Purchase of Tahoe Village, Lake Tahoe, Nev., by Max Sellette, associate manager of the Latin Quarter, N. Y., and brother-in-law of LQ boniface Lou Walters, will give the New York cafe show a potential of a solid year's tour. Deal for Tahoe Village was completed last week by Sellette and Walters during a trip there.

According to Walters, an LQ show will open late December at the Latin Quarter, Palm Island, Fla., where it will remain until March. Afterward, there will be some theatre dates and a stand at a Las Vegas nitery, then an opening at Tahoe Village, July 1, remaining there until Labor Day when cafe closes for the season. Two weeks later, the unit will open at the N. Y. Latin Quarter.

Walters and Sellette have operated joinly before. They ran the Piping Rock, Saratoga Springs.

BOSTON AGVA FINES 8 $25 EACH FOR CUFFOS

Boston, April 29.

The executive committee of the Boston Branch of American Guild of Variety Artists levied $25 fines against several performers who appeared cuffo at an unauthorized benefit held at Dick McGinley's Memory Lane last week. Those nicked for the fine were Kenny Davis, Joe Doris, Rosanna, George Holiday, Charlie Slavin, Bob Conrad, Tiny Sinclair and Anita Miranda. Freddy Ross and Frank Keenan admitted attending the affair, but denied performing and were not assessed.

The exec committee also voted to up the fee for single Saturday night engagements from a $15 minimum to $20, net. At same committee meeting the suspension of booker Robert Smith was lifted.

Sinatra Warmly Greeted As Hawaiian Tour Starts

Honolulu, April 29.

It was a new Frank Sinatra who stepped from a Stratocruiser last Tuesday night (22) before 2,000 curious airport onlookers. He was so affable that newsmen were frankly surprised. Ava Gardner was with him—and equally pleasant.

Sinatra is here for civilian and military performances. Fred Matsuo is promoting the tour, which includes two-day engagement at Kauai County Fair, an hour's plane trip north of Honolulu. Schedule includes four nights at McKinley High School Auditorioum here and shows at Barber's Point (Navy), Schofield Barracks (Army) and Pearl Harbor (Navy) in addition to the Kauai Fair, May 2-3.

IDA LUPINO'S SIS' ACT

Lupino & Urbina, gypsy dance team, open at the Havana-Madrid, N. Y., May 6. H-M maitre d'Gene caught the boy-girl duo on the Coast recently and contracted them on the spot.

Miss Lupino (Rita) is sister of film producer-actress Ida Lupino.

Andy & Della Russell into the Jung Hotel, New Orleans, starting May 14 for two weeks.

Murphy's L.I. Aquashow Sets Teeoff for June

Elliott Murphy is slated to resume the Aquashow at Flushing Meadows Amphitheatre, Flushing, L. I., around June 24. Policy is expected to be similar to that of last season when variety acts alternated with water displays.

An 11-week season is again anticipated. Max Roth, of the Bernard Burke office, is slated to book for Murphy.

Chi Lake Fair Set for 1953

Chicago, April 29.

Chicago seems assured of a lakefront fair again in 1953 after two years of inactivity following expositions in 1948, 1949 and 1950. Chicago Park Board last week designated a Chicago Park Fair Agency, which announced that construction for permanent location would start this summer.

Except for grandstand and four other buildings, all structures are being torn down to make way for the new buildings. An attempt by Mayor Martin Kennelly to start the fair again this year failed when businessmen couldn't raise $1,000,000 backing. Funds for the upcoming exposition will come from taxes on racetrack operations which officials hope will reach $800,000 yearly.

Major Lenox Lohr, who directed the Chicago World's Fair and the Railroad Fairs of 1948 and 1949, is being asked to take over direction of the new organization.

Kyle's 3-Card Monte Riles Pitt Carlo As Singer Beats The Band--Shortage, That Is

Pittsburgh, April 29.

Kyle MacDonnell made news on two fronts here last week. She was signed by the Civic Light Opera Assn. for the Mary Martin role in "One Touch of Venus" at the Pitt Stadium, and also ankled her nitery engagement at the Monte Carlo after just two nights.

Singer opened on Friday (25) and closed on Saturday, claiming she couldn't do herself justice with only a four-piece band. Management pointed out to Miss MacDonnell that she knew spot had only a small outfit, but this reportedly made little difference to her. Monte Carlo could have held her to the contract calling for six nights, but agreed to call the deal off rather than have a dissatisfied performer. She was paid pro rata.

Monte Carlo had reason to wonder 48 hours later whether her beef was premeditated when Miss MacDonnell planed out for Hollywood and the femme lead at UI in "The Great Companion." Reps for the thrush claimed it only seemed that way. They insisted she was to have gone there for a test following the Monte Carlo stand but that meantime, when Gloria Grahame had to bow out of the picture, UI borrowed a previous test Miss MacDonnell had made for WB and signed her on the spot to begin work immediately. According to the MacDonnell camp, all this happened suddenly the day after she got back to New York from Pittsburgh. Alan Clark, owner of Monte Carlo, wasn't convinced, however.

Irony of the situation was that the Monte Carlo had gone to great headaches in signing Miss MacDonnell in the first place. She had previously played Jackie Heller's Carousel twice and when Monte Carlo pacted her, Heller hit the roof, claiming he had a verbal agreement with her to return to his spot. So Clark said he would bow out of the picture rather than create any hard feelings with the rival owner. However, when Carousel informed Miss MacDonnell it couldn't play her until June, she insisted on Monte Carlo making good on its deal with her.

It did, with the results noted.

Schure Exits MCA

Jimmy Schure resigned from the theatre department of Music Corp. of America last week. He had been with MCA for a brief period, having left the Leo Cohen agency for the post.

Future plans haven't been formulated as yet.

Name Dearth Forces N.Y. Palace Back to 8-Act Grind for Summer

Shortage of headliners is forcing the Palace to revert to its traditional eight-act vaudfilm policy for the summer months. Reversion is slated to start around May 15, Booker Danny Friendly is currently lining up his first show.

Palace toppers went back to the continuous policy reluctantly and after an exhaustive search for headliners had been made. RKO Theatres' prexy Sol A. Schwartz had made several trips to the Coast to prowl for names.

It's likely that two-a-day will return in the fall. Judy Garland, who scored tremendously as the opening headliner for 19 weeks, is expected to return. Jimmy Durante has expressed an interest in working that spot. Betty Hutton, currently doing extremely well at the house, is similarly likely to come back. The summer months will be spent in lining up a complete schedule of headliners for the fall, and it's conceivable that an entire layout will be available when the house resumes two-a-day around October.

Naturally, RKO toppers would have preferred to continue playing top acts. For one thing, the prestige of the entire variety field had increased considerably under that format. Another important item is the fact that under the grind policy with "change of a buck" admission tap—later hiked to $1.25—as against the $4.80 top under the bigtime policy, grosses on the latter reached as high as $59,000, while the peak of the grind was achieved with $32,000. With multiple shows, the average gross was $18,000, while house expenses ran about $17,000.

Currently, Miss Hutton is slated to leave the Palace May 9, but may stay over for Saturday and Sunday (10-11). House will close for a few days to set up the screen and get the projection equipment in order and install a boxoffice in the centre of the lobby. Opening film will be "Loan Shark" (Lip), a George Raft starrer.

Artists Equity May Ball Lures Show Biz Judges

Artists Equity Ball, to be held May 15 at the Astor Hotel, N. Y., will have heavy show biz representation on its panel of judges and sponsors. Latter category will include Milton Berle; G. S. Eyssell, Rockefeller Center prexy; Jose Ferrer, Jimmy Savo, Beatrice Lillie, Paula Stone.

Those judging costumes will include cartoonist Al Capp, Cornelia Otis Skinner, Harry Hershfield, columnists Hy Gardner and Danton Walker, and novelist Fannie Hurst.

Robert Q. Lewis will emcee.

Durante & Co. (14-Count 'Em-14) On London Date

Jimmy Durante anticipates a busy summer following his Palladium (London) opening May 5. Comic will pay off old commitments at the Chez Paree, Chicago, and the Desert Inn, Las Vegas. He also has a film deal cooking.

Odd part of the Schnozzola's agency affairs is that, although the William Morris Agency percents the comic in virtually every field, Durante makes his own cafe bookings. Thus, the agency is hard-pressed to keep up with Durante on many occasions. He's due to sail back to the U. S. June 5 with his troupe.

Comic took a retinue of 14 with him to Europe, including Eddie Jackson, drummer Al Roth, pianist Jules Buffano, assisting comic Candy Candido.

Durante's sailing on the Queen Elizabeth last week was one of the more colorful events on the pier that day (23). Comic's party picked up a pair of longshoremen who acted as his valet, buffers and butlers. The duo cleared the path for Durante, kept the stateroom clear of complete strangers, and took care of his luggage as well as that of the party. They remained with him until sailing.

This is Durante's first trip abroad in many years. It's been told that his late manager, Lou Clayton, once committed him to play London, but the Schnoz's late wife rebelled, and Schnoz notified Clayton to cancel the deal. According to legend, Durante was enticed aboard a liner to see a friend off, was asked to sit down at the piano, and when his recital was over the party was far out at sea. Durante figured he might as well play the dates after all.

JACK LYNCH OPENS PHILLY PRIVATE CAFE

Philadelphia, April 29.

Jack Lynch, veteran Philly cafe man (Walton Roof, Latin Casino, Zodiac Room, etc.) is making his first try with a private club, as steward of the new midtown Cambridge Club. Spot reopened officially tonight (Tues.) after extensive alterations and redecorating.

Cambridge has two rooms, Beau Brummel Lounge, on first floor, and the second floor DuBarry Room. Entertainment will be continuous with acts alternating in both rooms. Acts include Ragtime Smitty, Ava Williams, Tilda Jean Cole and Shirley Albert. Lynch also brings to the Cambridge some staffers associated with him in the previous nitery operations.

Kilby Quits Merc for Own

Harry Kilby last week resigned as veepee of the Mercury Artists Corp., N. Y., to reopen his own agency in Florida. Kilby, prior to joining Mercury last year, conducted a Florida office which was merged with MAC. Both properties are now separated. Kilby will represent MAC acts in Florida.

Several years ago, Kilby was a veepee of General Artists Corp., and had been an indie agent for a number of years before that.

A.C. Steel Pier's Name Acts-Orchs

George A. Hamid's Steel Pier, Atlantic City, will again shell out some heavy coin for acts and bands. Spot will hit one of the most expensive outlays in its history with bookings that will include Johnnie Ray, who'll be coupled with Charlie Spivak's orch for week of Aug. 17; deal is in the works for Frank Sinatra, Eddie Cantor or Danny Kaye to come in Aug. 29 for four days, and Les Paul & Mary Ford have been pacted for July 20.

Booked so far by the Al Rickard Agency are Yvette and Lee Vincent orch, May 24 for two days; Olsen & Johnson show and Woody Herman's band, May 29 for five days; Frankie Carle orch and Joan Edwards, June 7-8; Mary Small, Tex Beneke and Larry Fotine bands, June 13; Myron Cohen and Blue Barron band, June 22; Patti Page and Johnny Long band, June 29; Frances Langford and Louis Prima orch, July 6; Billy May orch, July 13; Paul & Ford plus Ralph Flanagan band, July 20; Tony Martin and Stan Kenton band, July 27; Ink Spots and Tony Pastor orch, Aug. 3; Kay Armen, Wally Brown and Art Mooney orch, Aug. 10; Ray and Spivak, Aug. 17; Kitty Kallen and Sammy Kaye orch, Aug. 24 for five days.

Bills for the four days starting Aug. 29 and the Sept. 2 layout are still to be pacted.

All-Spanish Show-Pic At Alameda, San Antonio

San Antonio, April 29.

A Spanish biff opened for a week at the Alameda Theatre yesterday (Mon.) with Maria Antonieta Pons and Ramon Pereda featured in a mambo revue. Other acts include the Safir Trio, El Conscripto, Churumbeles de Mexico, Trios Los Caimanes, Lich Ramos, Luis Garritano, Maria Del Pilar, Manuel Alvarado, and the Gilbert Flerros orch.

There are three shows daily plus a first-run Spanish-language pic.

Night Club Reviews

Continued from page 46

Thunderbird, Las Vegas

will muster up stories until May 14. Lewis has spent a minor fortune in prepping this nitery and theatre act. Clever songology coupled with clicko personality put him over big. (See New Acts.)

Irving Fields' 88'ing pulled plenty raves last summer when he fortnighted at Thunderbird. Now he's back and, with original bassist and drummer, is inked for several weeks. Fieldsian style of keyboarding is florid, evoking full measures of appreciation from tablers. At times excessively arranged and on the pretentious side, his pianistics seem to be an attempt to prove something or other. Best of tinklings is "Cuban Thunderbird," laid down in solid Latin temps. Gershwin medley is overblown, but excellently handled by Al Jahns' orch backgroundings.

Henry Sargent displays some trick bowing and slapping on his bass to "Ferdinand," dropping in neat comedy touches. Flagwaver "Americana" windup is mixture of various tunes identified with nationals living in the U. S. A.

Irene Manning, known for her pic, musicomedy portrayal of light opera roles, returns to the States from a long sojourn on the Continent. She has devised new material, coupled with w.k. semi-longhair songs for her sopranoing aboard nitery, theatre stages in the U. S. Golden blonde and a looker, Miss Manning makes an okay debut at this western revelry centre. (See New Acts.)

Walter Long not only knows how to get about the floor in some neat samples of tapterps, but sells every minute onstage. Legwork takes in his prime slotting on bill and a couple of rounds with Duffy Dansations as well. Seems to be enthusiastic about his work, with sparkle communicating itself to table-thumpers. Legs into intricate taps, softshoe, interps of Bojangles, Bolger and Hal LeRoy crossing street against a red light for fine tag.

Heavy production burden is placed on the svelte shoulders of the Dansations. Femmes are slotted four times and magnetize with each choreo. Opener is offbeat display with chicks at backstage dressing tables indulging in between-numbers tasks—reading, knitting, etc.—and are called forward to help emcee Johnny O'Brien and Normandie Boys expound treatise of "No Business Like Show Business." Between the Manning and Fields segments, Dansations, with Walter Long, picture "In Old New York," based on the Bernstein score, "On the Town."

Return is frothy creation to Romberg-Herbert "Sweethearts" medley, in which Miss Manning and O'Brien duet behind toe terping of Christina Carson. This pulls an ovation from the house. Another solid winner is curtain round, "Pony Ballet" a richly accoutreed turn with velvet horses, spangles and closing carousel effect. Walter Long augments this, with Miss Carson as ringmaster, and charming pas de deux by Anita & Babs.

Will.

Savoy, London

London, April 23.

Hoctor & Byrd, Denis Moroso, The Laveres (6), Carroll Gibbons Orch, Roberto Inglez Rhumba Orch; $3.50 minimum.

There is no pretense at subtle showmanship in introducing the cabaret at this premier hotel. At midnight the dancing stops, the rising floor is moved into position and the show opens without any preliminary announcement. Even the table cards, which in the past provided a clue to the attractions, have now disappeared.

Since the beginning of this year Carroll Gibbons, who books the talent as well as maestroing his orch, has had his own dancing line who open and close each production. It's purely a modest affair with six petite girls, and more charm than talent, putting across a few elementary routines.

A first-timer in the current program is a Continental magician, Denis Moroso, an adept operator with some cute tricks. A pocket watch wrapped in a coded sheet of paper passes from his hand to a sealed box; a small ball is placed in a trouser pocket and half a dozen come in rapid succession from his mouth; and there are the usual stunts with knotted handkerchiefs, et. al. It's an intriguing turn which pleases.

Final act in the bill is the U.S. terping team of Hoctor & Byrd, who played this spot some two years ago and were recently booked for a return date. Hailed as the poor man's Astaire-Rogers, this husband and wife dance team make a strong bid for applause with a well-fashioned routine which gives full play to their talent. Much of the act closely follows the pattern of their current Palladium stint, but an addition which pays off handsome returns is their version of "Begin the Beguine," danced with considerable skill and staged with ingenuity. Entire act bears a polished stamp, with the combos excelling in a series of intricate hoofing routines ranging from "Tap Conga" to "The Highland Fling" and a nostalgic "Darktown Strutters Ball."

The Gibbons orch backgrounds the show in okay style, alternating for first-class dance music with the Roberto Inglez rhumba aggregation.

Myro.

Old Knick, N. Y.

Paul Killiam, Ernest Saracino, Geene Courtney, Clara Cedrone, Nona McDonald, Steve Rollin; $3.50 minimum.

The Old Knick Music Hall's formula of presenting hoke melodrama along with vaude olios is, at this point, marking its fifth anniversary. The spot has found a formula which is unique around these environs and which offers a type of entertainment pleasing both to the hepsters and peons alike. The cheer-the-hero-hiss-the-villain school of histrionics is a lot of fun for all concerned.

During the term of the Old Knick, there've been several names prominently identified with this venture. Paul Killiam, who's the artistic director of the spot, has sparkplugged the layouts. He's the permanent emcee, provides the commentary for the silent films and frequently leads in the heckling of performers.

Also prominent in the proceedings is Ernest Saracino, who frequently writes and directs the mellers, always takes the villain role and who also has a line of card tricks. Clara Cedrone, who takes various roles in the drama, teams with one of the male singers in the olio. Her present turn with Steve Rollin constitutes a good vaude act and hits the crowd's fancy.

Others in the current cast include Geene Courtney, one of the lookers-about-town, who lately has performed a number of odd thespic chores including a long run at the Palace where she assisted Smith & Dale. Nona McDonald, who does the heroine bit, has a dance turn for a brief moment. There's also a four-girl line with some old-time routines which come off well.

The Old Knick is a good entertainment buy. It's also a suggestion as to what can be done with non-paying film houses. This is a converted filmery and despondent exhibs are invited to investigate.

Jose.

Sugar Hill, Boston

Boston, April 25.

Larry Steele's "Smart Affairs of '52," with Butterbeans & Susie, Hortense Allen, Congaroos (4), Marion Bruce, Margie McGlory, Flick Montgomery; Beige Beauties (10), Jimmy Tyler Orch (9); no cover or minimum.

Just about the liveliest production to hit the town's nitery belt this semester is this all-sepia revue currently at Sugar Hill, formerly the Mayfair. If reactions of first-nighters are any indication, the revue appears to be exactly what the Hub needs to give cafe biz a hotfoot and lift it out of the doldrums it's been mired in since the first of the year.

Neatly packaged, "Smart Affairs" tees off with emcee Larry Steele vocalizing amidst the hectic gyrations of the 10 Beige Beauties, getting the production off to a flying start. Use of strobe lighting aides the overall effect of the opener, which is followed by a couple of uninhibited numbers by the Jimmy Tyler band, aptly tabbed "Tyler Boogie" and "Flying Saucers." Feverish pace slackens with some nifty chirping by Marion Bruce, a slick looking thrush who scores strongly with "I Get a Kick," "My Foolish Heart," "Glory of Love" and a begoff "Tenderly."

Torrid groove is revived with appearance of the Congaroos, two mixed pairs of hoofers, whose strenuous jitterbugging routines grab hefty mitt action. Steele spots himself midway with a production number with gals making like showgirls while he vocalizes "The Modern Harlem Girl" for neat results.

Also spotted are Margie McGlory, whose carbons of Sarah Vaughan, Gloria Swanson, Josephine Baker, Bette Davis, Louis Armstrong and Frankie Laine are oke, and Hortense Allen, a well-stacked looker who scores with a sexy bit of terping, hypoed by her scanty costume.

Comedy is handled by Butterbeans & Susie, a hefty femme and bug-eyed male, who kick around the lyrics of "There'll Be Some Changes Made" and "Until the Real Thing Comes Along," heckle each other and hoke through a dance routine. Guy's appearance in a ludicrous skin-tight suit, one half of which is gray and the other black, adds to the general overall comedy impact with pair-nabbing nifty yocks throughout.

Bill winds with "Ballin' the Jack" routine by Beige Beauties. *Elie.*

Gatineau, Ottawa

Ottawa, April 26.

Radio Aces (3), Bobby Martin, Nancy & Michael Mann; Harry Pozy Orch; Bunny Dixon in Lounge; admission 75c, $1 Sat.

In this capital, biz depends on government paydays. This week, civil servants were skimping after a long post-Easter delay in paychecks and the 1,000-seat Gatineau Club's Friday night (25) show showed the effects. This could have caused the lack of enthusiasm for the Radio Aces. There seemed no other reason, for the trio threw the works at the customers and gave a show that a normal crowd would probably have lapped up in cheers. Their fast-paced zanities came out of the loudspeakers with okay power, then fell on a limp audience. Roy Davis, lead, worked smoothly with podners Joe Stoner and Art Laurent. Davis emceed the whole show as well.

Bobby Martin, on second, is a handsome gal with a blend of Sophie Tucker and Kay Starr in her husky pipes. She had better luck with the crowd and gave them nine numbers. Biggest hands went to "Little Apple," "Gotta See Your Momma Every Night," "Them There Eyes" and a seasonal clincher, "Take Me Out to the Ball Game." She worked "Ball Game" to the limit with local ball season teeing this week and local team n.s.g. in openers.

Terp team Nancy & Michael Mann, holdovers from last week, are fresh and young in their work. They use plenty variety to include straight ballroom tango, polka, Irish and a begoff lullaby routine.

Joe Saxe has redecorated his big room with new ceiling design and rich proscenium drapes. Lighting is boff. Harry Pozy, a new band on the Gatineau stand, works better than last year's combo behind the acts but is only average for dancing. Bunny Dixon plays piano and sings in the cocktail louge.

Gorm.

Riverside Hotel, Reno

Reno, April 23.

Teresa Brewer, Will Mastin Trio with Sammy Davis, Jr., Rudy Cardenas, Riverside Starlets (12), Bill Clifford's Orch; no cover or minimum.

This show starts out a little slow but winds up a complete success. Starlets open it with a so-so routine—the chorus in march steps as Northwest Mounties and the showgirls decked out as Indians. But the line ends the hour-long bill with a cute flapper number, all in authentic dresses of the '20s.

Packed between these two chorus numbers are three completely different and vigorous acts. Rudy Cardenas manipulates everything from balls to tophats. Most receptive gimmick is three toppers juggled, balanced and traded on his noggin. Some frantic music backs him and his own bouncing adds color to the turn. Gets some amazing results twirling balls and throwing them around with a stick clamped in his teeth. Ringsiders put down their forks for this bit.

Teresa Brewer fits nicely in the

(Continued on page 52)

JUNE and MARTIN
BARRETT
Just Concluded
3 WEEKS
PARAMOUNT
NEW YORK
•
Direction—MCA

Danny HOCTOR and Betty BYRD

Current
PALLADIUM THEATRE, LONDON
and Doubling
SAVOY HOTEL, LONDON
Personal Representative: GAC, New York; Lew & Leslie Grade, London
Publicity: Bill Pierce, H'wood; Deane & Phillips, London

COMEDY MATERIAL
For All Branches of Theatricals
BILLY GLASON'S FUN-MASTER
THE ORIGINAL SHOW BIZ GAG FILE
(The Service of the Stars)
35 ISSUES $25
First 13 Files $7.00, All 35 issues $25.00
Singly: $1.05 Each IN SEQUENCE Only
(Beginning with No. 1—No Skipping)
• 3 Bks. PARODIES per book $10 •
• MINSTREL BUDGET $25 •
• 4 BLACKOUT BKS., ea. bk. $25 •
HOW TO MASTER THE CEREMONIES (reissue), $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300, Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1139

DARVAS AND JULIA
Opening May 11
LATIN QUARTER
New York

NICK LUCAS
Appearing
PITTSBURGH HOME SHOW
Week of May 5th
HUNT ARMORY
Pittsburgh, Pa.

LEW BLACK and PAT DUNDEE
(Beauty and the Least)
A new note in Glamor Comedy
currently Theatre Royale Sydney Australia
Direction Lew & Leslie Grade, Ltd.

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
* * * * *
NOW
3RD RETURN ENGAGEMENT
COPACABANA
NEW YORK
Dir.: Fred Harris

TV COMEDY
Routines and Burlesk
"The book with the MOST of the BEST comedy material $3."
A. GUY VISK
Writing Enterprises
12 Liberty Street, Troy, N. Y.
VODVIL

Cleve. Scribes Defend 'Minsky Follies' Vs. Liquor Chief's 'Political Censoring'

Cleveland, April 29.

State liquor board agents, who labeled the first performances of "Minsky Follies" at Herman Pirchner's Alpine Village as "Lewd," swept down on it again to heave a second "indecent" citation at the nitery.

On their first visit recently they said they found two dancers too immodestly garbed and too torrid in free-wheeling hip movements. Although striptease routines were eliminated, this time the agents declared a barefoot dance by redhaired Sunny Knight was still objectionable, according to liquor board regulations.

Second citation by Anthony Rutkowski, state liquor enforcement chief, added hot coals to a public controversy over his right to set up himself and his investigators as theatrical censors.

What was at the outset a one-man fight by Pirchner to defend himself on the grounds that they were making a mountain out of a molehill, has mushroomed into a major issue in a bitter political battle here.

Rutkowski, according to the cafe owner and his many loyal supporters, ramrodded the two bushwacking actions against the Alpine "just to win publicity for himself in his campaign to win a judge's seat in common pleas court" in the coming election.

Enforcement chief claims he has enough evidence of "indecency" in show to get the club's liquor license suspended for a possible 60 days. Newspaper drama critics, editorial writers and radio commentators here jumped into the fight to blast Rutkowski's charges as "absurdly naive," "presumptive" and "riddled with political red-herrings."

Critics stoutly defended the Alpine as one of the "most conservative" niteries in the country," and also the "Minsky Follies," which was considerably toned down and revamped after initial performance.

Calling it a "tongue-in-cheek and

(Continued on page 53)

Buster Keaton's $1,500 For Foreign Vaude Dates

Hollywood, April 29.

Series of European vaudates has been worked out for Buster Keaton, who opens at the Cirque Medrano, Paris, Sept. 26. He'll get a flat $1,500 per week.

Pantomime comic made a successful return to vaude last year with a 12-week tour of English music halls. Trek this year will also include English dates, but will concentrate on the Continent.

'The Drunkard' Preempts Mpls. Red Feather Acts; Other Spots Exit Bills

Minneapolis, April 29.

Red Feather nitery here is eliminating acts for "The Drunkard" which opens an indefinite run May 7. Cast will be locally recruited and direction will be by Don Stoltz, director of the Old Log strawhatter, who also is a WTCN-TV producer. There'll be no admission, cover charge or minimum. It has been a number of years since any local bistro has had the show for an attraction.

Acts also are out of the local Flame, where the Percy Hughes 12-piece orch is offering programs of musical show selections with vocal interpolations in place of the customary floorshow. They'll also be out of the Hotel Nicollet Minnesota Terrace for the summer, as usual, because in this spot, one of the town's two top supper clubs, the Dorothy Lewis ice show, an annual institution, once more will hold forth.

The Hotel Radisson Flame Room, however, is continuing to present occasional names. It has Mary McCarty currently and she'll be followed by Lisa Kirk. Both performers have appeared before in the room.

Compagnons' 4G Dates

Las Vegas, April 29.

Les Compagnons de la Chanson have been set for a series of western dates, starting late in July, at a flat $4,000 per week. Group—which came to the U. S. originally with Edith Piaf—will start at El Rancho Vegas here and then play Stockmen's Hotel in Elko and the Mapes in Reno.

Following the Nevada stands, they'll open at the Palmer House in Chicago for four weeks and then trek to New York for six weeks at the Waldorf-Astoria.

HILDEGARDE SAILING FOR LONDON AND PARIS

Hildegarde and her personal manager, Anna Sosenko, sail Friday (2) on the S. S. America to open at the Cafe de Paris, London, for four weeks, and thence to the Drap d'Or, Paris, June 19 for two or three weeks. Hildegarde's Paris deal gives her 1,000 francs (about $3) per bottle of champagne sold, similar to the arrangement under which Edith Piaf works. She's set at 1,000 pounds and passage to London.

Hildegarde may also do a one-woman show in London at the 1,200-seater Cambridge Theatre in July. London stand, at the height of the American tourist influx, is being pushed by Tom Arnold, British impresario who returns from the U. S. to England today (Wed.), and Emile Littler, his associate.

Singer Tours Germany

Berlin, April 22.

Helen Phillips, American Negro soprano, has started her second concert tour of Germany. It will include a performance in West Berlin June 11. She recently completed a five-month concert tour of West Berlin and the Federal Republic. Present one covers over 30 cities.

Miss Phillips made her debut at the New York Town Hall in 1949, and has since appeared throughout the U. S. in solo concerts and as soloist with American orchestras.

'Bring Back My Bonnie to Me'— Cafe %ers to TV Depts. on Names

Cafe departments of the major talent agencies are in the midst of a burn at other sections of the percenteries, particularly video. Feeling is now that the other wings of the agencies must pitch in at this time and help the cafes by seeing that the headliners that niteries helped develop go back and play a few dates in the medium that helped them to prominence.

The nitery date-diggers complain that the industry needs help immediately, not only to stave off summer closings, but to see that nightclubs remain at numerical strength in the fall. The video and theatre departments, according to the cafe percenters, should see that names spend a portion of the summer hiatuses in cafes and vaude.

Nitery men feel that the cafes are instrumental in building salaries (after disk clicks) from $350 to the four and five-figure class. They maintain that a performer cannot reach the bigtime without the aid of cafes and theatres. Rub is that once the salary is built up they lose the act entirely upon completion of the bulldup. If they hit it big, then only a handful of niteries can afford the topliner, even if the latter did want to play.

Cafe department heads of major agencies have beefed on this score at staff meetings. Whether the other department heads will attempt to pressure acts into going out on dates remains to be seen.

MCA Sets Cal. State Fair Shows, Eyeing Tony, Cugie

Sacramento, April 29.

For the third successive year MCA will provide vaude talent for the California State Fair. Agency was awarded a contract calling for $55,000 in talent.

Two separate shows will be staged this year instead of three. Don Mulford, MCA exec, says he hopes to sign Tony Martin to top one show and Xavier Cugat the other.

Four-Day Downpour Knocks Props From Under N.Y. Cafe B.O.

Four straight days of rain cut a healthy chunk out of nitery grosses around New York. Attendance was off at virtually all spots except the Copacabana, where Johnnie Ray is headlining until tonight (Wed.), and the Latin Quarter, which wasn't hurt appreciably. Weekend biz was okay at Leon & Eddie's.

Nitery business hasn't picked up too strongly following Lent. There's a general flabbiness all over town that reflects the uncertainty in other fields.

One of the major disappointments was registered at the Riviera, Ft. Lee, N. J. At opening night last Tuesday (22), Jane Froman couldn't show, but Jimmy Durante substituted for that night. Without a followup headliner that could be strongly advertised, spot's business was hard hit. Rains coming on top of that were a severe blow which brought dismal attendance.

Village business hasn't been too lush either during the past week. Although the Village Vanguard held its own, Cafe Society Downtown had poor turnouts.

Brisson's Europe Dates

Carl Brisson will concert tour Norway, Sweden and Denmark starting in mid-May. Music Corp. of America set deal.

He's also pacted for three weeks at the Cafe de Paris, London, starting Aug. 25, and returns to the U. S. for a series of hotel dates in the fall.

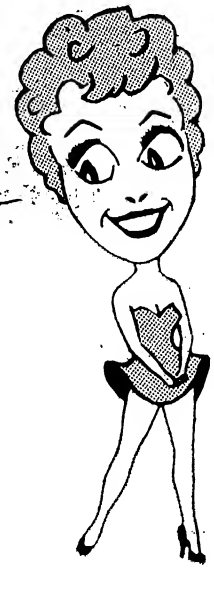
Kyle MacDonnell slated for the Roxy Theatre, N.Y., starting May 16.

PAUL GRAY - ELISA JAYNE

Humorist Dancing Satirist

!!! VERSATILE !!! CONSISTENT !!!

SMASH FLORIDA SEASON



HOTELS • CLUBS • THEATRES

Just Concluded

CIRO'S
MONTMARTRE, HAVANA
OLYMPIA THEATRE
FT. MONTAGUE BEACH, NASSAU
BOCA RATON HOTEL
BILTMORE HOTEL
NAUTILUS HOTEL
SEAVIEW HOTEL
WHITEHALL HOTEL
RONEY PLAZA HOTEL
PALM BEACH HOTEL
HOLLYWOOD BEACH HOTEL

Thanks: Bill Kent and Herbert Marks

VARIETY:
"Paul Gray impresses with quietly delivered melange of original ideas that build into laff elements. Usually tough house for comics went for him all the way."

BILLBOARD:
"In comedy spot Paul Gray walked off to large mitt. His knack of slipping a punchline into what appears to be ordinary conversation pleased the people."

MIAMI HERALD:
"Sleeper of the Season—one of the most articulate comedians in showbiz."

MIAMI NEWS:
"A welcome relief from the guys who are always punching."

VARIETY:
"Elisa Jayne does a twist on acro dancers with patter that leads into Bette Davis impresh to overall smash effect."

BILLBOARD:
"Elisa Jayne did well with terp exhibition and finished with acro operatic and movie impressions for howls."

MIAMI HERALD:
"Acrobatic comedienne with something completely different."

MIAMI NEWS:
"Her dialogue synchronized to terps is highly entertaining."

Night Club Reviews

Continued from page 50

Riverside, Reno

middle of this show. She pleases immediately with her pert looks and vitality. Young canary makes like an adolescent red-hot mama and the combo is an innocent doll making like she knows the world. She does it with all the vocal kicks—the "you-a" and the "me-a," the throaty intonations and sudden little squeals.

"Them There Eyes," one of her best fast numbers, has her in noble action around the mike. She slows up nicely for "Broken Hearted" and "Lonesome Gal," but cuts loose on "Music, Music, Music," "Honky Tonkin,'" "Alexander's Ragtime Band" and "Old Man Mose." Power went out in this spot early in a show this week, forcing the little dynamo to sing without mike, above the orch. This resulted in a little vocal trouble, forcing cancellation of one show following night. Two days later, she was recovering fast.

Will Mastin Trio wraps up the acts. Featuring Sammy Davis, Jr., the threesome shares tap honors to tee off. Sammy, Jr., introduces his uncle, Will Mastin, and his father, Sam Davis, who bow off and he does a fine Bill Robinson tap. Highlight is his flawless work on Jimmy Cagney, Jimmy Stewart and Edward G. Robinson, all packed into one clever routine. Singing impreshes of Sinatra, Cole, Eckstine, and Laine are all perfect. He leaves Riversideliners amazed with his last takeoff—on Mario Lanza singing "Be My Love." Trio winds up sharing tap chores again. *Mark.*

Cafe de Paris, London

London, April 22.

Hermione Gingold (with Clarry Ashton), Sidney Simone and Winston Lee orchs; $6 minimum.

For many years Hermione Gingold has queened it royally in intimate revue. Her "Sweet and Low" trilogy, which capped many of her earlier triumphs, provided rare moments of relief during the grim days of war. Her biting satire and stinging wit earned her a large and faithful public which has remained loyal through the years.

Now, after a stage absence of some two years, including a long sojurn in America, Miss Gingold has departed from intimate revue to the greater intimacy of the nitery. In this, her cabaret debut, she brings all the characteristics of her theatrical personality into play, using only specially prepared material with a punch or bite in every line.

For her opening, the Cafe de Paris management had to put the ropes up. The town turned out, with a large sprinkling of show biz personalities as well as the artist's legion of devotees. That she should have preemed in triumph was taken for granted; the $64 question is whether she will sustain that reception for the rest of her engagement when the bulk of the patronage will be the more conventional lay folk.

From the outset, la Gingold breaks away from established precedent; instead of making a grand entrance down the balcony staircase, she chants her first number from the gallery. Appropriately, it's called "It Looks Wonderful from Here" and that opening keys the act. Happily, she resists obvious temptation of parochial humor, and only one or two of her numbers have the Shaftesbury Ave. parish pump appeal. One of these, "Don't Do More Cabaret, Mr. Coward," might have come from the heart. But in the main she keeps to the satirical, with occasional touches of spice. Advice to a moth from its mother and the story of a romance with a robot provide themes for brittle yet witty lyrics. Toward the end of her act she pokes fun at herself quite mercilessly with a song which poses the recurring question, "Which Witch?"

Although a cabaret newcomer, Miss Gingold does her act with high-grade professionalism. Nothing has been left to chance. Her gestures, her pauses and her manner are the obvious result of patient preparation. And the piano accompaniment by Clarry Ashton is as unobtrusive as it is skillful.

The two resident house orchs, Sydney Simone and Winston Lee, alternate to offer first-rate terping music. *Myro.*

Viennese Lantern, N. Y.

Fritz Spielman, Betty Reed, Norbert Faconni, Paul Mann, Charles Albert; no cover or minimum.

The Viennese Lantern remains an anomaly during these times of hazardous nitery operation, since it is one of the few spots anywhere in New York that is still doing business. The answer, of course, lies in the modestly budgeted, Viennese-accented shows and food, a parlay that has been successful for Max Loew, a Viennese himself, for almost a decade at this same spot. Add, of course, a certain innate color that this Yorkville-fringe cafe has and one has the answer why its nightly clientele includes many "names" in one field or another. The Lantern certainly draws few customers from its own neighborhood.

The Old World decor is the background for such current talent as Fritz Spielman, composer-pianist, who is dishing out a lyrical entertainment in the Continental-American idiom; Betty Reed, statuesque blonde soprano, who does mostly Viennese melodies; Norbert Faconi, a longtime Lantern standby with his expert violining, and the piano team of Paul Mann & Charles Albert, who open the show.

Spielman, who has written tunes for Hollywood, needs better timing, but he dishes out some clever lyrics of his own composition, plus other entertaining ideas. The attractive Miss Reed does Romberg, Johann Strauss and Stolz melodies, going over nicely. Faconi has a wide repertory of Continental and longhair music that always clicks here. *Kahn.*

Latin Villa, K. C.

Kansas City, April 23.

"Scandals of 1952," with Jane Margo, Hudson & Sharae, Jimmy Rae, Mike Wallace, Latinettes (8) with Jezebel; Jimmy Lenge Orch (8); 50c, 75c cover.

After a spell of name bands with floorshows, the Latin Villa recently went in for producing its own shows, with a house line and imported acts. Trio of acts and trio of production numbers give patrons a lot of flash and a well-knit 45 minutes with the current lineup, the second of the new policy. The setup is proving worthy, upping the earlier evening patronage, and policy evidently is here to stay for a number of weeks.

Show gets going with "South American Fantasy" production number staged around the towering Jezebel, the whole a colorful entry. Doing the m.c. honors, Mike Wallace brings on Jane Margo, who terps a duo of Mexican numbers, a castanet tap and the familiar "Chiapanecas" in lively fashion. Hudson & Sharae are aces as an adagio duo. They're attractive and accomplished, one of the better turns in this department.

"Milady's Boudoir" is basis for a costume parade by the line, again centered around the king-size Jezebel. Jimmy Rae (and his mythical brother) has an acro tap with a round of flips and twists and a dive bomber somersault which brings a hearty hand from the house. Gals close out the proceedings with "Plantation Medley" in which they are elaborately costumed.

First time in the Villa for the Jimmy Lenge crew, which backs show and pleases dancers with its eight-man setup favoring a three-man reed section. Lenge handles vocals in pleasant baritone stylings. *Quin.*

Bellevue Casino, Mont'l

Montreal, April 23.

Joe Howard, Lee Marks & Co., Lane Bros. (2), Mirtell & Aschour, Billie Parsons, Patricia Adair, Joe & Jane, Casino Line (10), Bix Belair Orch (11), Frank Quinn Trio; $1 admission.

Three years ago, when owner Harry Holmok refurbished his barren dancehall, renamed it Bellevue Casino and brought in the most lavish revues ever to be presented in Montreal, the cynics gave him a couple of months and then predicted the place would end up as a beer stube as so many others have over the past couple of decades.

However, the Bellevue, with a definite show policy of sight and vaude offerings plus a straight admission charge (no cover or minimum), caught the economic fancy of Montreal's vast after-dark trade and this 750-seater has surpassed every other saloon in town and even Holmok's expectations.

With the emphasis on a line of eight attractive hoofers, Mme. Natalie Kamarova has built all productions to a formula and for three years, with one new production each month and different acts every two weeks, has seldom offered a dud. Much of the smoothness of each show (they go on when advertised—something of a rarity in this town) and overall good management of the house is due to Joe Krassler who's been associated with Holmok for 19 years. Krassler is in charge of the $12,000 weekly payroll, the production costs that average $7,000, plus another $2,000 for the bands, and the behavior of the Bellevue clientele—no mean job in this sprawling room with capacity weekend biz and quick turnovers.

For the third anniversary show, the management brings back Joe Howard, the first headliner in this spot. Howard works as easily as ever and with the halftime production based on his songs, whams over his perennials to a socko reception. As a clincher, Howard introduces his son, Joe, Jr., and together they do "Goodbye My Lady Love" in song and via Howard's famed cakewalk. Anything that comes after the Howard sequence is an anti-climax.

In true Bellevue tradition, an Apache team, Mirtell & Aschour, draw plaudits for their rough-and-tumble session; Lee Marks juggles handily and the Lane Bros. and their knockabout comedy acrobatics make for a surefire closer.

Current layout is emceed by Joe Howard, Jr., who teams up with partner June for some fair vocal bits which have little or no effect. The terping of shapely Patricia Adair and tapster Billie Parsons do more than a little to spark the girlie extravaganzas.

Bix Belair's orch still provides some of the best show and dance music in town with the Frank Quinn trio spelling for customer dansapation. *Newt.*

Steuben's, Boston

Boston, April 26.

Dr. Giovanni, Buster Shaver & Olive, Margo Wade, Don Dennis, Tony Bruno Orch (6), Harry Fink Trio; $2.50 minimum.

This popular Vienna Room continues to follow its longtime policy of booking solid entertainment, with current layout stacking as one of the season's tops. Biz is correspondingly staunch.

Lineup is topped by Dr. Giovanni, last in Hub several years ago at now defunct Ritz Roof, whose array of sleight of hand and pickpocket tricks completely baffles ringsiders. Luring a half dozen male customers onstage, he individually divests them of personal effects. Dishing out a continuous line of zany chatter, some of it the double-talk variety, it so confused everyone at show caught that none realized they were being victimized until Giovanni produced the filched articles.

Winds stint with two stooges firmly holding each end of a glass rod onto which he slips a ring to the complete mystification of the audience. His comic gab plus his air of nonchalance spark the overall effect of the tricks and results in high customer reaction.

Balance of lineup also clicks neatly with Buster Shaver & Olive scoring with song and dance sesh. Pint-sized Olive vocalizes "A Good Man Is Hard to Find," accompanied by Shaver on the 88, with pair teaming for a bit of ballroom terping, winding with a fast "Ballin' the Jack." Opening slot is neatly filled with a slick tapping of Margo Wade, a fast terpster who scores with crowd.

Don Dennis, perennial emcee at this spot, handles the vocalizing chores in his usual nifty fashion. Guy warbles "No Business Like Show Business," the ballad "I'll Walk Alone," and "With a Song in My Heart" with a pitch for the pic currently playing at nearby Astor Theatre. Musical backgrounding is adeptly handled by Tony Bruno's crew who split customer terpology with Harry Fink Trio's Latino accented rhythms. *Elie.*

Eddy's, K. C.

Kansas City, April 25.

Stoner & Dennis, Lou Wills, Jr., Tony DiPardo Orch (8); $1 cover.

Pair of turns is new to the area and to the room, but come up with a show neatly packaged and fairly well up to the level demanded by this de luxe room. In 35 minutes the combo of terp, songs and comedy dialog moves at lively pace and keeps the customers interest at good pitch throughout.

Bandman Tony DiPardo eschews his regular role as m.c. and runs on Lou Wills, Jr., for the opener. He leads off with a rhythm tap, and follows with mimicry of Ray Bolger. Bit about "how's tricks?" as he nonchalantly tosses off a back flip or two is funny as is his warbling of the Morey Amsterdam tune, "Nothin'". Closes with acro-tap as he did in "A Tree Grows in Brooklyn" and tosses in a tightly packed flip and twist. Gets a good hand throughout.

Lou Stoner & Ellen Dennis have a musicomedy patter lineup of songs and chatter about married couples. They're on singing "You Did, You Didn't" about a marital argument, then tell the story of husband and wife in "Trials of Married Life." Stoner breaks it up with a bit as a Yiddish square dance caller, and two take to "Life of an Actor" song as they reprise an oldtime vaude sketch. They wind with a chant labeled "Divorce" on the ins and outs of married life. Two are personable enough, material is in a different pattern, and entertainment level is steady.

Route proves a workout for the musicrew, but pickup is aces all the way under DiPardo's batoning. *Quin.*

DARVAS AND JULIA
Opening May 11
LATIN QUARTER
New York

JAY MARSHALL

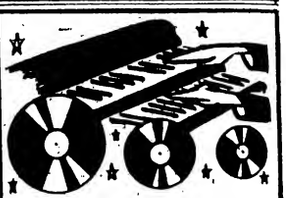
COMEDY
also
Plumbing
Catering and
Light Housekeeping
•
Management:
MARK LEDDY

BREAKING ALL RECORDS
in Their
First Personal Appearance Tour
Opening Engagement — PORTLAND, OREGON
20,126 Paid Admissions in 1 Day—115,909 Paid in 9 Days

Same Smashing Results in
SPOKANE
SEATTLE
EVERETT
VANCOUVER, B.C.
PRESTON FOSTER
and
SHEILA D'ARCY
Exclusive Management:
CLYDE BALDSCHUN, McCONKEY ARTISTS CORP.
7000 Hollywood Blvd., Hollywood HEmpstead 7141

Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS
* TALENT CONTEST *
MONDAY NIGHTS
Prize: Professional Engagement
Duplicate Prizes Awarded in the Case of Ties

JACK DENTON
WORLD'S GREATEST COMEDIAN
(In case of tie duplicate prizes will be awarded)


Columbia Records
KEN GRIFFIN
On Tour
ONE NIGHTERS
Ohio
Direction: MILO STELT
Mutual Entertainment Agency
203 N. Wabash Chicago 1, Ill.

BEN YOST
MIMIC MEN
Currently
TOWN CASINO
Buffalo, New York

PATRICE JAN
HELENE and HOWARD
currently—RADIO CITY MUSIC HALL
Doubling via Eastern Airlines
CHESTERFIELD SHOW
from Durham, N. C.
Dir.: M.C.A.
Per. Mgt. TOM SHEILS

IN THE HEART OF CHICAGO'S LOOP
near the Oriental, Chicago, Harris, Selwyn and Erlanger Theatres it's the
RANCROFT HOTEL
89 W. Randolph St. Franklin 2-4740
Special Rates for Show Folk
Newly Decorated New Management

DANCE STUDIO AND THEATRICAL AGENCY
Well estab. Net profit over $1,000 mo. $6,000 handles. Won. opp. 5878 Hollywood Blvd., Hollywood 28, California. Tel. HOllywood 9-6274.

'Minsky Follies' Defended

Continued from page 51

droll laugh at burlesque, new and old," Arthur Spaeth, drama reviewer of Cleveland News, wrote: "If there is anything more corrosive to moral outlook in 'Minsky Follies' than a sly laugh, then I guess that I long have been lost." He also stated he didn't "see anything wrong with it" when same show played local Borselling's Club two seasons ago and also Loew's' Park Theatre here last season.

Rutkowski said he ordered investigation after reading a review of show, written by Glenn C. Pullen, associate theatrical critic of Cleveland Plain Dealer, and plans to use it as evidence during board hearing. Catching Minsky unit after the furore, Pullen reported: "In revamped form, it is a skylarking, satiric frolic of a sophisticated sort, with colorfully costumed cuties and several bright acts that would be acceptable on any stage."

A stinging editorial blast against the Ohio liquor board's rash moves was leveled by William E. McDermott, veteran Plain Dealer drama editor, in one of his columns.

Pointing out that show had played a half-dozen major cities without any police kicks, he termed it a "cleaned up and high class burlesque show, a miniature reproduction in tone and spirit of Broadway's 'Top Banana.'"

State agents went out of bounds in acting as theatrical critics and censors, McDermott indicated, in analyzing No. 52 of Ohio's liquor laws forbidding lewdness and obscenity on premises tenanted by a permit holder. None of the investigators, one of whom is a former bartender, are qualified "specialists or judges" in such matters involving "art and morality," the drama critic said.

Rutkowski's political enemies are also using the Alpine Village-Minsky show as a double-hooked weapon, contending that these cases should be handled by local authorities and not by publicity-seeking state machine politicos.

Hub OK's Liquor Service During Primary for Prez

Boston, April 29.

Due to an unprecedented pitch by cafe operators, restaurateurs and package store owners to Hub's Licensing Board, the long-standing rule that no establishment shall be allowed to serve liquor during polling hours has been relaxed for today's (Tues.) Presidential primary.

Spokesmen for the bistro operators pointed out that several large conventions will be in sesh here during the voting and while business men would stand to lose substantial revenue, shutterings would also inconvenience many out-of-towners and cause a loss of good will for the city.

With no liquor allowed to be served until 8 p.m. during previous election days, the result has been a noticeable lag in dinner biz at local niteries and cafes.

The Licensing Board took advantage of a proviso in the law that it can lift the ban if it wishes.

VAF Cracks Down On Tardy Vaude Artists

London, April 22.

Touring artists who venture too far from their base and then have difficulty in returning to their theatre by curtain time are being warned that failure to appear on time may be regarded as breach of contract.

This warning has been sent out to all vaude artists by Variety Artists Federation, which reports that several complaints were made to the Provincial Theatre Council. W. C. Bass, VAF secretary, says there have been recently several instances where considerable embarrassment and inconvenience were caused by artists not being in the theatre until the show was about to start.

Earlier in the year an act was unable to return to the theatre in time because of fog. Also there were several near-misses during the recent blizzard.

The Only Real Star Of Edwards' 'School Days'

(Recent death of Herman Timberg recalls that he was once the key principal in the old Gus Edwards school acts. Georgie Price, himself an alumnus of the Edwards school units, aptly summed it up in the 46th Anniversary issue of VARIETY*—Ed).*

By GEORGIE PRICE

Cantor, Jessel, Winchell, Hildegarde, myself and many more of the Gus Edwards' proteges are constantly being referred to as a "star of 'Gus Edwards' School Days.'" The truth is that not one of us appeared in this particular act. I'm not trying to make myself younger, but when I joined Gus I was seven years old, and "School Days" was just finishing its run. It was a legitimate musical comedy that played at the Circle Theatre, N. Y. Edwards ran into a little "money trouble" and had to sell his interest to Stair & Havilland, who trouped "School Days" for a while. Edwards later put on several "school acts" and since he could not use the "School Days" title, he called them "Gus Edwards' School Boys & Girls."

Watta Cast

Although I never appeared in any of them, I know that Walter Winchell did, along with Dave Seed, Lew Brice, Jack Weiner, Frank Albert, Sassy Little, Lillian Gonne, Roy Mack and Rita Green. Harry (MGM) Rapf was the manager. The real "School Days" had only one star and he was Herman Timberg who played the part of the "Jewish Kid." The story of the show was the life of an immigrant kid coming to America. The first scene took place in the boat, with Herman playing the fiddle from steerage while the rich first-class passengers listened and threw money. Timberg, the central character, was all through the show, playing, singing, dancing, gagging.

The schoolroom scene was only one of the many scenes in the production. Some others in the cast were the Courtney Sisters, Lillian Lorraine, Joe Keno & Rosie Green (parents of Hitzi Green), Helen Menken, and Willie Solar. When things got tough Gus Edwards played the part of an Italian kid himself.

I did a tribute to Gus Edwards recently on a TV show. All the names of the proteges who are currently popular were mentioned as "Stars of 'Gus Edwards'. School Days.' I noticed that Herman Timberg's name was missing. I asked the young director if I might include it. "Who the hell is he?" he asked. "Herman Timberg is the only one," I said, "entitled to use the term of 'star' of 'Gus Edwards' School Days'."

"I never heard of him," he replied. Well, television is a nervous business and it takes a long time to explain. Maybe the young man will read about it here.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., April 29.

Among the Variety Clubs' hospital execs who came here for inspection of the institution and dedication of the new Will Rogers lifesize statue were Chas. "Chick" Lewis, Murray Weiss, Ned Shugrue, Richard (IATSE) Walsh and Bill Rau.

Ray (IATSE) Van Buren elated over surprise visit from his wife, Rose Mary, who found him among the top progressers.

A. B. "Tony" Anderson, mayor and manager of the Schine Pontiac Theatre here, and Harry Nason, editor of Adirondack Enterprise, took time out to visit many of gang on the observation floor and handed out a little good cheer.

Al Brandt got his first real clinic during his observation period that rated him a 10-day furlough. He planed to N.Y. and Miami for his out-of-san vacation.

Thanks to Larry & Pat Day, Canadian nitery entertainers, who gave a full-hour show at the lodge. Music was furnished by the George Galdieri Melody Four.

Walter (CBS) Romanik in and out of the general hospital following an emergency operation, is now resting comfortably at the lodge, and will be N.Y. bound with his all-clear papers next month.

Ambulatory patients who will soon be singing "Back Home Again" with their health restored are Stephen Baranek, Ted Brenner, Ruth Burke, Delphin (RKO) Streder and Patricia Payne.

Write to those who are ill.

Sam Salvin, Cafe Pioneer, Dies At 59; Bridged Major Nitery Eras

Sam Salvin, who died last week at the age of 59, is regarded as being the boniface who bridged two of the most important eras in cafe business—one of the few links between the lobster palace and the cabaret. With his late father Paul, and Jimmy Thompson, the Salvins operated such New York spots as the Palais Royal, Moulin Rouge, Folies Bergere, Montmartre, Plantation, Sans Souci, Cafe de Paris, Club Royal, Carlton Terrace, Pavillon Royale and the Pekin.

Salvin, at the time of his death Sunday (27), was co-owner of Manny Wolf's Restaurant, owned the Cobbs Corner restaurant and the Shoreham Hotel, all N. Y.

The Salvins originated some of the most important innovations in cafe history including the leasing of the cloakroom concession to an outside firm. They were also the first to book names into cafes, among them Florence Mills, Paul Whiteman, Joe Frisco, Fritzi Scheff and Gilda Gray.

The Salvins were also noted for having initiated suburban dining to New Yorkers. The Pavillon Royale, located on Merrick Road, L. I., was the first suburban operation to use name bands and talent.

At one time, the Salvins were partnered with the late George W. Rector in the operation of Rector's. Another partner was Jimmy Thompson, who went in with them in all their important ventures. At one time they operated 14 spots. Sam Salvin, for a while, also operated the Patio and Colony Club in Palm Beach. In latter years, Salvin managed the Riviera, Ft. Lee, N. J., for Ben Marden. Until recently, Salvin had the Park Avenue (now the Sherbrooke) Restaurant and a few years ago ran the Monte Carlo.

The decline of Salvin's empire started during Prohibition when it was virtually impossible to legally operate bigtime dine-and-dance emporia. By the time repeal came around, the stylish wining and dining that had been the vogue during the heyday of the Salvins had passed on. The elder Salvin failed to see the demise of the cafe world as he knew it, having died in 1927.

Salvin, a graduate of Staunton Military Academy, was a lieutenent during the first World War. Survived by his wife, Rose, and a sister, Mrs. Rene Abel.

DARVAS AND JULIA
Opening May 11
LATIN QUARTER
New York

DARVAS AND JULIA
Opening May 11
LATIN QUARTER
New York

THE SHOW STOPPING ACT
DE MATTIAZZI
AND HIS WONDERFUL DOLLS

CREATED AND COPYRIGHTED BY DE MATTIAZZI

Now Presenting a New Sensational Addition
THE MECHANICAL WONDER DOG
Starting May 9th
CHEZ PAREE, Chicago
Direction: LARRY GENGO
FRANK SENNES AGENCY
228 W. 57th Street
New York, N. Y.

FOSTER AGENCY, LONDON, Presents
SENOR CARLOS

Now Appearing
ANCIENNE BELGIQUE
Brussels, Belgium
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

Booked Til 1955
Available for 1953 and 1954
JAY SEILER
Celebrating My Spring Tonic at Boulevard Room
Merrill Abbott Revue
Conrad Hilton Hotel—Chicago
SIXTEENTH WEEK—Plus Encores
Direction:
New York—Max Havelin
Chicago—Sidney Page
Alaska—Klondike Jake

GEORGE HOPKINS
Television's Newest Comedian
Under Contract to NBC-TV
Exclusive Management:
HERBERT MARKS AGENCY
152 W. 54th St. New York
600 Lincoln Rd. Miami Beach

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
The Home of Show Folk

VARIETY BILLS

WEEK OF APRIL 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (1) 1
Gertrude Lockway
Andrea Dancers
Patricia Dryllo
Edward Ruhl
Bela Kremo
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 3
Betty Hutton
Herb Shriner
Harmonica Rascals
Skylarks
Dassie Bros
Andre Andree & Bonnie
Paramount (P) 30
Pearl Bailey
Buddy Baer
Herb Fields Orc
Tong Bros
Larry Storch
Roxy (L) 2
Ryan & McDonald
Jose Mells 3
Bob Haymes
Warner (W) 29
Ballet Theatre
Alicia Alonso
Igor Youskevitch
John Kriza
Mary Ellen Moylan
CHICAGO
Chicago (P) 2
Johnny Johnston
Wiere Bros
Frank Paris
Chambers & Blair
Oriental (I) 1
Johnnie Ray
Gary Morton
Dominoes (4)
Billy Wells & Four Fays
Buddy Shaw Orc
ROCKFORD, ILL.
Palace 2-4
Doris King
Victoria Troupe
Sammy Shore
Ben Dova (one to fill)
PHILADELPHIA
Earle (W) 30
McHarris & Dolores
Charioteers
Geo Kirby
Edna McGriff
Tiny Grimes Orc
PITTSBURGH
Loews (L) 3 Only
Lee Paul & Mary Ford
Tommy Edwards
Gary Morton
John Tio
Wells & 4 Fays
ROANOKE (VA)
Virginia (I) 3 Only
Milt Larkin Orc
B B King
H-Bomb Ferguson
Holmes & Jean
Derby Wilson-Myers & Walker
SPRINGFIELD (O)
Paramount (P) 3 Only
Franklin Laine
Patti Page
Billy May Orc
Illinois Jacquet
Clark Bros
Don Tanis
Jay Lawrence
Choclateers
WASHINGTON
Capitol (L) 30
A & C Fanton
Jerry Southern
Paul Benson
Florian Zabach
Howard (I) 2
Louis Jordon Bd
Willis Jackson Bd
3 Rockets
Shoare-Grued Ders
Bob Bailey
Jackie Davis 3
Jordonettes
NEWCASTLE
Empire (M) 28
Dave Morris Co
Allen Bros & June
3 Lesters
Ruddy Bolly
Alex & Nico
Bette Lee
NORWICH
Hippodrome (I) 28
Peter Brough
Archie Andrews
Ronald Chesney
Harold Taylor
Jack Crisp & Jeta
Anna Mae
Edward Victor
Reto Twins
Ravic & Renee
NOTTINGHAM
Empire (M) 28
Albert Modley
Harvards
Reco & May
Cyclo Bros
Barney Co
P & S Sherry
Maureen Rose
Olga Varona
Peter Gareth
Hobbs Globe Girls
PORTSMOUTH
Royal (M) 28
Max Wall
Dick Tanis
Beryl Reid
Hedley Ward 3
P & P Page
Hassan Ben Ali Tp
Jean Paul
Sherry Fisher Gls
SHEFFIELD
Empire (M) 28
Winifred Atwell
Jack Jacksob
Christine Norden
Jimmy Wheeler
3 Monarchs
T & G Durante
Peter Raynor
R & M Lamar
SHEPHERDS BUSH
Empire (S) 28
Tom Moss
Betty Slade
Roberti 3
Silver Chords
Al Shaw
Marie De Vere Gls
Water Goons
Aqua Maids
SOUTHAMPTON
Grand (I) 28
Jimmy Gay
Barbara Ford
Jean Dene
Anita & Charles
Terry Stunt
Michael Ormand
Margor Austin
Benny Humphrey
Derek Dene
Marie De Vere Midianettes
WOLVERHAMPTON
Hippodrome (I) 28
Squadronaires
Georges & Linette
Jimmy Mac & Frank
Frank Preston
3 Rethlems
Vic Ray & Lucille
WOOD GREEN
Empire (S) 28
Max Miller
Nicholls & Merrin
Reg Salmon
Mme Truzzi Pets
Chris Sands
Martin Crosbie & Thelma
Martyn & Cook
Stan Hardie & Frances
YORK
Empire (I) 28
Billy Whittaker
Mimi Law
Eric Marsh
Jack Lennard
Gradiner & Baxter
Frances Whitmer
Lillian Brow
Windmill Follies Debs

AUSTRALIA

MELBOURNE
Tivoli (T) 28
Jimmy Hanley
Babs Mackinnon
Rosemary Miller
John Clifton
Peter French
Valerie Keast
June Lansell
SYDNEY
Royal (T) 28
Black & Dundee
Marquis & Family
Wally Boag
Rosita Alexander & Violetta
Pan Yue Jen Tp
Lloyd Martin
3 Glens
Celebrity Singers
Jeanne Cameron
Charlotte McGuire
Dancing Boys
Tivoli Ballet
NEW ZEALAND
AUCKLAND
St James (T) 28
Armand Perren
3 Fayes
Pat Gregory
Gerd Biornstad
Chribl
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrna

BRITAIN

ASTON
Hippodrome (I) 28
Geo Mitchell Choir
Siblons
Eno & Lane
Jack Kelly & Jean
Internationals
Benny Hurst
Margarita
BLACKPOOL
Palace (I) 28
Malcolm Mitchell 3
Munday & Earl
Pierre Bel
Waddington
Don Baker
Eddie Calvert
Alyzons
8 Gordon Girls
Tower Circus (I) 28
Charlie Cairoll & 1 Smiths
Knies French
Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Hunos
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes
BOSCOMBE
Hippodrome (I) 28
Cyril Dowler
Rhoda Rogers
Billy Hancox
Noble & Denester
Edwards & Hartley
BRIGHTON
Hippodrome (M) 28
Bartlett & Ross
Kenne Lucas
Jones & Foss
BRISTOL
Hippodrome (S) 28
Naunton Wayne
Alfred Marks
Julie Andrews
Paddy O'Neill
Ossie Noble
S Fisher Girls
4 Fredianis
Patricia & Colin
CARDIFF
New (S) 28
Phyllis Dixey
Billy Banks
Billy Thorburn
George Martin
Morecambe & Wise
Frances Duncan
Jack Tracy
Ballet Parisienne
EAST HAM
Granada (I) 28
Vernon Sis
Ron Parry
3 Miniiux
Musical Dereks & Tony
Maurice French Co
Martin Crosbie
EDINBURGH
Empire (M) 28
Laurel & Hardy
Merle & Marie Lorraine
Kenways
Saveen
Skating Sayers
Jimmy Elliott
Mackenzie Reid & Dorothy
Newman Twins
FINSBURY PARK
Empire (M) 28
Gilbert Harding
Jimmy Desmonde
Charmain Innes
Joy Adamson
Gladys Morgan
Tommy Fields
Skyliners
Eddie Gordon & Nancy
Bobble Klmber
De Vere 3
Chas Anoaster
GLASGOW
Empire (M) 28
Derek Roy
Eve Boswell
3 Falcons
Downey & Daye
Del Argay
F Whiteley Girls
A & L Ward
GRIMSBY
Palace (I) 28
Johnny Dennis
Vogelbeins
Bears
Lyndons
George E. Black
Hintonis
Bob Nelson
Texan Belles
HACKNEY
Empire (S) 28
Josef Locke
Louise Pets
Roger Carne
3 Saytons
Joe Black
Eric Williams
Del Cortino
B & J Clyde
LEEDS
Empire (M) 28
Donald Peers
Duart Sis & Anton
Tommy Lover Co
Curzon 3
Ernest Arnley & Gloria
Harry Worth
Walter Niblo
Walthon & Dorraine
J W Jackson Girls
LEICESTER
Palace (S) 28
Anne Shelton
Cardew Robinson
Freddie Frinton
Slim Rhyder
Burt Brooks & Harvey
T & P Shamva
Alan Kaye & Gloria
Richards Sis
LIVERPOOL
Empire (M) 28
Vic Oliver
Les Rayner & Betty
Seaton O'Dell
2 Eddies
Gail Kendal
Victor Seaforth
LONDON
Palladium (M) 28
Sophie Tucker
Castro 4
Ladd Lyon
Nino
Irwin Corey
Hoctor & Bird
Dick Henderson Jr
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 28
Eddie Gray
Arthur English
Peggy Powell
Cycling Astons
Ruthin Dancers
2 Playboys
Donovan & Hayes
Viking 3 & Charmaine
Brian Kent
Eileen Regan Girls

Cabaret Bills

NEW YORK CITY

Birdland
Dominos
Stan Getz Orc
Bill Davis 3
Blue Angel
Freres Jacques
Kay Ballard
Stuart Ross
Ellis Larkin Trio
Bon Soir
Alberta Hunter
Kirkwood & Goodman
Mae Barnes
Jimmy Daniels
Three Riffs
Norene Tate
Chateau Madrid
Dolly Duron
Sylvio Flory
H. Warringer
Copacabana
Billy Daniels
Benny Payne
Bobby Sargeant
Harbers & Dale
Peter Hanley
Betty Johnson
Madills
M Durso Orc
F Martl Orc
El Chico
Rosita Rios
Ruth Vera
Ramonita y Leon
Los Xey
Enrique Vizcano O
Eduardo Roy
Embers
Eddie Heywood
Joe Bushkin
Havana-Madrid
Lao & La Minerva
Reyes Orc
Hotel Ambassador
Jules Lauth Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Rookies
Adrian Rollini Trio
Nadine & Ray
Schramm
Manuel Del Toro
Hotel Pierre
Ethel Smith
Fisher & Ross
Chico Rell Orc
Stanley Melba Orc
Hotel Plaza
Mimi Benzell
A & B Lund
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Freddy Martin Orc
Hotel St. Regis
Annette Warren
Milt Shaw Orc
Horace Diaz Orc
Sherry-Netherland
Dick Estes
Emil Coleman Orc
Hotel Statler
Blue Barron Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Trio Bassi
Fedi & Fedi
Costello Twins
Corinne & Tito
Lalla & Steffen
Ralph Young
Ebony Stevens
Pamela Dennis
La Vie En Rose
Jane Morgan
Jana Jones
Bobby Lucas
Eddie South Trio
Van Smith Trio
Le Ruban Bleu
Patricia Bright
Mickey Deems
Ellen Hanley
Jullus Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Eydie Gormé
Al Dellay
Argo & Faye
Oliver Ders
No. 1 Fifth Ave
Louise Howard
Mitchell Gregg
Bob Downey
Harold Fowzille
Hazel Webster
Old Roumanian
Sadie Banks
Bob Melvin
Bobby Colt
Monica Lind
Nadya
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Penthouse
Paul Taubman
Two Guitars
Arden Rane
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Pollansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvos & Upstarts
Geo Hale Revue
Emil Petti Orc
Panchito Orc
Village Barn
Peggy Norman
Bill Parker
Bourbon Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Richard D Bennett
Wally Cox
Royce Wallace
Clarence Williams 3
Waldorf-Astoria
Dorothy Shay
Nat Brandwynne O
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee
Seymour Hoffman O
Sheibourne Hotel
Alan Kole Orc
Shore Club
Haven & Held
Sager Dancers
Arthur Warren Orc
Diamond Horseshoe
Johnny Morrison
Lillian Lee
Tinkie DeCarlo
Margo
Haveler Ders
Barry Mills Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Joan Barton
Jerry Colonna
The Townsmen (3)
Mary Peck
George Horton
Hal Winters
Johnny Conrad Ders
Frank Linale Orc
Shey Frontenac
Lee Kobrin
San Kanez Orc
Frank & Lita
Leonora & Stan
Allison Motel
Beach Combers (4)
Enrico & Novello
Tony Pastor's
Jackie Small
Wally Wallace
Rayleen
Billy Lee
Neena Sansone
Pat Pascall
Rickey Renee
San Marino Hotel
Mac Pepper
Quintones (5)
Jackie & Michael
Larry Seldin Ders
President Madison
Stan Barrett
The Martins (2)
Sandra Starr
Brady & Barbara
Bob Regent Orc
Five O'Clock
Martha Raye
Shirley Green
Mary Jo Ball
Ben Yost 5
Len Dawson Orc

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Ed Bagley
Marianne D'Or
Henry Brandon Orc
Chez Paree
Olsen & Johnson
Marty May
June Johnson
Konyots (2)
3 Pitchmen
Leonard Sues
Jay C. Flippen O
Chickie Johnson
Nina Varella
Jean Olsen
Billy Kaye
Ivor Boden
John Glamp
Billy Young
Shortie Rennard
Charles Senna
Georgie Daye
N Miller Ders (12)
Brian Farnon Orc
Edgewater Beach
Tito Guizar
Martez & Lucia
D Hild Ders (8)
Don Reid Orc (12)
Conrad Hilton Hotel
Arnold Shoda
Phil Romayne
Terry Brent
Three Reporters
Andrea Kekesy
Jay Seiler
Scotty Marsh
Boulve-dears (8)
Orrin Tucker O (12)
Palmer House
K Thompson & The Williams Bros (4)
Pierre D'Angelo & Ana
Marcin Bros (2)
M Abbott Ders (8)
E O'Neal Orc (12)

LOS ANGELES

Ambassador Hotel
Andrews Sis (3)
Eddie Bergman Orc
Bar of Music
Doodles & Spider
Sheilah Barrett
Felix Decola
Benno Rubinyi
Johnny David Orc
B. Grey's Sandbox
Billy Gray
Patti Moore
Ben Lessy
Pepper Sis (3)
Bob Durwood
Bill Howe
Biltmore Hotel
Anthony, Allyn & Hodges
Wideler Bros (3)
Gail Gail
George Milan
Hal Derwin Orc
Cafe Gala
Les Mains Joly
Benay Venuta
Hadda Brooks
Bobby Troup Trio
Cire's
Polly Bergen
Honey Bros.
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Herb Jeffries
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Flamingo
Harold Stern & Co
Constance Moore
Flamingo Starlets
Stewart Rose
Matty Malneck Orc
Desert Inn
Copa City Revue
Jack Carter
Betty Reilly
Les Diagoras
Copa Girls
Carlton Hayes Orc
Last Frontier
Willie Shore
Hoosier Hot Shots
Gil Johnson
Devlyn Girl Rev
Bob Millar Orc
Don Baker
Thunderbird
Robert Q. Lewis
Irving Fields Trio
Irene Manning
Walter Long
Johnny O'Brien
Christina Carson
Thelma King
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc
Jack Martin Five
Peter Donald
El Rancho Vegas
Joe E Lewis
Merry Macs
Jerry Pedersen
Joy Walker
El Rancho Girls
Ted Fio Rito Orc
Kitty Kallen

Films' O'Seas B.O.

Continued from page 1

product—particularly Universal—have done relatively better than other distribs. Latter were being hit by the TV surge, while companies making action product, westerns and smalltown fare were enjoying a market that was expanding with the nation's economy.

The Federal Communications Commission action in opening the way to some 2,000 new tele stations, most of them outside metropolitan areas, puts a reverse light on the situation. While the big cities are already saturated and can't be hurt any more—as a matter of fact, film b.o.s may improve as audiences get more and more fed up on TV—tele will be all new to the smalltowners.

With this market thus slated to be badly hit by 1954, when the new stations are going into operation, and the big-city markets already suffering, the international field will become even more important to Hollywood than it is now. That explains the production trend the policy-plotters are now laying out.

MIAMI-MIAMI BEACH

Albion Hotel
Sam Bari
Bombay Hotel
Nino Rinaldo 3
Joe Harnell
Casablanca Hotel
Billy Vine
Betty George
Alex Shoy 3
San Kanez Orc
Zig & Vivian Baker
Clover Club
Bonnie Baker
Nov-elites 3
The Haydocks
Selma Marlowe Line
Woody Woodbury
Tony Lopez Orc
Gaiety Club
Tommy Raft
Carmen Hope
Louise Angel
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Ernie Bell Orc
Deauville
Joe Mooney
Hughie Barrett
Dolano Hotel
Rita Prinzell
Zina Reyes
Willie Hollander
Tommy Nunez Orc
Johnina Hotel
Tony Martin
Harry Taylor
Helene Rejoire
Jewel Box
Jackie Maye
T C Jones
Art West
Mickey Mercer
Danny & Doc Rev
Leon & Eddie's
Murray Swanson
Eddie Guertin

New Acts

ROBERT Q. LEWIS
Comedy, Songs
26 Mins.
Thunderbird, Las Vegas

Robert Q. Lewis, who has clicked with AM-TV audiences, is duplicating in-the-flesh. His 10-day stopover at the Thunderbird serves to break in material concocted by Eli Bass and Jack Barnett, plus some original ditties and jokes.

Engaging, friendly manner is disarming and refreshing. There's no slam-bang delivery or wear-'em-out with roundhouse pitches, but, instead, he has a kind of naivete about the whole thing that captivates audiences here. He has wisely eschewed straight monology, devising, rather, a session filled with cue stories leading into vocals.

His opening bit with the Dansations line, sporting Lewis' trademark specs, heads into ditty, "With a Name Like Lewis." Mentions "father Jerry Lewis, grandfather Joe E. Lewis and great grandpappy Ted Lewis, even Lewis Vegas," which gets him off the ground nicely for followup, "Gonna Change My Name."

Takes a wide-eyed approach to all gaming operations in the casino with parody to "Shufflin' Along." He describes Arthur Godfrey (for whom he's been a summer replacement) as "any typical ordinary American guy who makes over $3,000,000 a year," setting scene for an original tune, "I Got Those Arthur Godfrey Replacement Blues." Tacks off into amusing self-critique about the girl approach, with the Eli Bass special, "They Wanna Mother Me," topping his moans. Inserts a round of terps in "Old Soft Shoe," following song-duet with accomper, Fred Elton. Coming as complete surprise is the windup, in revival style, wherein he admonishes audience for their gambling sins, pulling vocal responses from tablers and tambourine banging from waitresses stationed throughout the room. Hallelujah finish panics audience, requiring a begoff.

Although some material used is primed for Las Vegas audiences, Lewis has acquired a completely different batch of stories and tunes for other centers. He tosses many of these into format of his late show.

Lewis has a very serious approach to augmenting his current AM and TV career with nitery and theatre turns. Judging by the wide variety of top stuff purveyed here, coupled with his clicko, the owlish-looking humorist should be received in like manner no matter where he's booked. *Will.*

JIMMY LOGAN
15 Mins.
Comedy, Songs
Gaiety, Ayr, Scotland

Young Scot comic and brightest member of the w.k. music-hall act, the Logan Family, Jimmy Logan looks set for the vaude, video and radio. He's also a good bet for musicomedy.

Act has verve, looks and youthful enthusiasm, plus a growing flair for character comedy in the tradition of great Scots like the late Sir Harry Lauder and Will Fyffe. Act caught featured a "Farmer's Boy" character number, which shapes up nicely for vaude and radio. Logan also impresses as a capable balladeer.

Logan has some good material, but would excel with really top-flight scripting. Appeal is fresh, clean and homely, with a certain homespun Scotch charm. Native Glasgow dialect isn't too accentuated, and act would be clearly understood in any English-speaking country. His catchline phrase, "Smashin', Isn't It!," adapted from comicking with the family fact in which both his mum and dad appear, is used to full advantage.

Act seems okay for any entertainment medium, and would be good representation of Scotland for the U. S. market, particularly in vaude and video. *Gord.*

THE CABOTS (3)
Dance
10 Mins.
Riviera, Ft. Lee, N.J.

The Cabots terp in a groove pioneered by Jack Cole. This two-boy and girl group have evolved some picturesque routines and have capable execution. However, they are too arty for highly commercial rooms such as the Riviera

They're handsome kids, well disciplined and costumed. The ingredients of a good act are there, but more concessions to commercialism are necessary if they're to get the measure of this room. There are many conflicting schools of terp thought in their work. A rearrangement of dance blueprints is also in order. *Jose.*

IRENE MANNING
Songs
15 Mins.
Thunderbird, Las Vegas

Thrush Irene Manning, who has socked over in pix, musicomedy and light-opera, has prepped a layout to suit divers nitery and theatre demands. Golden blonde, with rather statuesque mien affording a stop-look-and-listen attitude from tablers, Miss Manning forays into ballads, novelties and creative material.

Her range is mezzo-soprano, although she wends her way into higher register for good effect. Ample projection quality is in her favor. Showcasing in this current stanza does not cover her full repertoire to advantage. She is forced to cut because of show's overall production length.

Opens with a litling "I'm So In Love," threading into "Tenderly." Immediate change of pace follows with "El Morinito," charging ringsiders with enthusiasm. Veering into a Teutonic novelty, Miss Manning brings chuckles with "Dance Me Loose.' Utilizing the many facets of her show biz career, she tops with "Scrapbook Medley," songsaga taking her through pix, "Desert Song," and portrayal of Fay Templeton in "Yankee Doodle Dandy," singing "Shine On, Harvest Moon." Latter gets audience chanting lyrics for clincher. *Will.*

NICKI
Songs-Dance
10 Mins.
Havana-Madrid, N.Y.

This mono-labeled slick chick is in the proverbial luscious-lassie-classy-chassis genre. A Detroit gal only 19, this is her N.Y. debut (with top billing), and she's had only slight experience, in the Motor City and Chi. She prefers the Spanish beat, though ingenuously pushing her strictly American origin on the floor. While not possessed of a solid voice in the virtuoso sense, she's a good saleswoman, the bouncy type, employing the mike in rotary fashion and often leaving the gadget to shimmy and prance around.

Her hip-slinging and derriere didos are tobasco-rigged, but withal are innocently contrived. She seems to enjoy her own goings-on, especially in the shimmy motif. She's well groomed in a black strapless plunging gown and, sans any particular style, drives over the calypsoish "Rum & Coca-Cola" and "Oye Negra," among other tunes, in standard fashion. Her zest for her work, plus looks and willingness to gab, would give her some potency once she widens her songalog and expands the experience. *Trau.*

MARA & QUENTIN
Dance
12 Mins.
Havana-Madrid, N.Y.

Ballroomologists are an energetic pair with an abundant terpetoire. Opening is orthdox lift, spinnery and shoulder revolve, segueing into colorful parasol and cane number to a farrago of vintage tunes carrying out an oldtime framework. Third display is circus sideshow theme, part of it in spotlight, featuring the sharp-looking femme's grinds and winding in shoulder whirlery.

For their fourth and closing item, they show a nifty "courtin' time" pattern, complete with dialog, panto, and old phonograph breakdown, with telling assist from the orch. Pair produce fine comedy elements in their narrative terps, but some provision should be made for the male to catch his breath after his lifts. Three numbers would be plenty to begin with.

A good bet for video and nitery-vaude. *Trau.*

3 RHYTHM KINGS
Dance
5 Mins.
Apollo, N.Y.

Slick Negro terp team shows up as a good bet for vaude and TV in their Apollo initialer. Trio get off to a slow start with a special introductory patter songalog that could be done away with, but pick up speed and interest as soon as they get down to hoofing. Boys are agile and graceful, netting sock mitt for their terp display.

Five-minute turn is neatly balanced and well paced. They work together through some intricate stepping and get off some standout challenges. Blending of comic, rhythm and toe-taps holds pew-holders all the way.

Trio's clean-cut appearance and tux-garbing are an important plus. *Gros.*

Warner, N. Y.

Ballet Theatre, with Alicia Alonso, Mary Ellen Moylan, Igor Youskevitch, John Kriza, Jenny Workmen, Joseph Levine Orch; "Mara Maru" (WB), reviewed in VARIETY, *April 2, '52.*

Ballet, once among the esoteric diversions of the longhair set, has long since crashed into the more plebeian show biz media via the Rodgers & Hammerstein pioneering in "Oklahoma" and the subsequent liberal spotting of the classical terpsichoreans in other legit and film musicals and, of course, in video. Show biz's ballet kick, in fact, has been so strong and pervasive recently that straight hoofers are finding things tough unless they are hep to the entrechats.

The Warner booking of Ballet Theatre as the vaude mate to its film feature, therefore, isn't as unusual as it would have been a couple of years ago. This Broadway showcase, in fact, housed the Sadler's Wells Theatre Ballet on a two-a-day policy shortly prior to the current layout. What's surprising about this Warner booking is the matching up of a ballet company on stage with an Errol Flynn pic on the screen. It's a bad mismating, with the film cooling off the balletomanes and the stage show shooing away the actioner fans. This could have been a socko experiment if a class film aimed at discriminating adults were coupled with the Ballet Theatre.

As is, the boxoffice reaction is proving negative. But it's not the stageshow's fault, since most of the customers, on opening day (23) at least, seemed to be sympatico to the ballet art. For the latter, it's ballet at bargain prices, even though the 55-minute stage program runs somewhat shorter than a conventional ballet presentation.

The Ballet Theatre troupe, however, is packing this short hour with a solid display of classical capering and considerable showmanship to boot. Simple stage decor, via painted canvas backdrops, gives this house a near-Metopera atmosphere, also enhanced by a 20-man symph orch under the authoritative baton of Joseph Levine.

The two repertory numbers performed on this stand were excellently chosen for the widest possible appeal. "Princess Aurora," a sequence from Tchaikovsky's ballet, "The Sleeping Beauty," is done in classical style, with the danseuse in traditional tutu garb and the male dancers in skin-fitting tights. This item is more for the cognoscenti but the terping by Alicia Alonso, Igor Youskevitch, Mary Ellen Moylan and John Kriza has enough flashy pirouetting and mid-air leaping to arrest even the novices in the audience.

The finale, "Rodeo," is the piece de resistance for the mass market. Based on a western motif with the dancing troupe in cowboy attire, this work was originally conceived by choreographer Agnes de Mille with music by Aaron Copland about 10 years ago and was responsible for catapulting her into the legit bigtime under Rodgers & Hammerstein auspices. It was a smash when it debuted at the Metropolitan Opera House and it's equally clicko today. Jenny Workman and Kriza, in the lead roles, dance and pantomime with charm and grace for overall powerful impact. *Herm.*

Empire, Glasgow

Glasgow, April 24.

Bernard Delfont presentation of "Rhythm Is Our Business," with Ray & Madge Lamar (2), Peter Raynor, Ted & George Durante, Tony Fayne & David Evans, Three Monarchs, Jack Jackson, Winifred Atwell, Jimmy Wheeler, Bill Matthew Orch.

This is surefire vaude, giving the complete answer to those pseudo-highbrow moaners who croak that there's not the same high quality nowadays in live fodder. Here's a case where every act is good, some better than the rest, and where there are no passengers. If impresario Val Parnell would send out vaude bills of this standard all year, he'd rake in considerable more coin than he's doing—and he's not doing so badly on his British syndicate.

Bill topper is dusky Winifred Atwell, described as Trinidad's dynamic queen of the keys. She plays both classical and boogie, and her easy, charming style, with an attractive personality and smile, goes over big with stubholders. A prime fave here, the colored pianist registers stronger than on previous visits. Her "Jezebel" is rendered to much hand-to-hand music.

There are many interesting items on view, and the house has collected a prime batch of talent. Rounding real personality is slim, agile Jack Jackson, Britain's No. 1 deejay, whose "Record Roundup" program Saturday nights has top listening figures here. Jackson gags, sings, plays the trumpet, tells stories with an edge to them, and does his whole act in a crisp, attractive voice that's one of his main assets. He gives the impression of enjoying what he's doing, one of the signs of a confident, sure performer. He's a former bandleader and, as deejay, has introduced many U. S. artists to British radio audiences, lifting them to top appeal before their arrival for vaude tours.

One major criticism may be made of this bright bill. Jokes referring to homosexuals, currently the rage in British music-hall, should be banned. They raise mild laffs only and are appearing too regularly. Strong sturdy acrobats, for instance, while doing comedy line, resort to effeminate voices and actions. This fault is noticeable in acts of both the Three Monarchs and Ted & George Durante. It's an easy and not very commendable method of pulling in the laffs.

The Durantes have an excellent line of comedy and acrobatics, concentrating mainly on the former. They handle the fun and the athletics masterfully, punching home a promising act. Similarly, the Monarchs, going haywire with harmonicas, raise many bellylaffs with a nonsensical line of humor. Both these acts pay much attention to original costuming, being arrayed in bright suits that stand out as different from usual run of wardrobe.

Vent of the show is dapper Peter Raynor, using two dolls and giving impressions. He impresses as having no little talent and has a good line of ventriloquy.

A real British act is Tony Fayne & David Evans, couple of sophisticated young men, who spoof many w.k. British radio stars and commentators, including sportscasters Raymond Glendenning and John Arlott. Their impression of British vocal duo Bob & Alf Pearson is right on the ball.

Bill is closed by virile comic Jimmy Wheeler, talking with gusto on the various ills of the day in hard-up Britain and raising many yocks out of rationing and food problems. Coming immediately after Winifred Atwell and Jack Jackson, he has a hard job to do but does it well, closing the bill effectively. *Gord.*

Chicago, Chi

Chicago, April 25.

Ink Spots (4) with Bill Kenny; Artie Dann, Billy Romano, Mage & Karr, Louis Basil Orch; "Pride of St. Louis" (20th).

With a baseball picture, house booker Nate Platt has a one-week package here that should not only please the younger set but also their parents. Bill moves smoothly, only lagging at the very end.

Ink Spots have fallen into a dangerous pattern with some slow numbers that make up most of their act now. There's just one bounce number, the rest more as a backing for the vocal calisthenics of Bill Kenny. There needs to be more pacing and group could use more of the comedy services of the chubby singer, who scores in the lone jump rendition, "Everybody Loves My Baby."

Quartet tee off with "Into Each Life Some Rain Must Fall," follow with "Baby," and then hit with "Please, Mr. Sun" which Kenny milks with his falsetto twists. Instead of a brighter tune, Ink Spots pull through "You May Be the Sweetheart of Somebody Else," based on the same musical pattern of "If I Didn't Care," which they close with after holding it for about five minutes.

Artie Dann, large nose comedian, starts off with parody of pop songs about his beak, throwing away quickies for some chuckles. Most of his ranting is about himself, which has seatholders on his side. He has a clever shortie before going into the inevitable Durante bit. Musical rhyme on hands and their use is a polite milking device not necessary here.

Billy Romano and his balloons is a corking novelty act and one routine that has no problem in getting stooges. Wide-eyed juveniles gape as he twists the spheres into many dogs, swans, and reindeers. He's even got the things trained to boomerang to the stage after shooting them out to the audience.

Mage & Karr are a pleasing opener with their ballroom tap work. It's a well constructed routine highlighted by the vocaling of male while femme partner clicks out "Donkey Serenade." Duo get a good hand for challenge dance finish. Louis Basil works the orch smoothly. *Zabe.*

Palladium, London

London, April 22.

Sophie Tucker (with Ted Shapiro), Hoctor & Byrd, "Professor Irwin Corey, Pat Henning, The Castro Quartet, Marie Louise & Charles, Dickie Henderson, Jr., Ladd Lyon, Nino The Wonder Dog, Eddie Gordon, Palladium Tiller Girls (16), Woolf Phillips Skyrockets Orch.

The Palladium vaudeville season hits the bigtime with this bill. Sophie Tucker, a giant attraction in her own right, is surrounded by some excellent talent to make this lineup a boxoffice burster.

This is Miss Tucker's first London appearance in four years, and her first Palladium engagement since 1935. Time has not dimmed her own magnetic appeal or the receptivity of her fans. Her entrance brought a roof-raising welcome which held up the show for some minutes, and the familiar expression of thanks which usually concludes a guestar's performance, preceded it on this occasion. But instead of the usual hackneyed phrases, she had a specially prepared lyric which movingly summed up her own emotional reaction.

With her renowned showmanship and unquestioned artistry, and dressed in a dazzling creation, Miss Tucker contributes a performance which sparkles with her virility, with her humor, and above all, with her sentiment. She delivers a few well-seasoned homilies of the character of "It's Never Too Late" and "Make Him Say Please"; she offers a couple like "Four Leaf Clover" and "Some of These Days"; but her real triumph was her final rendition of "Mother's Sabbath Candles" an emotional tear-jerking successor to "Yiddishe Momma."

At opening, she held the stage with the first-rate support of accompanist Ted Shapiro, for almost 40 minutes, having run overtime. Nevertheless, the Palladiumites, whipped up to a rare enthusiasm, were reluctant to let her go.

Apart from the star, three other American acts are featured in the current layout. Hoctor & Byrd, switched from an earlier spot in the program to close the first half, click in great style with a bunch of polished terping routines. Introing with "Stepping Out With My Baby," which makes a pleasing opener for the duo, Hoctor follows with a solo version of "Tap Conga" and then both give their version of the "Highland Fling," a softshoe routine devised by Fred Astaire and Ginger Rogers. Act winds with a nostalgic interpretation of "Darktown Strutters Ball."

"Professor" Irwin Corey quickly establishes himself as a comedian of distinction, and although his act encourages powerful yocks, it could be strengthened by cutting. For his first two minutes on the stage, he mimes superbly, disporting himself in front of the mike in the manner of a polished orator. Then he goes into a spiel which is crammed with laugh-loaded nonsense.

Pat Henning, the other U. S. comic in the show, is a holdover from the previous bill. His act is virtually unchanged but the reception is as strong as ever. The last American act, also making its London debut, is the Castro Quartet, a vocal and musical combo without special merit, and barely strong enough to justify a place in the program. Four numbers comprise the turn, but the setup falls short of the standard normally expected from trans-Atlantic visitors.

Bill opens with simple routine by the Tiller Girls, with the No. 2 spot taken over by Marie Louise, a competent aerialist who wastes precious minutes before getting on the trapeze. Dickie Henderson, Jr., who follows, makes a good comedy impact. His act is slickly timed and a number of yarns are embellished by some nice vocals including a selection of Jerome Kern hits. Ladd Lyon rates plenty of laughs for his balancing act although using an obvious stooge as his partner. High spot is getting the gal to sit on a chair precariously perched on four wine bottles.

Nino the Wonder Dog, who made a hit last year in the States, has been a standard fave here for some time. Canine performer turns up trumps again to get a powerful mitt. After the intermission, Eddie Gordon, the miming cyclist, rates a warm reception for his impeccable routine. *Myro.*

Apollo, N. Y.

Johnny Otis Orch (11) with Mel Walker, Willie Mae Thornton; Jay Smythe, Dusty Fletcher & Co. (4), Three Rhythm Kings, Little Esther; "Palomino" (Col).

With the Johnny Otis orch dominating current Apollo sesh, layout falls into the driving rhythm and blues groove in the opening number and races along in the same vein for the rest of the 72-minute display. Supporting acts offer brief respite and the overload of the raw meat becomes a little too much to take, even for a house which is an incubator for that kind of talent.

Otis surrounds himself with a bunch of energetic sidemen (three brass, three reed, four rhythm, leader doubling on drums and xylophone) who dish out top visual values to each instrumental. They seldom remain seated, preferring to cavort in front of the bandstand in comic groupings as they bounce out their flock of numbers. Antics, however, aren't orch's substitute for musicianship. It qualifies in this department in standout fashion. Sidemen, sparked by Otis on the skins or xylophone, attack each offering with unusual zest. Such numbers as "Midnite in Barrelhouse" and "Drumboogie" rock the pewholders.

Band's blues vocalist, Mel Walker, comes across okay in a moody item, "I Just Got The News Today." Willie Mae Thornton, orch's femme shouter, whips out plenty of frenzy in her songalog. Hits with "Rock Little Daddy," "I Tried" and "She Walked" with an arresting fury. At times her body gyrations are excessively sexy but she doesn't play these up too much.

Jay Smythe tees off show with taps on roller skates. Smythe's a good hoofer who could click with or without the rollers. Offers variations on rhumba, mambo, Charleston, applejack and boogie-woogie for big results. Winds with roller-tapping on a table, reminiscent of Harold King's closer, but it gets the mitt. Three Rhythm Kings, terp team spotted third, are reviewed under New Acts.

Dusty Fletcher and his three comedy aides (two guys and a gal) net moderate yocks in a pair of blackouts. It's routine stuff pegged for the Harlem trade and borders on the risque without going overboard. Little Esther, blues thrush, winds show with a neat songalog. Opens with an okay "Cryin' Blues" and then calls in Walker for a duo workover of "Ring a Ding Doo" and "Double Crossing Blues." If so much of the same stuff hadn't preceded her, she would have clicked bigger. *Gros.*

Earle, Philly

Philadelphia, April 25.

Sugar Chile Robinson, Griffin Bros. Orch (6) (with Margie Day), Joe Turner, Howell & Bowser, Hot Shots, Ramon Bruce, Frank Juele House Orch (16); "Rodeo" (Mono).

Sugar Chile Robinson, that pintsized showman par excellence, dominates completely the new Earle stageshow. Clad in kilts and a beret, which he said was a gift from the family of Sir Harry Lauder during his recent tour of the British Isles and Europe, master Robinson wins his audiences from walkon. A dynamic pounder of the ivories and a singer who gets a surprising amount of leer into the lyrics, considering his tender years, Sugar Chile seems to have been born with the instincts of a surefire performer.

He is the focal point of interest while in view and he sings and plays such items as "Baby Blues," "Say Little Girl," "I Can't Give You Anything But Love" and "Caldonia" with a certainty that a lot of his elders would give much to possess. He even doubles in a bit of dance with the Hot Shots, a pair of tapsters on the bill whose forte offering is a boogie-woogie dance dedicated to late Bill Robinson.

In addition to the piano prodigy, the variety features the Griffin Bros. and their combo, known here chiefly in niteries. Margie Day and Buddy Griffin handle the vocals. The instrumentation of the Griffin unit includes two saxes, trombone, piano, drums and bass, and they can work up plenty volume. Miss Day is spotted in "Lil Red Rooster" on which both she and the combo vaulted into jukebox repute. She is also heard with okay results in "Bonaparte's Retreat." Further vocals come from Joe Turner, a blues singer in the traditional shouting style, whose best offerings are "Sweet 16" and "I'll Never Stop Loving You."

The song and dance team of Howell & Bowser provide a pleasant light interlude. They do a funny takeoff on "Laura" that gets a good laugh response. Howell, who also plays a uke, has a clear, high-pitched voice that he uses effectively, but with a habit of seldom finishing a song he starts. Ramon Bruce, local disk jockey, does the emcee chores and even takes a fling at comedy. The opening-day house, about three-quarters full, was very cold to most of the acts. Bruce's attempted jokes congealed before they got to the footlights. *Gagh.*

Palomar, Seattle

Seattle, April 24.

Vernon & Dale, Lee Donn, Michael Foster, Tennessee Ernie, Ray Watkins House Orch (5), "Mutiny" (UA).

Show this week doesn't measure up to recent bills, with comic Michael Foster imparting warmest spark. Tennessee Ernie pleases with familiar songs, but act isn't of calibre to carry the show.

Foster acts as emcee, bringing on Vernon & Dale, nice appearing dance team, for some well routined tap dances with pair doing good job on a Charleston number. Lee Donn at the piano follows with "Warsaw Concerto," "12th St. Rag" and "Piano Roll Blues" for pleasant session.

Foster does a neat job with a bit of baseball pantomime in which he plays pitcher, batter and catcher. He then socks over some impersonations on pop singers, scoring particularly with Billy Daniels and "Cry" takeoffs. Foster has a mobile, expressive face and generates interest and applause.

Tennessee Ernie opens with "Alabama Jubilee," and goes on to do several familiar numbers from his records, including "Slow Poke," "Shotgun Boogie" and "Tennessee Waltz," changing tempo for "Summertime." He winds with "Mule Train" for so-so response. *Reed.*

FCC Unfreezing

Continued from page 3

merely an effort to scare them into selling.

Actually, the big companies figure the value of the product released between 1931 and the present—which is what's talked about mostly in relation to tele sales—is still more valuable for theatrical reissue than the most fabulous offer yet received from tele.

One major which has had some tempting TV offers recently found its aversion to selling well-founded when its accounting department totted up that it was averaging $500,000 a year income from pix four years old and over.

Pix Long Since Amortized

This money is all cream, since the pix have long since been amortized. Likewise, most companies don't want to part with these big residuals because they provide a stability. They are a major asset that over the years continually build.

The other angle that makes distribs loathe to deal with tele is the mounting pressure by exhibs against producers who sell to the rival medium. This has gone past the threat stage and some of the minor companies and indie producers who have played with the competition are now beginning to feel economically the theatremen's ire.

Until there is considerably more coin than now in video, the distribs are not in a mood to take chances. They say that profit margins are now so slim on lesser product that if they lost 20% of the market via a boycott they'd be in bad shape.

Aside from the prospect of new telestations enhancing the value of their backlogs, producers are slow to make a decision on tele-selling because they want to see the potential of Telemeter, Phonevision and other subscription tele devices. It is felt they could possibly offer a large income that might be sacrificed by wholesale selling now of backlogs to NBC, Motion Pictures for Television and other outfits that have been dangling large green bait.

Majors Adamant

Continued from page 3

some footage of the film "to demonstrate."

Other types of shows have requested "old stuff," the approach being that the star is no longer under contract to the studio, "so why can't we have a few feet of film."

Public service and informational video shows have asked for clips from shorts or newsreels, but have also been nixed on these. Some of the studios continue to refuse to allow the use of still pictures of any of their contract players.

There is no set policy in the industry regarding the use of film clips on TV. However, Columbia, Universal and United Artists appear to be more friendly to the medium on this score than the other five majors.

Impresarios Ogling Educ'l Tieups To Offset 20% Tax Exempt Threat

Exemption from the 20% Federal amusement tax for non-profit longhair groups like operas, symphony orchestras and educational institutions offering concert courses, has created an odd situation in music circles. Local concert managers in many cities who have to compete with these tax-exempt groups feel themselves handicapped by fact that (a) the latter can lower their prices because of the tax rebate, (b) can make better offers to talent, or (c) have more of a money-cushion in a market of steadily rising operating costs.

Last-named factor is also worrying the local impresario, who wonders where the cost-factor is leading the concert biz, and whether there'll be an indie local manager setup left in the next 10 or 15 years. A few enterprising or far-sighted managers are anticipating further changes in the music scene, and are answering the threat of the 20% exemption which non-profit groups received, by turning themselves—in a sense—into non-profit setups.

Situation was spotlighted again last week by the action of Patrick Hayes, leading concert manager in Washington. Hayes has joined the American U. in D.C., as a salaried officer, to be managing director of its American U. Concerts. He'll also be a member of the administrative staff, available for other duties. His old business, the Hayes Concert Bureau, which employs three people, will act as agent for the university.

Sponsored Concert Setup

In other words, Hayes will continue to bring the same concert courses to Washington as heretofore, but now they'll be under sponsorship of the university. School can retain the 20% former tax, or reduce ticket scale. Hayes, who says he's already taking orders for concerts next season under the new setup, adds that any surplus from these concerts will be used by the university to aid its music department. School has applied to Internal Revenue Dept. for exemption from the 20% tax.

Hayes, a prominent figure in the music field, claims that the 20% tax problem was a factor, but not the primary one, in his recent decision, and that rising costs and the problematical future of the concert biz, as well as the long-range permanency of a university post, made him switch. His wife is an assistant prof at the university. He was manager of the National Symphony in D.C. from 1941 to 1946, and is a past president of the National Assn. of Concert Managers. His move is regarded as likely to occasion others to follow suit.

Hayes' move, though an important one, isn't new. Michaux Moody, Richmond concert manager, has been managing director for years of the Richmond Civic Music Assn., a non-profit, tax-exempt group. Charles A. Sink is now managing director of the U. of Michigan concert series, as well as the annual May Festival at Ann Arbor. Dr. James E. Lombard, of the U. of Minnesota staff, is also w.k. in the concert field as a manager, because of the many concerts he arranges.

'SHRIKE' PAYS OFF 50G COIN; TOOK NINE WEEKS

"The Shrike," Jose Ferrer production of the Joseph Kramm drama, returned its $50,000 investment last week in a single payment. The show, co-starring Ferrer and Judith Evelyn, has about $17,000 in additional assets, including undistributed profit, sinking fund and $9,260 in bonds and deposits. However, that does not include its 40% share of the $150,000 film sale. Production got into the black at end of its ninth week (March 15).

According to the most recent accounting, the play's operating profit for the four weeks ended March 29 was $17,659.41. It netted $24,640.81 for the preceding four-week period, including $7,312.41 for the week ended Feb. 23, when the gross was $26,850, a new record for the Cort, N. Y., where it is currently in its 16th week.

Actors Fund performance of "Remains to be Seen" at the Erlanger, Chicago, Sunday (26) drew $1,300.

Porterfield to Produce Hillbilly 'Romeo & J'

Editor, VARIETY:

A television review ("Star-Crossed") in this week's VARIETY describes the staging of "Romeo and Juliet" in hillbilly terms as "a novel experiment."

For the record: In 1941 Ethel Park Richardson and I wrote a full-length hillbilly adaptation of "R&J" which played for two weeks at the Pasadena Community Playhouse—during the final nights to stand-up business.

This play was an outgrowth of a short sketch of the same sort written by Miss Richardson for the Vallee radio series over NBC.

At Pasadena the play was called "Lovin' and a-Feudin.'" It used authentic mountain songs and expressions dating from Elizabethan times.

Joshua Logan for a time had Broadway plans for the play. It is on the agenda for the Barter Theatre (Abingdon, Va.) for the coming summer. This theatre is managed by Robert Porterfield, who played "Romeo" in the original Vallee broadcast.

Erik Barnouw.

Abravanel Preps 'Kate,' 'Samson' for Salt Lake; Utah Orch on 1st Album

Salt Lake City, April 29.

Utah Symphony Orchestra has been inked for 13 broadcasts by the Kennicott Copper Co. for next season, for the third straight year. Sponsor will lay out about $20,000 for the beaming via the 50,000 watter, KSL. Maurice Abravanel, former Met Opera and Broadway conductor, will be back for his sixth season as maestro.

Orch's fifth season, recently closed, comprised 40 concerts in Salt Lake City and other parts of the state, plus 13 broadcasts. It also included two post-season events, a Vivaldi Festival and a single performance of Handel's oratorio, "Judas Maccabeus." Regular season included a presentation of Honegger's "King David" oratorio, while Oscar Levant and Jascha Heifetz proved the biggest draw among the guest soloists.

Symph is appearing for the first time on disks, having recorded the "Maccabeus," with five soloists and the U. of Utah Chorus, for the Handel Society. Concert Hall Recordings is prepping release of the album for the Society in late May. Consisting of three 12-inch LP's, this will mark first time a complete "Maccabeus" recording has ever been issued.

Abravanel is currently in N. Y. to cast singers for the U. of Utah Summer Festival, which the symph will offer with the university at latter's stadium, July 7-19. Program will consist of "Kiss Me, Kate," in six performances, and "Samson and Delilah" for three presentations. Maestro has signed Jon Geyans, of last season's "Out of This World" musical, for male lead in "Kate" and for High Priest in "Samson," and Thomas Leech for Samson. He's seeking Patricia Morison for the femme "Kate" lead.

Abravanel, who batoned such Broadway hits as "Lady in the Dark," "Street Scene," "Knickerbocker Holiday" and "Regina," not only maestroed the Utah symph this season, but had guest orch shots in Pittsburgh, Los Angeles and Seattle. Next season he's already been inked for guest batoning in L. A., Vancouver and Seattle.

Shows in Rehearsal

Keys: P (Play), M (Musical)

"Much Ado About Nothing" (P)—Luther Greene, prod.; Robert Atkins, dir.; Claire Luce, Anthony Eustral, Melville Cooper, stars.

"Sunday Breakfast" (P)—ANTA, prod.; Stella Adler, dir.

"Tovarich" (P)—N. Y. C. Theatre Co., prod.; Harry Horner, dir.; Uta Hagen, Luther Adler, Herbert Berghof, Romney Brent, Paula Laurence, stars.

"Wish You Were Here" (M)—Leland Hayward, prod.; Joshua Logan, dir.

Ghost Writer

Management of the Paper Mill Playhouse, Millburn, N.J., used the occasion of Shakespeare's birthday last week to work a novel stunt to call the attention of drama editors to its current production of "Kiss Me, Kate." Gimmick was a typewritten letter on what purported to be the Bard's personal stationery and airmailed from Stratford-on-Avon, Eng., with a postmark dated April 23, his supposed birthday.

Piece asserted that "this old hand" had never received proper recognition for the fact that the musical's book by Sam and Bella Spewack is adapted from his "Taming of the Shrew," noted that the show is current at Paper Mill and urged the recipient to use his "good offices to return to my name the glory which once it had." It was "signed" by the poet.

N.Y. City Opera in Overall 60G Red as Season Ends; Year's Ballet Loss at 85G

The N. Y. City Opera Co. closed its six-week spring season at City Center, N. Y., Sunday night (27), with the 34-performance run taking in a fairly good $195,000 at a $3.60 top. Attendance was about 76% capacity. Season wound to an estimated $25,000-$30,000 loss, similar to troupe's seven-week fall-winter season, when loss was also around $30,000. Earlier season, with 48 performances, had garnered about $280,000, or about 74% capacity.

Spring season was marked by several unusual items, chief of them being a new artistic director in Joseph Rosenstock, who replaced Laszlo Halasz when the latter was dropped this winter after a sharp hassle with the Center board of directors. (Halasz had been opera director since its founding in 1944.)

Feeling is that Rosenstock has established himself as a worthy successor to Halasz. Company revived two operas, "Andrea Chenier" and "Der Rosenkavalier," and preemed two works, with the stage premiere of Menotti's TV opera, "Amahl and the Night Visitors," and the U. S. bow of Berg's "Wozzek." The highly controversial "Wozzek" was accounted a fairly successful production; "Amahl" completely so.

Morton Baum, exec committee chairman of the City Center board, has the problem of raising coin needed for the opera year's deficits. The 60G opera loss is only one problem. Losses sustained by the troupe's sister company, the N. Y. City Ballet, run even higher.

Ballet troupe, in a brief early-fall season last September, ran in the black. A later fall season, in November, however, put it about $20,000 in the red. A spring season recently concluded, wherein five new ballets were premiered, put troupe another $40,000 in the hole. Company is now in Europe on a five-month trek, with guarantees for most of its stops, but transportation, etc., according to management, will nick it for still another $25,000 loss. Ballet year will therefore have cost the Center $85,000.

Two seasons of drama this year are likely to cut down these losses, as the legit seasons have always run in the black at the Center. Spring drama season opens tonight (Wed.).

Pitt Civic Inks Cassel, Smart; Dance Stagers Too

Pittsburgh, April 29.

Although Edward Noll has been signed by the Civic Light Opera Assn. as choreographer for the 1952 outdoor season at Pitt Stadium, managing director William Wymetal has hired both Kenneth MacKenzie and June Graham to stage the dances for one show each. MacKenzie will put together the numbers for the opener, "Carousel," week of June 16, while Miss Graham dittos later on "High Button Shoes."

Walter Cassell has been signed to co-star with Dorothy MacNeil in "Carousel," and another leading man set is Dick Smart for "One Touch of Venus," with Kyle MacDonnell. Smart did "Bloomer Girl" here few seasons back.

Inside Stuff—Legit

Richard Rodgers and Oscar Hammerstein 2d had themselves a busy three days in Pittsburgh last week. They got there Wednesday (23) in time for the double celebration at Jackie Heller's Carousel after the performance of the "South Pacific" national company's second anniversay and Janet Blair's birthday. On Thursday they welcomed the big Show Train from Altoona, Pa., which brought around 600 of Miss Blair's hometown friends in on a Pennsy R.R. special to see "SP," and stayed over for a luncheon on Friday launching the Pittsburgh Symphony Orchestra's annual drive for funds. It was the first time Rodgers had visited Pittsburgh since "America's Sweetheart," for which he and the late Larry Hart wrote the score, opened at the old Nixon with Jack Whiting and Harriette Lake (now Ann Sothern) more than 20 years ago.

Highlight of the twin party at the Carousel was an original musical sketch in which Miss Blair, Ross Bowman and Nick Mayo, the latter two assistant stage managers, came out as octogenarians and recalled "South Pacific" in 1952, putting all the members of the company on the griddle. For the occasion, Heller also had Ken Welch, of the Playhouse, write him some special lyrics kudosing R & H to the tune of "Happy Birthday." Incidentally, R & H also called a complete rehearsal of the entire show before leaving Pittsburgh.

"Shuffle Along," which had its preem in New Haven last week, seems to have run into more than its share of production trouble. Originally intended to star Pearl Bailey, show ran into delay last fall and winter when a contemplated deal with the singer failed to materialize on two separate occasions. Finally getting into production, rehearsals were punctuated by an accident to Noble Sissle which kept him out of the show's preem, and also by the withdrawal of Jack MacGowan as director. Following the premiere, latter agreed to take up the directorial reins again, replacing Paul Gerard Smith, who had stepped in when MacGowan stepped out. A further shift took place at the final performance in New Haven Saturday night (26) when William Butler took over the second act of the show as conductor, preliminary to replacing Euble Blake in the pit. Book is due for a rewrite in its remaining pre-Broadway stands in Philly and Boston.

Backers of Luther Greene's revival of "Much Ado About Nothing," which opens tomorrow night (Thurs.) at the Music Box, N.Y., with Claire Luce, Antony Eustrel and Melville Cooper starred, include realtor-producer Roger L. Stevens, $5,000; scene designer Stewart Chaney, $2,533.33; associate producer Jerry A. Tishman, $2,000, and costumer Henry Mulle, $800. The production is financed for $40,000 (excluding $10,000 for bonds), with provision for 20% overcall.

Legit Bits

Deal is being discussed for "Gentlemen Prefer Blondes" to go into the National, Washington, during June, following the four-week stand of "Call Me Madam" there. Former musical had previously been slated to shutter after its current run in Boston . . . Gunman, believed to be the same one who recently robbed the National and Royale Theatres, in New York, recently tried to hold up the Imperial last week, but fled without getting anything . . . **David Powers**, formerly with pressagents **William Fields** and **Jean Dalrymple**, is finishing his apprenticeship with **Sol Jacobson** . . . Producer **Herman Levin** due back by plane this weekend from Europe . . . **Lanny Ross** will star in the **Howard Hoyt-Gus Schirmer, Jr.**, strawhat package of "Tree Grows In Brooklyn."

John Fearnley, of the **Rodgers-Hammerstein** production staff, will stage a barn-touring edition of "On Your Toes" . . . **Carol Bruce** will star in the William Morris Agency production of "One Touch of Venus," which is being offered to hayloft houses at $3,100 complete. International Ladies Garment Workers' Union will build a 2,000-seat theatre at Unity House, in the Poconos, where it will operate a resident stock company next year . . . **Audrey Wood**, as agent for author **Tennessee Williams**, is offering a strawhat package of "Rose Tattoo," with original leads **Maureen Stapleton** and **Eli Wallach**, priced at $1,000 apiece.

Name of **Tom Bosley** was inadvertently omitted from the cast of "The Happy Medium," which premiered at Malcolm Atterbury's Albany Playhouse last week. Bosley, who scored in the stock company's previous production of "Pygmalion," portrayed the role of a young television sponsor . . . **Irving Dorfman**, associate p.a. with his father, **Nat Dorfman**, honeymooning in France . . . **Victor Jory**, in Albany last week with a "Movietime U. S. A." unit, said he had not decided whether to tour the summer theatres this year. Jory played the Spa Theatre at Saratoga and other strawhats in "The Spider" two seasons ago . . . **Ben Segal**, co-producer of the incoming "Of Thee I Sing" revival, has resigned, effective May 31, as general manager for producer-theatre owner **Anthony B. Farrell**.

U. of Tulsa Theatre last week premiered a new musical, "Chicken in the Ruff," by **Beaumont Bruestle** and **Charles Swier**. Bruestle, former N. Y. legit actor, is on the U. of Tulsa drama staff . . . **Robert Berger** played the Sergeant O'Hara role in support of **John Carradine** and **Sonia Sorel** in "Rain" at the Plaza Theatre, Waterbury, Conn., all last week . . . **Peggy Hutson**, formerly in William Morris and Liebling & Wood legit casting departments, joined National Concert & Artists Corp., in its special attractions division. Her singer-husband, **Eric Hutson**, is a soloist at Radio City Music Hall . . . Legiter **Viola Rubber** now associate producer for the TV "Claire Mann Glamour Show" on WJZ-TV, N. Y.

"Gentlemen Prefer Blondes" earned a profit of $12,810.45 for the four weeks ended April 12, bringing the total net to $524,467.88 as of that date. The musical, currently in Boston, has distributed $460,000 profit on its $200,000 investment . . . **Bernie Gersten** is stage manager for the N. Y. City Center revival of "Tovarich" . . . **Robert Woods** is stage manager of the **Olivia de Havilland** revival of "Candida," with **Roger Boxill** assistant. **L. Arnold Weissberger** gets program credit as attorney for the production . . . **John W. Trell** is stage manager of "To Be Continued" . . . **Bill Hayes**, in the current stage show at the Roxy, N. Y., and a regular on the **Max Liebman** video series, will play Johnny Nolan in the Dallas revival this summer of "Tree Grows in Brooklyn," starring **Shirley Booth** in her original role. He's also being sought for the Pitt operetta production of "One Touch of Venus," with **Kyle MacDonnell**.

Charles Meeker, managing director of the State Fair Auditorium, Dallas, in N. Y. this week . . . Film-tele actor **Robert Darnay** will be a member of the resident company this summer at the Red Barn Theatre, Westboro, Mass. . . . Musical version of "What Every Woman Knows," with songs by **William Roy** and book by **Hugh Thomas**, is announced for fall production by **Franklin Gilbert**, with **Harry Zevin** slated to be general manager . . . **Robert Willey** will be general manager, **Richard Burns** scenic designer and **Robert Ullman** pressagent for **Ron Rawson's** Westhampton (L. I.) Playhouse this summer . . . "Mrs. McThing" will have a 7 p.m. opening curtain Monday nights starting May 26 . . . **Robert Alton**, director of the current "Pal Joey" revival, announced last week on the Coast that he's been signed to stage the **Richard Rodgers-Jule Styne** repertory of Rodgers & Hart musical revivals.

Shirley Booth, having completed the screen version of "Come Back, Little Sheba," returned to New York last week. After repeating her original part in the Dallas revival of "Tree Grows in Brooklyn," she'll star in the **Robert Whitehead-Walter Fried** production of the new **Arthur Laurents** play, "Time of the Cuckoo" . . . The N. Y., New Haven & Hartford R.R. is now polling commuters on the desirability of early curtains for Broadway shows one night a week . . . **Leland Hayward** planed back to N. Y. over the weekend after a brief London vacation . . . **William Liebling** has scheduled a mid-August start of rehearsals of "Camino Real," his production of **Tennessee Williams** one-acters, which **Elia Kazan** is to stage . . . "Mister Roberts" earned $1,521.18

(Continued on page 60)

So Who's On First?

Opening last Thursday (24) of "Lords of Creation," at the Vaudeville, London, posed an unusual, involved situation regarding professional-personal author relations. The play was written by Edward Percy and Lilian Denham (Mrs. Percy). The latter was formerly the wife of Reginald Denham, who was Percy's collaborator in the authorship of "Ladies in Retirement," "Suspect" and other plays. As part of their divorce agreement several years ago, Denham gave his ex-wife his share of all rights to "Ladies," so when she subsequently married Percy, all income from the successful melodrama remained in the family.

Percy and Lilian Denham have also written another play, "Lorella," adapted from a magazine story titled "Black Cushion," by Mary Orr. The latter, the present wife of Reginald Denham, collaborated with him in the authorship of "Wallflower," a comedy of several seasons ago, and also a new comedy, "Be Your Age," which is slated for Broadway production next fall by Alexander H. Cohen, with Denham directing. Miss Orr, who doubles as a legit-television-radio actress, also was the solo author of "Wisdom of Eve," a mag story from which the 20th-Fox picture, "All About Eve," was adapted. The yarn was inspired by an experience related by Elisabeth Bergner to Denham during the run of "Two Mrs. Carrolls," which he staged.

D. C. Faces Test 1st Time in 16 Years; Can It Support Two Legit Theatres?

Washington, April 29.

Washington is about to get the answer to a question which has been a long time around—will the town support two legit theatres?

The test of whether this metropolitan area of 1,200,000 persons is willing to keep turnstiles spinning in two legiters commences May 5, when the National reopens with an already virtually sold-out four-week engagement of "Call Me Madam."

Same night, the Gayety Theatre will be opening a single week's engagement of "Tovarich," the N. Y. City Theatre Co. revival.

It's been 16 years since Washington last had such a situation. In 1936, both the National and the Belasco (presently a USO serviceman's centre) were offering competing productions. Following year the Belasco shifted over to a stock company, dropping its former policy of touring big time shows. At the beginning of World War II, the Belasco shut down completely, leaving the field alone to the National.

Of course, Washington's problem is not alone whether the public will support two theatres. It's just as much whether there will be sufficient plays on the road and available for this city.

There is some doubt about this, too. Since the middle of last September, when the Gayety opened its 1951-52 season, it has been dark

(Continued on page 58)

Merger of Ballet Russe, Ballet Theatre Talked In Wake of Bad '51-'52 B.O.

Road business for domestic ballet companies has been bad for the '51-'52 season recently closed. (The Sadler's Wells Theatre Ballet, of London, was the exception, garnering almost $2,000,000 in a 27-week U. S. tour.) Ballet Russe de Monte Carlo is reported to have dropped over $60,000 this past season, while Ballet Theatre is similarly understood to have gone in the red for well over $100,000.

Bad biz has been attributed to rising touring costs, especially railroading; lack of new productions, and competition from Sadler's. Ballet Russe, for instance, had originally been penciled into San Francisco, and therefore lined up a set of dates in adjoining territory. Then the Frisco booking was cancelled and replaced with Sadler's, while Ballet Russe still had to fill

(Continued on page 60)

Council in Minneapolis On Legit Hypo Campaign

Minneapolis, April 29.

Sam McDowell and John Stark are here from New York for the Council of Living Theatre's campaign to stimulate increased interest in legit. Minneapolis is the fifth city to receive Council attention, others have been Philadelphia, Pittsburgh, Cincinnati and Cleveland.

Minneapolitans are being promised a 1952-53 Theatre Guild season of eight attractions, largest number ever, as compared to four in 1951-52. Civic and club leaders will attend a COLT luncheon arranged by Lyceum manager Jimmy Nederlander and will be asked to assist in the campaign.

St. Louis Chorine Comes Back as Operetta Star

St. Louis, April 29.

Marquita Moll, St. Louis soprano who started her career as a member of the warbling ensemble of the local Municipal Theatre Assn., is skedded to return as a full-fledged star when the 1952 season tees off June 5 with an 11-night stand of Jerome Kern's "Show Boat."

Miss Moll, who scored solidly in her recent debut with the N. Y. City Opera Co. in N. Y., will sing the role of Julie in "Show Boat" in the al fresco theatre in Forest Park.

'Twilight' Suit May Cue Others

Treble damage suit for $120,000 and attorney fees was filed in N. Y. Federal Court by the producers of "Women of Twilight" against the United Scenic Artists, Local 829, and 12 of its members. Action charges violation of the anti-trust laws.

Suit was filed by Klein & Weir, attorneys for Joseph Kipness, co-producer and general partner, and Murray Oliphant and J. L. Leban, backers, of "Women of Twilight," Sylvia Rayman's London melodrama which recently folded after an eight-performance run on Broadway. It claims that the union and the cited designers conspired to create a monopoly in restraint of trade, and forced the play's closing at a loss of $40,000 to the plaintiffs.

Although Milton R. Weir, one of the filing attorneys, is also counsel for the Shuberts, who have been associated with Kipness in previous productions, he denied that they are interested in the case. However, it is believed in theatrical circles that the suit may be the first in a number of more or less similar actions against other legit unions.

Howard Bay, United Scenic Artists president and one of the individual designers named as a defendant, minimized the significance of the suit, calling it a transparent union-busting attempt and predicting that his union "will continue to protest against all unlawful importation of foreign scenery." He cited the almost unanimous critical pans given "Women" as indicating the reason for its quick fold, and denied the charge that the union was responsible.

Beside Bay, the designers named as defendants included Ralph Alswang, Boris Aronson, Stewart Chaney, Eldon J. Elder, Frederick Fox, Samuel Leve, Jo Mielziner, Paul Morrison, Donald Oenslager and Raymond Sovey.

ST. LOUIS INKS NOVOTNA

St. Louis, April 29.

Jarmila Novotna, Met Opera soprano, and Mary Kreste, contralto, with N. Y. City Opera Co., will make their local bows during the forthcoming season of the Municipal Theatre Assn. in Forest Park.

Season tees off June 5 with an 11-night frame of "Show Boat."

Salmaggi Prepping May Opera Sked in Brooklyn

Alfredo Salmaggi will present another opera season at the Brooklyn Academy of Music next month, with "Fledermaus" May 3, "Carmen" May 10 and "Madame Butterfly" May 17.

He also plans the U. S. premiere of Alberto Franchetti's opera, "Christopher Columbus," July 26 at Triboro Stadium, Randalls Island, N. Y., as part of his al fresco season there.

'One-Woman Industry' On the Loos Abroad To Drum Up Tuners

Anita Loos, who's become practically a one-woman industry in the French-English adaptation of plays, sailed Monday (28) on the Ile de France to see about various legit prospects in Europe. She expects to be gone a couple of months.

One project the authoress hopes to clarify is a musical, for which she would supply the book. Michel Emer, who writes songs for Edith Piaf, would provide the score. That's one of two musicals for which Miss Loos is writing books. Details of the other aren't disclosed.

Another subject for discussion will be her adaptation of "Siegfried," a play by Jean Giraudoux, which Raymond Rouleau wants to do on Broadway next season, with himself in the title part. Rouleau staged "Gigi," the Loos dramatization of a Colette short story, current at the Fulton, N. Y., with Audrey Hepburn as star.

While in Paris, Miss Loos will confer with Colette on the latter's French translation of "Gigi," due for production there next December. She will also go to Stockholm to see a Swedish translation of the play opening tonight (Wed.), with a 19-year-old actress, Siegfried Thulin, said to be a new star prospect, in the title role.

Another project in Paris is to huddle regarding a proposed English treatment of a new play by Pierre Barillet and Jean-Pierre Gredy, authors of "Ami, Ami," a Parisian success which Miss Loos has already adapted for Broadway

(Continued on page 58)

MARGO JONES FEATURE IN BIRMINGHAM MEET

Birmingham, April 29.

A one-day drama conference featuring producer Margo Jones, and the presentation of two plays written by Birmingham playwrights in a U. of Alabama Playwrights Workshop under Dr. Marian Gallaway, are scheduled for this week.

Miss Jones will be the featured speaker at a banquet Saturday night (3) at the Tutwiler under sponsorship of the university's Town and Gown Civic Theatre. She will lead a discussion on theatre-in-the-round in the afternoon, as well as attend a panel discussion in the morning.

As a preliminary for the Saturday program, Town and Gown will give two one-act plays at the Tutwiler Friday evening (2). One, an original written in the workshop, is "I Live from Day to Day," by VARIETY mugg Fred Woodress. The other is Thornton Wilder's "The Happy Journey to Trenton and Camden." James Hatcher directs both.

On Monday (28), in Tuscaloosa, the university tried out a three-act play by Mrs. Ruby Lloyd Apsey of Birmingham, titled "Aside for Women." Play, also a product of the Playwrights Workshop, is being repeated tonight (Tues.).

Tom Arnold's Flying Visit to O.O. B'way

Tom Arnold, British impresario, made a flying visit to the U.S. last week to o.o. talent for his arena and legit shows. Arnold, who's associated with producer Jack Hylton in several English legiters, is also interested in doing a London production of "I Am A Camera," John Van Druten drama now on a Broadway run. Arnold is also powwowing with theatrical attorney Howard E. Reinheimer.

Britisher's stay in the U.S. was limited to less than a week, returning today (Wed.), by air.

He will tour a rodeo to be assembled by Music Corp. of America for British Exhibition.

Biggest Show Exodus of Season With Seven Closings, All Presently in Red

Exodus of shows last weekend was the biggest of the season thus far. Five productions shuttered on Broadway and two on the road. All represent financial failures as of the moment, but two and perhaps three are possibilities to pay off ultimately.

The New York closings included "Jane," "Venus Observed" and "Grass Harp," all of which folded Saturday night (26), and the ANTA revivals of "Golden Boy" and "Four Saints in Three Acts," which darkened Sunday (27). Out of town, the tryout of "For Crying Out Loud" collapsed Saturday in Boston, and "Darkness at Noon," with Edward G. Robinson starred, concluded a season's tour with a one-nighter Monday (28) in Huntington, W. Va.

"Jane," the Theatre Guild production of S. N. Behrman's dramatization of a W. Somerset Maugham short story was financed at $60,000, cost about $45,000 to produce and lost an estimated $10,000 on its 100-performance run at the Coronet, N. Y. The comedy, co-starring Edna Best and Basil Rathbone, drew generally favorable notices, but did only moderate business. However, it is scheduled to tour in the fall, possibly with its original stars.

"Venus," Guild production of Christopher Fry's London success, was financed at $75,000 (of which Lee Shubert reportedly supplied half), cost about $60,000 to produce and lost about $12,000 on its 86-performance run at the Century, N. Y. The show, starring Rex Harrison and Lilli Palmer and staged by Laurence Oliver, drew a mixed press, but with the help of a large advance sale it played to excellent profit until the last few weeks.

(Continued on page 58)

Mitropoulos to Italy On Concert, Opera Stints

Dimitri Mitropoulos, N. Y. Philharmonic maestro, flew to Italy Monday (28) to conduct concerts at the Florence Festival, May 6 and 11, and to present the first performances of the opera, "Wozzek," at La Scala, Milan, for four performances in early June. Trudy Goth, director of the Choreographers Workshop, also planed Monday to assist the maestro as secretary and personal rep.

Mitropoulos will be back in N. Y. to open the Lewisohn Stadium season June 23. He'll also conduct at Robin Hood Dell, Philly; Ravinia Park, Chi; Chautauqua, N. Y., and the Hollywood Bowl this summer. Miss Goth will vacation in Italy until September.

Barn Mgrs. Stick To Package Rule

Despite opposition from stars and agents, and minor objection within their own ranks, strawhat producers are sticking to their policy of limiting package productions of straight plays to three people, plus advance man. The rule does not apply to musicals, a number of which are slated to tour with full companies and physical productions.

Principal squawk against the three-person limit is reportedly being raised by Constance Bennett and her agent, Maynard Morris, of Music Corp. of America. The actress, who has a new George Batson comedy, "A Date with April," wants to tour the barns with more than the stipulated quota of players. She hopes to interest Broadway managers in a fall production.

Most barns have refused to book the show with more than the standard company. However, Paul Crabtree, who operates three barns in upper New York State, claims his setup is "rotary stock" and wants to play the full troupe, using the extra actors on a local stock jobbing basis. Kenneth Banghart, co-producer with Evelyn Freyman this summer at Olney, Md., says that if Crabtree makes an exception in Miss Bennett's case, he will also book the show at his spot. However, Crabtree hasn't indicated what he will do.

In order to clarify its policy and the reasons for it, the barn group has invited Miss Bennett and Morris to attend a special meeting to discuss the matter. Meanwhile, the Stock Managers Assn. has scheduled a general membership meeting May 12 at the Wellington Hotel, N.Y.

HUNT, ROSEN COMBINE ON STOCK PACKAGES

William Hunt, legit producer, and Jerry Rosen, talent agent, have combined to package shows for stock, particularly for strawhats. Duo has lined up "Happy Time," with Mischa Auer, Jean Parker and Robert Lowrey; "Detective Story," with Lon Chaney, Jr., and James Dunn, and "Remains To Be Seen," with Margie Hart. Jackie Kelk is also a possibility for the last-named.

Duo will be offering other plays, too. Shows are to be done at various locations with local players in support of the stars mentioned. An advance man will be sent out with each show, in addition to the stars. Hunt, who produced barn shows at Sea Cliff, L. I., in 1948, and at Wildwood, N. J., before that, has been in TV more recently, in production.

COLUMBIA U. OPERA PREEM

"Acres of Sky," a new ballad-opera, will be presented by the Columbia U. Dept. of Music, under auspices of the Columbia Theatre Associates, in Brander Matthews Theatre, N. Y., for five performances, starting May 7.

Book and lyrics are by Zoe Lund Schiller, based on a novel by Charles Morrow Wilson, and music is by Arthur Krouz.

Agnes de Mille Asks 100G For 'Piper' Pix Rights; Preps Civil War Ballet

Agnes de Mille is reportedly asking $100,000 for the film rights to "Dance to the Piper," her best-selling autobiog. In addition, the choreographer is said to be seeking a percentage of any TV income from the picture, plus a nix on sequels, remakes, etc. She wants to be paid for her services on the production, plus approval of script, director and producer.

Metro, 20th-Fox, Paramount, Warners, Selznick and Lester Cowan have indicated interest in the property. There isn't figured to be any problem in the unavailability of the rights to the "Oklahoma" ballet, the creation of which is related in the book, since it presumably isn't essential for the film. Instead, the more or less similar ballet, "Rodeo," which Miss de Mille created and owns and which is even more important in her story, could be used.

Miss de Mille, who recently returned from a British West Indies vacation, is currently rehearsing a Civil War ballet for the N. Y. City Ballet, with music provided by Virgil Thomson. She has also agreed to do the choreography for two opera ballets for next fall and winter. She recently dropped Richard LaMarr as her agent and is expected to sign with the William Morris office.

Bennett Tryout Skedded In Ann Arbor Season

Ann Arbor, Mich., April 29.

Selection of plays for the annual Ann Arbor Drama Season at the Lydia Mendelssohn Theatre on the U. of Michigan campus has been announced. Season will include a pre-Broadway play, "A Date With April," starring Constance Bennett, to open June 2. Miss Bennett is planning to take the play to New York in the fall.

First offering will be "Goodbye, My Fancy," starring Sylvia Sidney, May 13; then "Come Back, Little Sheba," starring Joan Blondell, May 20; "The Fourposter," with Betty Field and Burgess Meredith (slated to take over the roles in the New York production this summer), May 26; and the commencement week production, Christopher Fry's "Venus Observed," with Margaret Phillips and Edward Ashley starred.

Plays Out of Town

Shuffle Along

New Haven, April 22.

Irving Gaumont production of musical comedy in two acts (10 scenes). Features Delores Martin, P Jay Sidney, Hamtree Harrington, Flournoy Miller, Noble Sissle, Eubie Blake, Avon Long, Thelma Carpenter. Book, Miller, Paul Gerard Smith; lyrics, Sissle; music, Blake; additional music and lyrics, Joseph Meyer, Floyd Huddleston, Kim Gannon, Walter Kent, Russell Daville, Joan Javitts, Sam Mysels, Pat McCarthy. Book directed by Smith; choreography, Henry Le Tang, Arleigh Peterson; settings, Albert Johnson; costumes, Waldo Angelo; orchestrations, Charles E. Cooke; vocal arrangements, Claude Garreau. Production associate, Grace Rosenfield; entire production supervised and staged by George Hale. At Shubert, New Haven, April 22, '52; $4.80 top.

Bugler ..... William Dillard
Master Sergeant ..... James E. Wall
Cpl. Betty Lee ..... Thelma Carpenter
Lt. Jim Crocker ..... Avon Long
Col. Alexander Popham ..... Earl Sydnor
Major Joseph ..... William McDaniel
Capt. Frederick Graham ..... T. S. Krigarin
Sgt. Lucy Duke ..... Delores Martin
Cpl. Louie Bauche ..... Russell Daville
Capt. Harry Gaillard ..... P. Jay Sidney
Pvt. Cyphus Brown ..... Flournoy Miller
Pvt. Longitude Lane ..... Hamtree Harrington
Chaplain ..... Laurence Watson
Fifeto ..... Henry Sherwood
Rosa Pasini ..... Katherine Graves
SS Trooper ..... Harro Meller
Laura Popham ..... Urylee Leonardos
Sgt. Mabel Powers ..... Audrey Vanderpool
Noble Sissle ..... Himself
Eubie Blake ..... Himself
Models: Sara Lou Harris, Lois Kibler, Courteney Olden
Principal Dancers: Mable Lee, Arleigh Peterson

If they ever decide what they want to do with this all-Negro musical, maybe they can whip it into hit proportions before it's too late. Otherwise the whole thing will just be a case of shuffle off to Buffalo. A series of preparatory headaches that involved star replacement, a shift in directors, an injury to one of the principals, and similar obstacles, brought the production up to its preem curtain in a floundering condition. Opening performance was merely a series of songs and dances scotch-taped together by a pretty weak semblance of a book, net result being nothing more than a blueprint of what might be expected if potentialities are exploited along more entertainment-conscious lines.

There is plenty of talent here, both singing and dancing, and a score that rates better instrumental rendition than it received. This last condition seemed due to lack of rehearsal and proper guidance. Two of the songs, "I'm Just Wild About Harry" and "Swanee Moon," have been held over from the original "Shuffle" of 1921. Balance of score hits a wide range of tunes from ballad to spiritual and with proper development, should come through to good acceptance.

As might be expected in a Negro musical, fast, even frantic stepping gets a hefty play. There's a wide variety of terps scattered throughout the two stanzas, but despite the range in types of dances, there is a tendency toward repetition in individual steps of choreography. In toto, however, hoofing department gives a good account of itself.

Last statement applies also to vocalizing, which offers good ensemble work as well as solos. Preem failure, in several instances, to sell songs and dances to their best advantage, emphasized by finale petering out of what should be sock moments, can be corrected by further rehearsal and climax restaging.

Book is a hit-or-miss affair that starts in Italy among GI's and WAC's during closing days of World War II and shifts to a New York fashion salon. It's a slender thread that's going to need considerable expansion before it can hope to be of much assistance.

Top featured in the cast is Delores Martin. She warbles on a consistently high plane and puts over "You Can't Overdo a Good Thing" and "Love Will Find a Way" in tiptop shape. Also, she exhibits an attractive personality for straight work. Thelma Carpenter has some good moments with "Give It Love" and "Swanee Moon." Avon Long's best number is "My Day," a fast ditty backed up with rapid-fire male group terping. P. Jay Sidney carries a French officer role effectively within script limitations. Comedy assignment is ably accounted for by Flournoy Miller and Hamtree Harrington, who should really be able to go to town with improved material. Although programmed to appear onstage as a team, the Sissle and Blake combo failed to make it for opening night, due to a rehearsal fall suffered by Sissle. Blake's appearance was confined to conducting in the pit.

Settings are colorful but have a pronounced economy stamp about them. Costume department seems a bit more prodigal, with some exquisite finery holding forth on a number of occasions. Whether the dull book moments spring from Paul Gerard Smith, as co-author, or as director, is a moot question. *Bone.*

Conscience

Boston, April 28.

Messrs. Shubert presentation (by arrangement with Joseph Kipness and Jack Small) of drama in two acts by Pedro Bloch, adapted by A. M. Klein, translated by Claude Vincent. Staged by Maurice Schwartz, who stars. Scenery, lighting by Ralph Alswang. At Plymouth, Boston, April 28, '52.

While this serves as a neat showcase of Maurice Schwartz's talents, as a play it's tedious and morose and appears to have little appeal to the average playgoer, except as a stunt. In this one-man show, Schwartz handles the grueling assignment with vigor and understanding, although occasionally his characterization of a psychopathic repentant transgressor misses fire. This is especially true in the first act, when it's difficult to peg his true character.

Story concerns itself with a man with an intellectually ambitious wife whom he suspects of having affair with family doctor, his scooter-riding son; favorite daughter, and yacking mother-in-law and mummy-collecting father-in-law who, according to his story, force him to elope with a delicate, but ruthless mistress to Argentina.

Returning home five years later, having squandered his fortune at roulette and murdered his paramour to regain possession of jewels he presented her, he finds the house still furnished but deserted. Rummaging through a desk drawer, he finds a letter proving his wife's everfaithfulness, records of his son's death, a victim of tuberculosis, and photo of his daughter's wedding. Triple blow serves to completely unnerve him, and final curtain finds him on verge of idiocy.

Entering the stage from the audience, Schwartz's soliloquies take place onstage, backstage, from sets in the balcony and at one point as he rushes through the aisle seeking his departed lover. Several times he addresses individuals in the audience, much as an accused killer might address a jury. However, it appears embarrassing to those accosted. Sets are sufficiently realistic with lighting slick. *Elie.*

D. C. Faces

Continued from page 57

no less than nine weeks, solely for lack of bookings.

Considerable hope is expressed in town that the Gayety and National will not be forced to engage in mutual throat-cutting. The theory is that the posh musicals, such as "Call Me Madam," will keep the National busy, and that most of the non-musicals will gravitate to the Gayety. This, of course, will depend largely upon whether enough big musicals become available.

Gayety is not air-conditioned and will close for the summer, probably early in June. National is air-conditioned and hopes to keep rolling through the notorious local June-July-August weather. Yet, up to this point nothing has been announced to follow "Madam," and a period of temporary darkness is anticipated for the house.

There is little to tell how much money is around for theatre spending but, of the shows here this past season, Washington has proved itself an average, or better than average, road town.

'I-Woman'

Continued from page 57

production next fall by John C. Wilson. The latter play, formerly under option to Saint Subber, requires a star comedienne.

Miss Loos is currently completing the captions for a new book of drawing by Federico Tallavicini, a Look mag staff artist who illustrates her "Mouse Is Born" novel of last year and designed the decor of "Hans Christian Andersen," Samuel Goldwyn's new Danny Kaye picture.

The authoress expects to be in New York for the scheduled reopening about Oct. 1 of "Gigi," after Miss Hepburn has returned from a screen assignment this summer. The plan is to continue the play on Broadway as long as business warrants, then take it on tour, with a London presentation to follow. Miss Hepburn is reportedly eager to do the show in the West End, where she appeared in various small parts before coming to the U. S. last season and becoming a star.

FRISCO BARS ROBESON; FOLLOWS SEATTLE BAN

San Francisco, April 29.

Paul Robeson, scheduled for an appearance at the War Memorial Opera House on May 22, has been barred because of his political affiliations.

Oakland has turned the singer down for a date at the Municipal Auditorium, and he was recently denied permission to appear in Seattle.

Seek Seattle Injunction

Seattle, April 29.

Sponsors of a concert by Paul Robeson, scheduled for May 20 at the Civic Auditorium here and canceled by the city building superintendent, have asked for an injunction to prevent its cancellation.

Vincent J. Davis, representing Peoples Programs, has obtained an order calling upon Mayor William F. Davin and Building Supt. John B. Cain to show cause May 5 why they should not be enjoined from cancelling the lease. The suit said that interference with concert violates the First and 14th Amendments to the Constitution.

Canadian Church Pageant Set for Coastwide Tour

Toronto, April 29.

With a cast of some 40 principals, plus local auxiliary members bringing the troupe to around 300 personnel, the United Church of Canada has completed plans for a trans-Canada tour of a pageant which will be presented in hundreds of Canadian cities and towns, commencing this fall. There's possibility it will also be a grandstand highlight of next season's Canadian National Exhibition.

College Play

Song for a Broken Horn

(YALE DRAMA DEPT.)

New Haven, April 24.

Yale U. Dept. of Drama production of drama in two parts (eight scenes) and epilog by Hugh M. Hill. Directed by Bert Smith; scenery and costumes, Pat Campbell; music, Quincy Porter; lighting, Edya Signer. At University Theatre, New Haven, April 23, '52.

Ruth ..... Vinnette Justine Carroll
Steve ..... Hugh M. Hill
John ..... Phim Hall
Willy ..... Lea L. Clark

Final major production of the semester for Yale's drama workshop gives an impressive workout to a tragic story told in interesting terms by second year playwriting student Hugh M. Hill.

Backgrounded against a setting of poverty, script carries a Negro family of four (father, mother and two sons, one of whom is a half-wit) through a series of incidents that build to violent death for the mentally deficient one, the murder of the father, and fatal collapse of the mother. It reads, and is, pretty grim, but it is done in a manner that holds attention through the stark reality of performances.

Story points up the plight of Steve, the son who has reached young manhood with a craving to go into the world and sing the poetic song that is in his heart. Riveted to home ties by the millstone of his younger brother's mental condition, which makes Steve reluctant to leave the responsibility of the boy's upbringing solely as a burden on his mother, the youth foregoes his own hopes and remains in the shack which the family calls home.

When the father, long out of work and desperate from hunger, kills a chicken which has been the treasured possession of the mental son, latter jumps from a window and is killed by a passing train. Incident unbalances the mother, who kills the father and dies herself as a result of the tragic circumstances. Triple targedy leaves Steve free to set out on his own, which is the final curtain of the drama.

Small cast is outstanding in selection of capabilities. Hill doubles as author and Steve, and gives the role the complete understanding that his script intended for the part. Vinnette Justine Carroll does some fine thesping as the distraught mother who battles for the protection of her deficient offspring. As the gruff, wine-drinking father who sets the disastrous series of events in motion, Phim Hall represents topflight casting. Lee I. Clark's interpretation of the half-wit is extremely good acting.

Play has been staged in a suspenseful manner and an appropriately shoddy setting, aided by effective lighting, has placed the script in its proper mood. *Bone.*

Plays on Broadway

To Be Continued

Guthrie McClintic presentation of comedy-drama in three acts (four scenes) by William Marchant. Features Dorothy Stickney, Jean Dixon, Luella Gear, Neil Hamilton. Directed by McClintic; setting, Donald Oenslager; costumes, Motley. At Booth, N. Y., April 23, '52; $4.80 top ($6 opening).

Claude Franklin ..... Neil Hamilton
Annie ..... Mary Gildea
Dolly ..... Dorothy Stickney
Silvie Martineau ..... Luella Gear
Ted Pocock ..... John Drew Devereaux
Young Woman ..... Grace Kelly
Older Woman ..... Jean Dixon

After an amusing and promising first act, "To Be Continued" turns serious and prosaic, steadily losing momentum until it comes to a standstill at the final curtain. That leaves merely the expert playing of an engaging cast, plus a good-looking physical production as the only assets. They aren't enough.

The play opens with a thoroughly domestic couple, he in pajamas and dressing gown and she in an eye-catching negligee after breakfast in the handsome Greenwich Village house where they've lived for 26 years. The talk turns to another woman he knows, and presently it develops that the subject of discussion is his wife. Not his ex-wife, but his present wife, with whom he spends every weekend at their home in Connecticut. It seems he only spends weeknights in town. After he departs for his office the heroine's friend appears to announce that her love of many years has suddenly left her without a word or a trace. What's more, he's left his wife equally at loose ends, too.

This looks like the start of a really funny farce, or perhaps a high comedy, based on a completely off-center set of values. But after a slim but hilariously played scene in which the two urban mistresses begin a campaign to get the remaining man divorced so the heroine can marry him, the yarn falls slowly to pieces. Apparently the author didn't realize the kind of comedy his first act had set up, or perhaps he knew but couldn't write it. In any case, the second and third acts are a progressive letdown.

The yarn is delightfully played. Dorothy Stickney is attractive, believable and deft as the New York mistress who figures (until the illogical switch at the end that gives the play its title) that after 26 years of romance, a girl ought to begin thinking of her future. Jean Dixon gives a skillfully low-keyed performance as the Connecticut matron, on only in the third act. And Luella Gear unearths the most unlikely and contagious laughs in the role of the illicit grass widow.

Neil Hamilton makes the best of the quarter-century two-timer, a part that's mostly a straight for the three featured femmes. Mary Gildea italicizes the comedy in the role of a busybody maid; Grace Kelly handles her single scene modestly and attractively, and John Drew Devereaux is acceptable in the dragged-in remaining part. Producer Guthrie McClintic has staged the play unobtrusively and expressively, Donald Oenslager has provided a handsome if somewhat traditional living room set, and the Motley costumes are a visual help.

There's probably nothing for pictures in "To Be Continued," but it may have mild possibilities for stock. *Hobe.*

Candida

Thomas Hammond presentation of comedy-drama in three acts by Bernard Shaw. Stars Olivia de Havilland; features Ron Randell, Terrance Kilburn, Bramwell Fletcher, Pamela Simpson, Frank Leslie. Directed by Herman Shumlin; setting and lighting, Donald Oenslager; costumes, Motley. At National, N. Y., April 22, '52; $4.80 top ($6 opening).

Prosperine Garnett ..... Pamela Simpson
Rev. Morell ..... Ron Randell
Rev. Mill ..... Frank Leslie
Mr. Burgess ..... Bramwell Fletcher
Candida ..... Olivia de Havilland
Eugene Marchbanks ..... Terrance Kilburn

Having played the strawhat circuit in "Candida" last summer and then toured to the Coast and back, Olivia de Havilland brought the revival to Broadway last week for a limited engagement of four weeks. It is the star's second New York appearance, her debut having been in a revival of "Romeo and Juliet" last season under the management of the late Dwight Deere Wiman.

This is a curiously uneven revival of the Bernard Shaw play, generally disappointing and unlikely to raise any question of extending the run. Although the Thomas Hammond production has been modestly budgeted it is physically satisfactory, with a plausible-looking rectory setting by Donald Oenslager and becoming costumes by Motley. But what takes place on stage is spotty and, in overall effect, unimpressive.

After a seemingly nervous and shaky first act, Miss de Havilland is an animated, steadfastly cheerful and agreeable heroine for Shaw's wise and witty but characteristically loquacious treatise on what every woman knows. The actress apparently still hasn't found a suitable role for legit. But if her performance has only sporadic theatrical conviction and poise, it has a refreshingly youthful quality and welcome vitality. In fact, this is one of the few Candidas whose know-it-all feminine superiority wouldn't drive most husbands out of the house. In this case, rare for stage Candidas, Miss de Havilland is a real dish.

As Morell, whose smugness is shattered by his wife's clear-eyed candor and the young poet's uncanny perception, Ron Randell is properly vigorous and believable, although he doesn't overcome the part's stiffness. As the emotionalizing poet who makes so much of being shy but goes on about himself like a cracked record, Terrance Kilburn lacks modulation or variation. Pamela Simpson is adequate as Prossy, the spinster secretary. Bramwell Fletcher is theatrical, if somewhat surfacey as Burgess, the heroine's father, and Frank Leslie is passable as the moist-eared curate.

Herman Shumlin, recently brought in to revise Norris Houston's original direction, has staged the show for earnestness and vehemence rather than wit. And, although he may not be entirely responsible, there are repeated interludes where the actors don't even appear to be looking at each other, but merely parroting recitations in a vacuum. *Hobe.*

Biggest Show

Continued from page 57

There's a possibility of its being toured next season if suitable star replacements can be found.

"Grass Harp," Saint Subber's production of the Truman Capote adaptation of his own novel, lost about $95,000 of its $100,000 investment in its 36-performance run at the Martin Beck, N. Y. Production of the play in London this summer, in association with Jack Hylton, is being discussed.

'Golden Boy' Hurt

"Golden Boy," the ANTA Play Series revival of the Clifford Odets hit of 1937-38, lost about $4,000 on its 56-performance run at the ANTA Playhouse, N. Y. The play, co-starring John Garfield and Lee J. Cobb, received generally favorable reviews and started at a fast b.o. clip, but was hurt by a Revenue Dept. ruling on admissions taxes and lost more than its original earnings when business slumped the last few weeks.

"Four Saints," ANTA's revival of the Virgil Thomson-Gertrude Stein opera, lost about $26,000 on its 15-performance stand at the Broadway, N. Y. It drew almost unanimously enthusiastic reviews but, curiously enough, most of its trade was in the form of mail orders. After the notices appeared the window sale virtually stopped. Incidentally, the production will play an engagement in Paris starting May 30.

"For Crying Out Loud," George Gordon's production of a comedy by Michael Midas, folded in Boston after a single week of a scheduled fortnight tryout. The venture, financed at $50,000, represents a complete loss. Among the backers were the producer himself, with a $17,600 share; cast members Melvin Nadell and Louis Kennel, with $1,000 and $1,500 investments, respectively, and the pressagent, David Lipsky, $500.

"Darkness," the Playwrights Co. production of Sidney Kingsley's dramatization of the Arthur Koestler novel, represents an estimated loss of about $25,000 at the moment. The N. Y. Drama Critics Circle award winner of last season previously repaid $40,000 of its $100,000 investment and has approximately $35,000 in additional assets. Also, there is a possibility of a London production and discussion of a film sale, so the venture may ultimately pay off. For the play's Broadway run, Claude Rains was the star, with Edward G. Robinson taking over for this season's tour to the Coast and back.

Jerry Fritz, stage-manager at the last week's "The Happy Medium," and **Sonny Adams** will be married in New York May 24 and will report a week later at the Salt Creek Summer Theatre, Hinsdale, Ill., to serve as joint stage managers. Fritz and Miss Adams met at the strawhat two seasons ago.

Chicago Boxoffice Hit by Weather; 'Moon' 13G, 'Dolls' $51,700, 'Bell' 17G

Chicago, April 29.

Chicago boxoffice was sloughed early part of the week by temperature in the 80's, but swung back to normal latter part of the week.

Two openings and some cast changes loom. "Two on the Aisle" comes into the Great Northern May 6 and "Bagels and Yox" settles at the Blackstone May 11. Joan Bennett and Zachary Scott join the cast of "Bell, Book and Candle" at the Selwyn May 5 when it moves to the smaller house.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (9th wk) ($4.80; 1,500). Hit $16,900 for this stint.

"Guys and Dolls," Shubert (9th wk) ($6; 2,100). Wednesday matinee off; $51,700.

"Moon Is Blue," Harris (52d wk) ($4.80; 1,000). Comedy passed year mark with bright $13,200.

"Remains to Be Seen," Erlanger (3d wk) ($3.80; 1,334). Farce closes Saturday (3). Over $11,600.

'Sing' $27,800, 'Wife' 25G, Philly

Philadelphia, April 29.

Despite a week of almost continuous rain, the stage held its own here. Two attractions, "Constant Wife" at the Forrest, and "Of Thee I Sing," at the Shubert, maintained their first week's gait. Third offering, "Hook 'N Ladder," never figured.

Boards were swept clean over the weekend with all three shows departing. "Shuffle Along" arrived at the Shubert last night (28) for a two-week stand, and week's other newcomer, "New Faces of 1952," comes to the Forrest Friday (2).

Estimates for Last Week

"The Constant Wife," Forrest (2d wk) ($3.90; 1,760). Maugham comedy topped opening week with fine $25,000.

"Hook 'N Ladder," Locust (2d wk) ($3.90; 1,580). First Nighters Club cutrates no help. About $3,000.

"Of Thee I Sing," Shubert (2d wk) ($5.20; 1,870). Musical beset with difficulties, but still enough name draw to garner okay $27,800.

'PACIFIC' PITT RECORD WITH SOCK $47,927

Pittsburgh, April 29.

"South Pacific," in the first of four weeks at the Nixon, established a boxoffice record at the new legit site, ringing up a sock $47,927. That was everything the house could do.

Smash musical will do even better the next three weeks, due to the pass list angle being out.

Central City Festival To Offer 'Boheme,' 'Figaro'

Denver, April 29.

Frank H. Ricketson, Jr., president of the Central City Opera House Assn., of Central City, Col., announced plans for the 1952 opera festival season there. Two operas, "La Boheme" and "The Marriage of Figaro," will be given during the four-week season commencing June 28. "La Boheme" will be presented 19 times. "The Marriage of Figaro" is scheduled for 14 performances.

Casts have been drawn largely from the Metropolitan and New York City Opera companies, to include Genevieve Warner, Ann Ayars, Virginia MacWatters, Elinor Warren, Hugh Thompson, Frances Bible, David Polori, Michael Bondin, Luigi Vellucci, Jean Gibbons, Chester Watson, Frank Valentino, Davis Cunningham, James Pease and Anne Bollinger. Tibor Kozma will conduct.

'Animal' 14½G, D.C.

Washington, April 29.

"The Male Animal," first of the three N.Y. City Theatre Co. pre-Broadway warmups, scored only a so-so $14,500 for its single week at the Gayety Theatre here. Play got generally good notices, but ran into competition from heavy rain, which kept people home for the all important weekend business.

Katharine Cornell started out strongly in her one-week stand of the "Constant Wife," which opened yesterday (28).

Current Road Shows

(*April 28-May 10*)

"Affairs of State" (Haila Stoddard)—Royal Alexandra, Toronto (28-3); Hanna, Cleve. (5-10).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chi. (28-3); Selwyn, Chi. (5-10).

"Call Me Madam"—National, Wash. (5-10).

"Conscience" (Maurice Schwartz)—Plymouth, Boston (28-3); Locust, Phila. (5-10).

"Cocktail Party" (Dennis King, Estelle Winwood)—Colonial, Boston (28-3); His Majesty's, Montreal (5-10).

"Constant Wife" (Katharine Cornell)—Gayety, Wash. (28-3); Plymouth, Boston (5-10).

"Gentlemen Prefer Blondes" (Carol Channing)—Shubert, Boston (28-10).

"Good Nite Ladies"—Lyceum, Mpls. (5-10).

"Guys and Dolls"—Shubert, Chi (28-10).

"Member of the Wedding" (Ethel Waters)—Metropolitan, Providence (28-30); Shubert, New Haven (1-3).

"Mister Roberts" (Tod Andrews)—Washington, Quincy, Ill. (28); Orpheum, Springfield (29-30); Lincoln, Decatur (1); Shrine, Peoria (2-3); Murat, Indianapolis, (5-7); Hartman, Columbus (8-9).

"Moon Is Blue" (2d Co.)—Harris, Chi (28-10).

"Moon Is Blue" (3d Co.)—Tower, Atlanta (28-30); Carolina, Spartanburg (1); National, Greensboro (2); State, Raleigh (3); Ford's, Baltimore (5-10).

"New Faces"—Forrest, Phila. (1-10).

"Remains To Be Seen"—Erlanger, Chi. (28-3).

"Shuffle Along" (tryout)—Shubert, Phila. (28-10).

"South Pacific" (Janet Blair, Webb Tilton)—Nixon, Pitt (28-10).

"Tovarich" (Uta Hagen)—Gayety, Wash. (5-10).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Cass, Detroit (28-3); Great Northern, Chi (5-10).

Off-B'way Show

Saroyan Circus

(AMATO THEATRE, N. Y.)

William Saroyan, who hasn't been represented on Broadway stages for nearly a decade, is now on view via "Saroyan Circus," a bill of three short plays presented by Alan James at the Amato Opera Theatre on Bleecker St. "Coming Through the Rye," a fantasy wherein a group of characters waiting to be born express their anxiety about the fates in store for them in the world, is the best of the lot. Unlike the other two items, it has some organization, and although its central notion isn't fresh, it's permeated with the sense of wonder about life that has always been one of the playwright's most attractive qualities.

"Subway Circus," a loose collection of vaudeville sketches, attempts some comment about little people lost in the ugliness of New York's frantic bustle and is for the most part ineffectual, in spite of the flashes of humorous tenderness that are another Saroyan hallmark. "Opera, Opera" is a good-natured but sophomoric jape which has Ross Vaughn as a candy vendor addressing the audience, but its spoofing of opera seems crossed by another intention, never quite clear. Mary Gordon and Donald Marye, two middle-aged character people, are responsible for the most assured performing of the evening, but the younger members of the troupe are hampered by wholly inadequate direction and an obviously tiny budget. *Gale.*

'Aisle' $24,100, Detroit

Detroit, April 29.

"Two on the Aisle" grossed an under-par $24,100 in its first week at the Cass. It has another week to go.

The Shubert still remains dark, but will relight next week with "Bagels and Yox."

Walter C. Heck, who formerly held the b.o. concession at Carnegie Hall, N.Y., was indicted last week by a Federal grand jury, charged with having defrauded the Government of $147,502 in admission taxes from February, 1947, to February, 1951.

'Roberts' Good $13,900; 'Angel' $12,000, St. Louis

St. Louis, April 29.

Local legit season rang down the curtain Sunday (27) at the American and Empress Theatres. At former, "Mr. Roberts," with Tod Andrews, grabbed a good $13,900 for eight performances. It was the third visit and sixth week for the piece here.

"Angel Street," with Vincent Price, grabbed a fair $12,000 for eight performances at the Empress, biz slumping badly on the last day of the one-week frame.

'Blondes' $39,500, 'Party' 12G, Hub

Boston, April 29.

Maurice Schwartz in "Conscience," which bowed into the Plymouth Monday (28) for one week, and "Heartbreak House," opening tomorrow (Wednesday) at the Brattle, comprise the Hub newcomers this stanza. "Gentlemen Prefer Blondes" continues in its second frame at the Shubert with hefty boxoffice activity.

"The Constant Wife" bows into the Plymouth May 5, and the much-postponed "Shuffle Along" is slated for the Colonial May 12.

Estimates for Last Week

"Billy Budd," Brattle (3d wk) (454; $1.20-$3.60)—Final week off to near $2,000.

"Cocktail Party," Colonial (2d wk) (1,500; $3.60). About same as first week, just over $12,000.

"For Crying Out Loud," Wilbur (one wk) (1,200; $3.60)—Dismal $4,000. Closed Saturday (26).

Metropolitan Opera, Opera House (3,000; $8)—Went clean with estimated $160,000 for nine performances.

"Gentlemen Prefer Blondes," Shubert (1st wk) (1,700; $6 Fri.-Sat. $4.80 rest of week)—Near capacity for first frame. Slick $39,500.

'DARKNESS' OK $20,000 CLOSES CINCY SEASON

Cincinnati, April 29.

Edward G. Robinson in "Darkness at Noon" grossed $20,000 last week at a $4.31 top in the 1,300-seat Cox for a good finish to the Cincy dramatic season. It was Robinson's first engagement here since 1912, when he played with a stock company at the Orpheum Theatre.

Season of only nine shows in ten weeks out-grossed corresponding time of other years, due to an extensive subscription campaign.

'Moon' Healthy $12,800, Southern Split-Week

Baton Rouge, La., April 29.

"Moon Is Blue," playing an eight-performance split between New Orleans and here last week, grossed a profitable $12,800. Third company of the F. Hugh Herbert comedy drew $8,700 in five performances Sunday-Thursday (20-24) at the Civic Theatre, New Orleans, and added $4,100 in three showings Friday-Saturday (25-26) at the Paramount here.

In three performances the previous Friday-Saturday (18-19) in New Orleans the play pulled in $5,300, for a total of $14,000 on that eight-performance stand. The show is playing Atlanta, Spartanburg, S. C., and Greensboro and Raleigh, N. C., this week.

'Affairs' 11G, Mont'l

Montreal, April 29.

"Affairs of State" drew only $11,000 at His Majesty's last week, with the house scaled to $3.38. Aisle-sitters were kind to the offering, but the political nature of the play failed to click with local French-English theatregoers.

"Cocktail Party" opens Monday (5). Maurice Schwartz comes in May 12 in "Conscience," a new play by Pedro Bloch.

'Wedding' 13G in Split

Hartford, April 29.

"Member of the Wedding," starring Ethel Waters, dragged down a gross of $13,200 last week, getting $7,600 in four performances Monday-Wednesday (21-23) at the Court Square, Springfield, Mass., and adding $5,600 in four more shows Thursday-Saturday (24-26) at the Bushnell Auditorium here.

Carson McCullers drama is playing the New York subway circuit this week and next.

Post-Holiday, Weather Crimp B'way; Olivia $9,400 (7), 'Continued' $5,700 (6), 'Chase' $13,000 First Week, 5 Closings

Business took the expected skid on Broadway last week, but the post-Easter ebb was not as severe as in most recent seasons, particularly in view of the steady rain and cool weather that put a damper on weekend attendance. However, the general boxoffice pace is due to decline for the next couple of months.

The total gross for all 26 shows last week was $664,300, or 77% of capacity. Week before last the total for 25 shows was $681,500, or 80% of capacity, a jump of 10% from the preceding frame.

A year ago last week the total for all 25 shows was $622,500, or 72% of capacity, a drop of 2% from the week before.

Last week's openings, the Olivia de Havilland revival of "Candida" and the new "To Be Continued," drew solid pans and started slowly at the b.o. The other recent entry, "The Chase," eased off a bit in its first full week.

There were five closings last week. One is definite for this week, with one or more others likely. Four openings are listed this week and one is set for next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to top price; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Call Me Madam," Imperial (80th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Over $47,300 (previous week, $47,700); closes next Saturday night (3), to tour.

"Candida," National (1st wk) (CD-$4.80; 1,172; $25,500) (Olivia de Havilland). Opened Tuesday night (22) to unanimous pans; first seven performances grossed almost $9,500, plus $1,600 for a preview; engagement limited to four weeks.

"Chase," Playhouse (2d wk) (D-$4.80; 999; $21,500) (John Hodiak, Kim Hunter). Over $13,000 (previous week, first seven performances, $15,500).

"Don Juan in Hell." Plymouth (4th wk) (CD-$4.80; 1,063; $31,000) (Charles Laughton, Cedric Hardwicke, Agnes Moorehead). About $30,700 (previous week, $31,500); limited engagement ends May 24.

"Fourposter," Barrymore (27th wk) (C-$4.80; 1,012; $27,000) (Jessica Tandy, Hume Cronyn). Nearly $23,800 (previous week, $24,900).

"Four Saints in Three Acts," Broadway (2d wk) (O-$3.60; 1,900; $33,000). Nearly $20,000 (previous week, $16,000); closed Sunday night (27) after 15 performances.

"Gigi," Fulton (23d wk) (C-$4.80; 1,063; $23,228) (Audrey Hepburn). Over $16,500 (previous week, $18,500); due to lay off May 31.

"Golden Boy," ANTA Playhouse (7th wk) (D-$4.80; 925; $23,000) (John Garfield, Lee J. Cobb). Nearly $8,400 (previous week, $7,200); closed Sunday night (27) after 56 performances.

"Grass Harp," Beck (4th wk) (D-$4.80; 1,214; $28,000). Approached $14,100 (previous week, $11,000); closed Saturday night (26) after 36 performances.

"Guys and Dolls," 46th St. (75th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"I Am a Camera," Empire (22d wk) (CD-$4.80-$6; 1,082; $24,908) (Julie Harris). Over $23,900 (previous week, $23,900).

"Jane," Coronet (13th wk) (C-$4.80 - $5.40; 1,027; $31,000) (Edna Best, Basil Rathbone). Over $12,600 (previous week, $12,200); closed Saturday night (26) after 100 performances.

"King and I," St. James (57th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Over $51,700 again.

"Moon Is Blue," Miller (60th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Approached $16,700 (previous week, $19,000).

"Mrs. McThing," Morosco (10th wk) (CD-$4.80; 912; $26,800) (Helen Hayes). Almost $25,000 (previous week, $29,000 for nine performances).

"Paint Your Wagon" Shubert (24th wk) (MC-$7.20; 1,361; $46,000) (James Barton). About $36,200 (previous week, $39,400).

"Pal Joey," Broadhurst (17th wk) (MC-$6.60; 1,160; $39,602). Over $40,000 again.

"Paris '90," Golden (8th wk) (MC-$4.80; 776; $19,195) (Cornelia Otis Skinner). Nearly $8,300 (previous week, $10,000).

"Point of No Return," Alvin (20th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Approached $35,400 (previous week, $34,700).

"Shrike," Cort (15th wk) (D-$4.80; 1,056; $27,700) (Jose Ferrer, Judith Evelyn). About $19,500 (previous week, $23,500).

"South Pacific," Majestic (158th wk) (MD-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $44,600 (previous week, $50,000).

"Stalag 17," 48th St. (51st wk) (C-$4.80; 912; $21,547). About $13,500 (previous week, $14,600).

"To Be Continued," Booth (1st wk) (C-$4.80; 900; $20,235). Opened Wednesday night (23) to unanimous pans; grossed $5,700 for first six performances, including a preview.

"Top Banana," Winter Garden (26th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Reached $41,000 (previous week, $44,100).

"Three Wishes for Jamie," Hellinger (6th wk) (MC-$6.60; 1,527; $51,300) (Anne Jeffreys, John Raitt). Almost $39,000 (previous week, $42,500).

"Venus Observed," Century (11th wk) (CD-$4.80-$6; 1,645; $45,000) (Rex Harrison, Lilli Palmer). About $23,600 (previous week, $17,700); closed Saturday night (26) after 86 performances.

OPENING THIS WEEK

"Hook 'N Ladder," Royale (C-$4.80; 1,035; $27,000). Al Moritz production of play by Charles Horner and Henry Miles; financed at $50,000, plus $10,000 extra capital, involves production cost of about $40,000 (excluding about $15,000 tryout loss and approximately $8,000 in bonds and deposits), can break even at around $10,000 gross; opened last night (Tues.).

"Male Animal," City Center (C-$3; 3,090; $38,000) (Elliott Nugent, Martha Scott, Robert Preston). N. Y. C. Theatre Co. revival of play by James Thurber and Nugent; production cost about $45,000 (including two weeks' operation; about broke even on its tryout) opens tonight (Wed.), continues through May 11.

"Much Ado About Nothing," Music Box (C-$4.80; 1,012; $27,000) (Claire Luce, Antony Eustrel, Melville Cooper). Luther Greene revival of Shakespeare classic; financed at $50,000, production cost about $40,000 (excluding $10,000 in bonds; no tryout) and can break even at around $12,000 gross; opens tomorrow night (Thurs.).

"Victim," President (D-$3.50; 300; $6,000). David Heilweil and Robert Winter-Berger production of Leonard Lesley adaptation of Saul Bellew novel; budgeted at $9,000 (out of $22,000 original capital raised for two productions), involves about $10,000 production cost (excluding $2,000 in bonds) and can break even at around $3,500; opens Friday night (2).

MET OPERA SOCK 80G FOR 3 IN WASHINGTON

Washington, April 29.

Boff b.o. and a dazzling array of Governmental and social brass, headed by President and Mrs. Truman, gave bigtime opera a rousing welcome here last night after an 18-year-old hitatus. The most impressive international array of biggies to assemble here in years jammed the 3,434-seat Loew's Capitol to give an ovation to the Met Opera's "Aida," first of a trio of operas in the two-day run.

A tremendous $80,000 take will be racked up for the three sold-out performances, with house scaled $12 to $6.

'Shuffle' 7G for Four In New Haven Tryout

New Haven, April 29.

Preem of "Shuffle Along" struck a boxoffice snag at the Shubert last week. In for five performances (23-26), musical drew a poor gross, estimated at $7,000 on a $4.80 top.

"Member of the Wedding" is due this week (1-3). This may be the season's finale, as nothing further is booked as of the moment.

Plays Abroad

Plein Feu
(FULL FIRE)

Paris, April 24.

Pierre Louis-Guerin production of a revue in two acts (40 scenes) by Louis-Guerin and Rene Fraday. Choreography by Paul Godkin, assisted by Caroll Haney; sets, Wakhevitch and Fost; costumes, Fost; songs, Misraki, Hugh Martin, Fred Freed, Bourtayre, Jess Meekers; lyrics, Andre Hornez; musical director, George Derveau.

Staring Maurice Chevalier; features Colette Marchand, Paul Godkin, Amru Sani, Leo Lapara, Jane Caples, Rene Fluet, Warren, Latona & Sparks, Vic & Adio, Fred Sanborn, Ben Yost Singers, Bluebell Girls, Empire Mannequins, Empire Boys. Opened April 24, '52, at the Empire; $4 top.

This show marks the return of Maurice Chevalier in a Paris revue after a 10-year absence. It is one of the most elaborate and expensive shows seen here since before the war, costing approximately $200,000. Of its b.o. appeal there can be little doubt. It is a wow at once and a double-powered one as Chevalier has already proven that he, solo, can sell-out both here and in the States. Backed by this eye-filling revue he will draw both the native and tourist trade. Without Chevalier "Plein Feu" would still be biggest spectacle on the Paris stage. Plus the straw-hatted idol of the boulevards this one is a natural.

First half of show is Chevalier-less. It commences familiarly with facade of Paris apartment house at dawn with silhouetted girls getting dressed in the windows. Scenes about Paris follow: bicyclists in the Bois de Boulogne, the Bluebell Girls exercising by a lake in the park, the sidewalk before the Empire Theatre, a rehearsal in the the park, a rehearsal in the theatre, a number (introducing Colette Marchand, stylish and nifty dancer seen in New York in "Two on the Aisle") in the Folies-Bergere manner with the girls in plumes regally descending the huge staircase and parading the runway, a street corner in Saint-Germain-des-Pres (student-Greenwich Village section), and a jitterbug nitery or "cave" in the same locale.

One suspects a vague libretto or "book" is being followed at first but there is no attempt at continuity. Main acts are preceded by short novelty acts. The Ben Yost singers indulge in some Italian opera classics and a potpourri of international pop songs including "June Is Bustin' Out All Over," "Some Enchanted Evening" and "Old Man River." Fred Sanborn performs his xylophone antics. Warren, Latona & Sparks, Australian team, cut loose with some lively and comic acrobatics. There is a long ballet, "Au Temps du Muet" (The Days of the Silents), a composite of incidents from Chaplin films. Paul Godkin dances and mimes as Chaplin and Jane Caples is the blind flower girl, and there is a Mack Sennett chase. It is okay but too long and also recalls the better Jerome Robbins Keystone Cop Ballet in "High Button Shoes."

Far superior is another ballet, "Drame a Saint - Germain - des-Pres." Beginning in a public square this ballet moves, by use of revolving stage, into a student nightclub cellar. Godkin scores heavily in both ballets. In latter he is assisted by Miss Marchand, the Bluebell Girls, the Empire Boys and Amru Sani, excellent as the colored blues singer. This number with its imaginative use of staging, lighting and atmosphere, plus its first rate dancing, makes a good bid for future Broadway use.

Spectacular high spot of Part I is gigantic African scene as finale. Amru Sani as the high priestess sings the invocation to the rain god, followed by ritualistic sacrifice dance and then display of the jungle waterfall. Effect here is superb with huge cascade of water (10,000 gallons a minute) plunging down from back stage wall at roof height to near the orchestra pit. This — Chevalier excluded — won loudest applause of the evening.

Second half of show is devoted chiefly to Chevalier. Miss Marchand opens with "Bal Masque," which is followed by droll hand-balancing turn by Vic & Adio. Then Chevalier. Opening night he was on stage solo for almost an hour. His 45-minute act resembles his one-man show that toured the U. S. in 1947, though he now omits the songs from his old American flickers from his rep. He has eight new songs and two oldies. New numbers include "Peut - Etre," "Une Canne et Une Casquette," "Le Mandarin" (new version) and "Jubilons, Jubilons" (song written to celebrate his 50th anniversary in show biz last year). Chevalier's delivery of a song is too well-known to need description. He still cocks his straw hat over his nose, extends his lower lip and slouches about like an apache. He still waves his arms about wildly in joy, desperation or anxiety; he still rumbas about like a happy dog on happy occasions; and still whispers confidently behind his hand to large audiences various secrets concerning l'amour. He hasn't changed his style one iota and he is as socko as ever. Some French critx find his new songs run-of-the-mill stuff, but no one finds fault with his singing of them. As an entertainer, he is strictly top-drawer.

The oldies he does not perform alone. The first of these, "Prosper," the saga of a Montmartre pimp, he dances with the Bluebell Girls and during the second, "Valentina" (probably best-known of all his songs) a girl billed as Odette, a red-haired looker, skips across the stage a number of times.

After Chevalier's act comes closing number, "14 Julliet 1880," a lavish spectacle scene of a Bastille Day in Paris, complete with a tremendous electrical fireworks display modeled after a device used at Radio City Music Hall. Entire company, of course, is engaged in this grand finale with Chevalier appearing just before the curtain fall.

Opening night, one of the swankest premieres since the war, saw most of smart Paris present with the stars of French stage and cinema in full attendance. Gala ran from 9:15 until 12:45 with only 20-minute break for intermission. Show's running time will have to be cut drastically. Trouble here is probably that in-between vaudeville acts are allowed their full vaudeville running time instead of having been curtailed to fit revue schedule. The Yost singers' vocalizing is agreeable but one or two of their numbers should go. Sanborn act also runs overtime and the already-mentioned Chaplin ballet might be liberally sliced to advantage. These are minor difficulties that may be ironed out after a few performances when production has got its sea legs.

The whole show has been tastefully and intelligently managed. The choreography by Paul Godkin is uniformly outstanding. Ditto for the attractive sets by Wakhevitch, the Paris Jo Mielziner, and the beautiful costumes by Fost. Special credit should go to George Derveau for his conducting of orchestra which helps movement of entire revue and aids mightily all vocal numbers. Show seems to have all in its favor including, last but not least, a very fetching chorus line, something that never hurt any musical.

Guerin plans some innovations in the French theatre such as no tipping the ushers and free programs. Opening night, however, these innovations were not in effect. — *Curt.*

Lords of Creation

London, April 25.

Donald Wolfit (in conjunction with Linnit & Dunfee) production of comedy in three acts by Edward Percy, Lillian Denham. Stars Donald Wolfit. Directed by Dennis Arundell. At Vaudeville Theatre, London, April 24, '52; $2 top.

Rear-Admiral McGuffie.....Donald Wolfit
Lady McGuffie.....Una Venning
Theodore Brumfit.....Raymond Huntley
Clarissa Brumfit.....Rosalind Iden
Christopher Brumfit.....Michael Kingsley
Flora Brumfit.....Elizabeth London
Hugh Brumfit.....Richard Bebb
Earl of Templemoran.....John Stuart
Andrew Fleming.....John Gill
Berthia Morissy.....Violet Gould

This is poor stuff to come from the experienced pen of Edward Percy, relating in a disinteresting way to a series of quarrels and jealousies between two irascible, old men. There is a homelike family fluttering of both sides trying to iron out the wrinkles, but insufficient plot or wit to justify the welding of the whole into play form. Scant praise from public and press holds out little hope of survival.

A retired, crusty old Admiral rides roughshod over everyone within earshot. He alternately fraternizes and squabbles with his old doctor friend, whose son has married his daughter. A bitter feud develops when a dozen rare continental frogs, intended for their grandson, are appropriated by the old sailor. The household is driven to distraction by the powerful nonstop love croaks, and much of the comedy arises from attempts to capture and shoot them before they have a chance to multiply.

Another fomenting grievance occurs when the hopes of the previous grandson's succession to an earldom are blighted when the doctor's elder son provides an heir.

Donald Wolfit booms and mopes childishly through the old salt's role with gusty vigor. Raymond Huntley portrays his friend with a subtler vein of humor and derision. Rosalind Iden and Elizabeth London are freshly attractive as the young mothers and Una Venning exudes dignified poise as the grandmother. Remainder of the cast has little to do but supplies connecting lines to prop up the vacillating plot, which they accomplish with commendable zeal.

Clem.

The Mortimer Touch

Glasgow, April 22.

Tennent Productions, Ltd., presentation of a light comedy by Eric Linklater. Directed by George Devine. Settings and costumes, Roger Furse; originally presented at Edinburgh International Festival in August, 1950, under title of "The Atom Doctor." At King's Theatre, Glasgow, prior to London production.

Shurie, a caretaker.....Mervyn Johns
Mrs. Bonamy, a widow.....Mona Washbourne
Connie May O'Leary.....Pamela Brown
Professor Mortimer.....Roger Livesey
Miss Sobieski-Smith.....Daphne Newton
Miss Julia Sobieski-Smith...Esma Cannon
Alfred Shinney.....John Garley
Tom Thistleton.....Richard Pearson
Mrs. Thistleton.....Glen Alyn
Duke of Applecross.....George Relph
Mrs. Shinney.....Molly Urquhart
Major Kemnay.....William Mervyn

This is described as a light comedy. Actually, it is farce, well enough acted, but descending in the third act into utter frivolity. A fine second act ending sees the play reaching its climax, and there's little to grip the audience in the third act. In it, author Eric Linklater doesn't seem able to decide what he's going to do with the gang of hoodlums he's created.

Even farce can be over-acted. In this production, it is by some of the characters, notably diminutive Esma Gannon as a pert little Scottish Nationalist. Linklater, himself a Scot, pokes fun at Scottish Nationalist extremists in the person of two kilted sisters who plan to blow up the House of Commons in London. Miss Cannon's performance, while clever, has too many mannerisms to be convincing.

The action of the play is in a large house in Edinburgh, between 4 o'clock in the afternoon and 10 o'clock the next morning. Professor Mortimer is a quack doctor who claims to cure the evils of the world and to heal all ills. He is a rascal who has taken possession of this house while its owner is in the Army.

To assist him, Mortimer has a sexy creature, Pamela Brown. She is an Irish lass of many parts and many accents, who can become a noisy American or a sophisticated Londoner at will to suit whatever client Professor Mortimer plans to dupe next. She does nicely in a lengthy portrayal. The part of Mortimer is skillfully filled by Roger Livesey, English actor. He sustain's the long and arduous role very well.

Mervyn Johns, British character actor, plays the caretaker Shurie, giving himself a passable Scottish accent. He succeeds better than Richard Pearson, as a Leith publican, whose accent is more Yorkshire than Scottish.

The half-witted soap-box orator is done in a whining caricature by John Garley while Molly Urquhart, Scot character actress, plays his mother with an unusual degree of boisterousness.

Best performance comes from George Relph as an aristocratic Scottish nobleman, whose dissertation on feeding hens and running an estate, is a real gem.

By comparison with the original Edinburgh Festival production, the current version runs wild in a great splattering of farce, and too much over-acting. And that third act should be tightened or rewritten. As is, the play has a minimum of U. S. possibilities and moderate entertainment value. *Gord.*

Under Sycamore Tree

London, April 25.

Tennent Productions presentation of farce in three acts by Sam Spewack. Stars Diana Churchill, Alec Guinness, Ernest Thesiger, Peter Bull. Directed by Peter Glenville. At Aldwych Theatre, London, April 23, '52; $2.20 top.

The Queen.....Diana Churchill
The Chief Statistician.....Ernest Thesiger
The Scientist.....Alec Guinness
The General.....Peter Bull
The Boy.....Eric Porter
The Girl.....Daphne Anderson
Brown Ant.....Max Brimmell
Boy Junior.....Eric Porter
Girl Junior.....Daphne Anderson
Workers John Bushelle Madi Hedd, Cyril Saxon, Dennis Webb.

Some years ago Karel and Josef Capek wrote a brilliant but very serious satire, "The Insect Comedy," which was packed with malicious shafts directed at the human race. Now, many years later, Sam Spewack has followed in the same strain, dressing his characters as ants, but still attempting to poke fun at present day society. This is an obvious gimmick, and although not succeeding in full measure, it provides scope for laugh situations in the development of a potentially serious theme. Mixed press but sincere public reception indicates a 50-50 chance.

The play gets its title from the home of the ants who have burrowed a tunnel under the sycamore tree. Spewack calls his piece a farcical fable, but this is something of a misnomer. It is rarely farcical and has little of the qualities of a fable. It is, on analysis however, a penetrating study of the behavior of humans as seen from a cynical viewponnt.

The characters in the play, beings ants, have different conception of human values but eventually try to emulate man's mode of life. The monogamous male is the subject of contempt and derision, but the ant scientist makes this human emotion a subject of experiment. The ants, like the humans, are also warlike folk. They have their own equivalent of the A-bomb in the shape of a DDT spray, with which one man can eliminate an entire army. As an enemy queen puts it, she is prepared to ban the use of DDT in warfare although she doesn't possess the weapon.

The obvious satire had its moments of impact, but frequently the situation is forced, and the humor labored. The author is indeed fortunate in having a sterling cast to provide a veneer of lustre to many indifferent situations. Alec Guinness, as the scientist in the ant community, a tower of strength in any production, gives an inspired performance. Diana Churchill as the prolific egg-bearing queen, tops previous triumphs in a performance of rare quality. Peter Bull, as a belligerent general, and Ernest Thesiger, as a statistician whose main job is counting the queen's eggs, are at the top of a distinguished supporting cast whose acting enriches the production.

Peter Glenville has emerged successfully from a difficult and intricate job of direction. He has captured the atmosphere and given full credit to the author's writing. Oliver Messel's decor and costumes rate highest praise. The single set is a triumph of design. Incidental music by Ronald Emanuel meets the demands of the play.

Myro.

PUBLIC NOTICE:

You don't have to buy copies of **AL HIRSCHFELD'S Show Business Is No Business** from Groucho Marx even though Marx is setting himself up in competition with legitimate booksellers.* Who knows what he's charging? You can get SHOW BUSINESS IS NO BUSINESS (including all Hirschfeld's words and pictures) at any bookstore for the regular retail price of $2.95.

—SIMON AND SCHUSTER, Publishers

*"I am personally responsible for selling 11 copies of SHOW BUSINESS IS NO BUSINESS. This is by far the funniest book of the year. I never thought a cartoonist, especially one encumbered with a beard, could write with such charming bitterness."
—*Groucho*

Ballet Merger

Continued from page 57

the other dates, with extra-heavy expenses involved.

Situation has caused some concern for the coming '52-'53 season, with prospects of sharp curtailment in touring as costs steadily rise. There's even been speculation as to whether either troupe would even go out on tour. It's reported that Julius Fleischmann, chief Ballet Russe angel, and head of Ballet Foundation, which sponsors Ballet Russe, approached Lucia Chase, chief backer and co-director of Ballet Theatre, with a suggestion of an amalgamation of the two troupes for next season.

Suggestion was in the form of several alternatives, (a) for complete amalgamation of the two troupes for all next season; (b) integration for at least at N. Y. season in the fall, or (c) a joint booking system, or super-agency, to avoid conflicts or throat-cutting on the road. Miss Chase is believed to have turned the proposition down. General feeling is that a joint directorate of Ballet Theatre's Miss Chase and Oliver Smith, and Ballet Russe's managing director, Serge Denham, would not have worked out.

Meanwhile, in effort to seek backing for next season, both Denham and Blevins Davis, head of Ballet Theatre Foundation, which sponsors Ballet Theatre, are reported seeking commercial sponsors for their troupes, in an ad tie-in not dissimilar to radio-TV setups.

Legit Bits

Continued from page 56

operating profit for the two weeks ended March 29, bringing the total net to $35,131.46 so far on this season's tour.

Producer **Johnstone White** and writer-director **Richard Bartlett** formed Hollywood Guild Productions as a new Coast showcase for pro and semi-pro talent, and will make the current Geller Theatre workshop a completely pro theatre as soon as present classes are graduated . . . **Peter Frye**, who staged the recent New Dramatists workshop presentation of **Theodore Apstein's** "Illusion," plans to enter the managerial ranks with a Broadday production of the play in the fall . . . **Patricia Trescott** will play Beatrice in a revival of "Much Ado About Nothing" at the Brattle Theatre, Cambridge, Mass., then go to Denver for the summer as a member of the resident company at Elitch's Gardens . . . "Wind of Heaven," by **Emlyn Williams**, will be given its U. S. preem June 24 at the Chagrin Falls (O.) Summer Theatre.

Dallas State Fair Musicals has added **Russell Nype** to cast of "Call Me Madam," which already had **Joan Blondell** and **Melvyn Douglas**. "Carousel" will have **Eric Mattson**, **Stephen Douglass**, **Iva Withers**, **Brenda Lewis** and **Jet MacDonald**, July 21-Aug. 3. **Maria Tallchief** is signed for "Wizard of Oz." **Alexander Smallens** will conduct opener, "Porgy and Bess," June 9. **Wolfgang Roth** will do the sets and **Jed Mace** the costumes for "Porgy."

London Legit Bits

London, April 22.

Stanley French is staging a comeback to legit in the West End. Has new play, "The Wings of the Ostrich," in which he will star **Binnie Hale**, **Olga Lindo** and **Frank Pettingell**, will be directed by **John Fernald**. Show tries out in the provinces sometime in May, coming to the West End later . . . Company of Four, subsidiary of H. M. Tennent, Ltd., is to revive **Sir Arthur Pinero's** classic, "Trelawney of the Wells," featuring **Milton Rosmer**, **Yvonne Mitchell**, **Harcourt Williams** and **Alfie Bass**. Show, which will be directed by **Peter Ashmore**, tries out at the Lyric Theatre, Hammersmith, May 12, after which it reaches the West End.

Eric Glass, Noel Langley's agent, has closed deal for former's new play, "The Gentle Rain," to be tried out at Northampton, June 16. **Winifred Shotter** plays the lead, with **Alex Reeve** to stage . . . **Henry Hall** is latest bandleader to go in for legit producing. Has acquired English rights for West End of **Sacha Guitry's** "All About Us," adapted from the French by **Maurice Braddell**.

Literati

Union News Rap in Canada

For circulating Mae West's "Diamond Lil," Erskine Caldwell's "Tragic Ground" and "Journeyman," and Tereska Torres' "Women's Barracks," National News Co., Canada's largest distributor of U. S. pocket books and pulps, has been charged on four counts by the Canadian Federal government for selling "obscene matter."

Also seized were some 30 magazines in the "art" and "girlie" classifications, with National News up on seven additional charges of circulating "obscene pictures." Federal court hearing is skedded for early in May.

Singer's Spy Trilogy

Lecturer Kurt Singer is winding up his trilogy of world's greatest spy stories with "Spying—Around the World," due for publication in fall of 1953.

Initial book of the series, "The World's Greatest Women Spies," was published in August, 1951, by Wilfred Funk in New York and W. H. Allen in London. "The Gentlemen Spies," second of the trilogy, will be published by Allen in London May 16 and is skedded for publication in N. Y. by Literary Press in the fall.

Prep Gaelic Daily For Eire

Gaelic League, powerful Irish language organization, has ordered a special investigation on the practicability of founding a daily newspaper for Ireland in the Gaelic tongue.

Although Irish is a compulsory language in the schools, it is seldom used in everyday life.

New Barn 'Blueprint'

"Blueprint for Summer Theatre; 1952 Supplement" (John Richard Press; $1.50) has been published as the fourth edition in the annual series, under the sponsorship of ANTA. This time it is edited by Broadway stage manager John Effrat, his collaborator on the previous issues, Richard Bechkard, no longer being associated with the project.

Included in this year's fatter (102 pages) book are lists of last summer's tryouts (plus reprints of their reviews from VARIETY and other trade papers), photo reproductions of stage settings, revivals during 1951, stars (and their respective vehicles) who guested on the strawhat circuit last summer, winter stock companies, summer stocks and various special articles by barn managers and others. A notable omission is an index.

As usual, the paper-backed book should be a handy reference work for drama editors, agents and others with a special interest in strawhats. *Hobe.*

Heimer Scans Saratoga

"Fabulous Bawd" (Holt, $3.50), is a lively, lusty, nostalgic and generally authoritative history of Saratoga, one of America's famous resorts, written by Mel Heimer, whose "My New York" column is syndicated through King Features. Story, in 10 chapters, isn't chronologically told. There is some skipping around and a little repetition. The style is uneven: by turn crisp, colorful and humor-touched, and then involved, awkward and poorly constructed.

Saratogians will challenge certain of Heimer's statements and conclusions, such as "Saratoga, place of the grafting public official"; "Keystone cops," a characterization of the local police force; the city as "a worn-out, patched-up, weary kind of town, ready for either an early grave or a complete overhaul job," or "Saratoga is dead and doesn't know it."

The author's approach to the many investigations of corruption in the upstate resort centre is either cynical or realistic, depending upon one's viewpoint. This phase is covered in a hard-boiled, climactic chapter, aptly titled "The Comedies." The famed night clubs, with adjoining gambling casinos, get plenty attention here. Show biz will find it highly interesting.

Many names from the entertainment field, as well as countless ones from the worlds of politics, society, business and sports, dot the tome's pages. An absorbing background chapter is captioned, "The Place." The "100 gaudy and glorious years" in Saratoga's history, before society in the early 1920's "began to fade away and the Spa became better known as the summer home of the horse player, the thug and the cardiac" are lovingly recounted. John W. Morrissey, onetime Troy saloon bouncer, who after becoming heavyweight champion and a politician, introduced gambling and flat racing in Saratoga in the early 1860s, emerges as a distinct character in a sharply drawn portrait.

A clear, warm picture of Richard Albert Canfield, one of the nation's greatest gamblers, and a merciless expose of Arnold Rothstein, fixer extraordinary, are included. "The Water" chapter throws the spotlight on what Heimer believes is the Spa's greatest single asset. He does express mild skepticism of the exact therapeutic value.

Heimer writes so engagingly of Saratoga that one feels Edna Ferber did not exhaust the town's motion picture material possibilities in "Saratoga Trunk." *Jaco.*

Amer. Weekly's New Format

First issue of the American Weekly (distributed with N.Y. Journal-American and other papers) in its new rotogravure format will be out May 11. It's a smooth-paper job, with attractive artwork, and features a profile of Gen. Gruenther by Curtis Mitchell, "The Greatest Mother of All" by Fulton Oursler, "My Son, Uncle Miltie" by Mrs. Sandra Berle and a piece on June Allyson by Betty Betz.

Four-color roto print job on the 40-page mag is of good quality.

Beebe's Sagebrush Revival

The Territorial Enterprise, pioneer sagebrush weekly, will hit the Virginia City, Nev., streets tomorrow (Thurs.) for the first time in 36 years, under the publishing banner of ex-New York newspaperman Lucius Beebe and Charles Clegg, Beebe's collaborator on western tomes.

Contributing staff of the paper will be historian Roger Butterfield, novelist Walter van Tilburg Clark, Dr. Duncan Emrich, of the Library of Congress, and writers Bernard De Voto and Stewart Holbrook.

British Theatre Annual

"Theatre World Annual" (London), Vol. II (Macmillan; $3.75) is the second annual edition in book form of the illustrated British stage mag, Theatre World. Covering the London season of June 1, 1950-May 31, 1951, it is a sort of English counterpart of Daniel Blum's annual "Theatre World" volume of Broadway. The British book apparently is largely a compilation of illustrations, cast and production credits and plot summaries published in the magazine when the respective plays opened.

As with the previous year's volume, the general index is limited (it is not nearly as extensive as the incomplete one in Blum's American "Theatre World"). This is an interesting, highly useful reference work for anyone interested in the London stage. Incidentally, it is edited by Frances Stephens, published in England by Rockliff and distributed in the U. S. by Macmillan. *Hobe.*

CHATTER

Allen Churchill story on Harlem night life in current (May 3) Cue magazine.

Sylvia Wallace succeeded Lyle Rooks as western editor of Photoplay mag.

B. Ifor Evans' "Language of Shakespeare's Plays" just published by Indiana U. Press.

Woman's Home Companion will publish Hedda Hopper's autoblog, "From Under My Hat," this summer.

WNEW, N. Y., disk jockey Martin Block will handle the new disk review column on pop releases for Redbook magazine.

Clifford Hanley, Scottish Daily Record, Glasgow, scribes, touring Belgium, Switzerland and Austria to o.o. tourist and holiday conditions.

Mort Schaeffer, Chicago amusement tax authority, has printed two books, "Income Tax Records for Orchestra Leaders" and "Income Tax Records for Acts.' Both list the complete expenses allowed for deductions.

Kay Thompson has finished her biography, or at least the part of her life from 1932 to 1947, when she introed her nitery act. There'll be several chapters on the "inside of Coast life, but most of it will deal with her own story.

Songwriter Henry Tobias, producer at the Totem Lodge, Averell Park, N. Y., will accompany Eddie Cantor on his blood bank tour in six cities, Boston, Baltimore, Cincinnati, Buffalo, Cleveland and Chicago. This season marks his 25th anni at Totem Lodge.

Ted Pratt's fourth original paperback Gold Medal Book, "The Golden Sorrow," story of a film star, will be issued by Fawcett in August as a 35c Red Seal novel. Pratt's three former books for Gold Medal — "The Tormented," "Cocotte" and "Handsome"—have gone over the 3,000,000 mark.

Ted Lewis

Continued from page 23

and the Ted Lewis children's playground.

Lewis at Cleve. Skyway

Cleveland, April 29.

Ted Lewis' orch and revue started summer season Monday (28) for Eddie Sindelar's suburban Skyway Lounge Club near the Cleveland Airport, which has been using only small musical combos during the winter.

Vet maestro was brought here to do a two-weeker at the nitery, one of the biggest in metropolitan Cleveland, Three Suns are booked for May 12, followed by Guy Mitchell on a one-weeker May 26, and owner is dickering for Danny Thomas and Guy Lombardo.

George Duffy's orch closed winter run at downtown Hollenden Vogue Room last week to become house band at Skyway, starting May 12.

ABC-UPT

Continued from page 4

day (5) for questioning by Commission counsel to determine whether Par's former interest in Scophony was acquired to suppress developments in television. Sometime later, A. H. Blank, UPT director, who was unable to testify last week because of the illness of his wife, may take the stand. It is expected that the Commission will call other witnesses.

A $1,500 Steamshovel

Balaban was questioned Friday by Juntilla to determine whether he ever paid $1,500 to put a steamshovel on an empty lot in Chicago to keep out theatre competition. When he replied that he never gave anybody $1,500, examiner Resnick asked whether he meant that he did not pay out the sum or that he "would not resort to such tactics." Balaban said he would not do such a thing and that the notion that such a thing was done is a "myth."

Juntilla also questioned Balaban to determine whether the creation of the Oriental Theatre Co. in Chicago in 1932 was a device to reduce the rental of the theatre and avoid a requirement that the house be assigned only to a corporation with $1,000,000 in assets.

Juntilla brought out, through exhibits introduced into evidence, that B & K obtained a lease on the Oriental in 1924, assigned the lease to the new company in 1932, declared a dividend of $1,000,000, thus reducing the assets below $1,000,000, and then negotiated a new lease at a reduced rental.

Earlier in the week, Juntilla produced various documents indicating efforts to suppress theatre competition and sew up product for favored houses. Among these was a letter in 1928 from M. M. Rubens, then secretary of Great States Theatres, Inc., to Arthur L. Mayer, then a director of a B. & K. affiliated circuit, recommending that two houses (the Majestic and Plumb) acquired in Streator, Ill., be turned back to their owners because of the expense of structural repairs required and a choice location obtained for a new theatre.

"If you boys are really clever connivers," Rubens wrote, "why not sell the houses back to the owners, after you get a location, and then have the houses condemned?"

Other Documents

Other documents related to efforts of B. & K. to protect its Vitagraph Theatre in Chicago against expected competition from the Hippodrome, which was to introduce a 10c admission policy (in the late '20s). The circuit invited distributors to a meeting "to settle the exact protection in each instance (of competition) which (they) will give to B. & K."

Over protest of Par counsel Paul Porter, who objected to the documents because of their "remoteness," Juntilla also put in the record evidence indicating that Barney Balaban wanted to prevent competition in Detroit in 1926 by interfering with efforts of the builder, Ben Cohen, from getting financing.

A letter from Balaban to George Trendle suggested that "we might be able to make it more difficult for him (Cohen) if you knew what houses are negotiating for the loan." Trendle had written Balaban that Cohen was "too cocky to listen to any kind of a deal."

Resnick denied a motion by Porter to "shortcut" the examination when Chief Commission counsel Frederick Ford argued that Balaban himself invited the questioning by his assertions at the beginning of the hearing that the "Topsy" growth of the motion picture industry accounted for the antitrust action.

Ford said "the motion picture industry did not just grow—like Topsy—and we think we have the duty to show that the violations were willful and deliberate."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

The day Yucca Flat, a Las Vegas faubourg, produced TV's greatest fiasco (the atomic age's mountain that brought forth a mouse), a public relations character got on Billie Burke's KTTV program and sounded off for 15 minutes on the 50th anniversary of the Pacific Electric, a currently motorized transportation system which Henry Huntington seemingly founded in 1902. It first ran from Pasadena to L.A., but has since spread out like an octopus over most of Southern California.

It struck me as further proof of Miss Burke's good manners that she never once cut in and told him that she, too, was celebrating a golden jubilee, for it was in 1902 that she first appeared in a musical on the stage of the London Pavilion, though it was on May 3, 1903, that she made her first hit as Mamie Rockefeller in "The School Girl's" famous Canoe Song.

All sorts of water has poured from all directions since that day, much of it over Miss Burke, but she remains as cheerful an earful as she was when in her starry-eyed innocence she stole a show right from under the noses of Edna May and Marie Studholm with the likely connivance of George Edwardes. She can now add the fact that on the day all America had its eyes on the biggest atomic bomb explosion in the history of this particular contribution to madness she put on a better show.

One of the few nice things that L.A. has on TV that Gothamites haven't is this same Billie Burke. They have her every day from 5 to 5:30. I don't know why she's not exportable. Certainly in every medium she has tried, and she's tried them all (barring possibly burlesque?), she has been a buoyant success.

Billie Burke left Washington for London in 1893, when she was eight years old. She went on the stage at 14½ in London, returning to the U.S. in 1907 when Charles Frohman brought her over to play opposite John Drew in "My Wife." As she had been Sir Charles Hawtrey's leading lady in London before coming to America and had five years of trouping behind her by then, this Drew deal wasn't so much as advancements go. In fact, in those days, New York, like Birmingham, Glasgow and Manchester, was considered the provinces to London.

Fight Nite On Broadway

The first time I saw Billie Burke's name in lights, which must have been around 1908, I thought a lightweight had decided to pick up some dough on Broadway between fights. It was not an uncommon practice in those days, though most of them confined their ambitions to vaude and cooch shows.

A little redhead standing beside me was gazing in ecstasy at the marquee of the Lyceum Theatre on a hot summer's day. The show was called "Love Watches" and it was starring "Billie Burke."

"Know him?" I asked.

"Know him," she said. I am him!"

Her curves fooled me. I thought she was a girl. I still think so. And time has borne out my hunch. For since those far-off days she has married, been widowed, is now a grandmother, and busier than a birddog in the quail season.

Of all the open field runners who have tried to elude the flying tackles of time, Billie Burke is my choice for the all-time all-American. There may have been times when she looked prettier than now but there have been many times when she didn't, and in any case I don't think she ever photographed better than she does now. Her flaming tresses went the way of all redheads long ago, but she picked a golden-oak coloring as a replacement which fits in better with the sturdy character beneath her fluttering mannerisms.

Lady Duff Gordon once told Billie Burke that men liked buttons and bows on women's frocks, particularly bows, because they like to untie them. Having had six sisters and being now the father of four daughters, I get pretty tired of tying bows for other jerks to untie, but Billie Burke is obviously made of sterner stuff. She still favors big taffeta bows, and if she can tie them a little trickier than sailors do, that seems to give her so much more fun.

I remember years ago, when she had a tendency toward plumpness, that dieting was one of her problems. But the other day when I caught her on a TV set she had to wear petticoats to pad her out here and there. How do I know? Well, she wanted to know that, too. It was the rustle that was the tipoff. I didn't have those six sisters for nothing.

Ziggy's Mad Moment

She dresses the set with things of her own. In fact, the program is called "At Home With Billie Burke." Included among the treasures are a bust of Florenz Ziegfeld, who whirled her through 18 years of as mad a matrimonial life as one could plot, and a painting of Will Rogers, who helped her get her feet on the ground.

I met her for a second time not long after this dreadful loss. As a matter of fact it was a one-two punch, because not only had she lost her husband but he had lost everything before she had lost him. We met at a Beverly Hills exclusive dinner party, one of those intimate things limited to a select handful of 200 guests, a Hawaiian orchestra behind palms and a host as bewildered and as unfamiliar with half the guests as if he had suddenly been thrown into a concentration camp near Seoul. Our table consisted of Dorothy Arzner, only woman director in Hollywood at the time; M. and Mme. Scully and Billie Burke.

I remember that Miss Burke looked anything but a merry widow. Nothing remains of that meeting, not even a memory of the dinner itself. Nothing remains except the memory of a quartet sitting in a corner and feeling a little older than the 18th century silverware, and a little sad at the thought that here beside us was a brilliant career which now was closed forever.

That it wasn't closed at all was soon proved to us conclusion-jumpers. Billie Burke pulled herself together and began galloping off in all directions. She got herself into those gay "Topper" pictures. She guested all over the place on radio, even with Rudy Vallee and John Barrymore. She developed that fluttery humming-bird character, and now she has stepped daintily across the threshold into television as if it were just one more light comedy like "Mrs. Ponderbury's Past." The only change was the lack of pink-ladyish frocks that used to make her entrances so stunning on Broadway. Between these fluffy, pastel frocks and widow's weeds, she found something that photographed better and added a note of gaiety to her afternoon cafe-clatches.

For an actress who has played everything from Sir Arthur Wing Pinero to Booth Tarkington, and practically began at the top, she rarely lives in the past except for Florenz Ziegfeld. Everything he did or said she seems to remember.

She played everything from "A Marriage of Convenience" to "A Bill of Divorcement," but they were strictly stage pieces because she didn't marry except for love, and she was never divorced.

It remained for television, however, to allow the real Billie Burke to emerge as a gracious and lovely hostess, and if we have to have coast-to-coast TV, for heaven's sake let's spend more on gals like Mary William Ethelbert Appleton Burke, and less on A-bombs.

Broadway

Mrs. Gus Edwards east for a N. Y. holiday.

Actor Kurt Kasznar vacationing in Gotham from Coast filming.

John McNulty to Culver City for a writing assignment at Metro.

Vet actor Jed Prouty picking up all that lost weight following his recent illness.

Vet actor Guy Kibbee being honored by the Lambs at midnight entertainment May 7.

Lambs Club billiards team beat The Players, winning five matches in a row after losing the first.

Clark Gable due in Monday (5) en route to London for a top role in Metro's "Never Let Me Go."

Adolph Zukor back in town after his annual stay at the studio. He had been on the Coast two months.

Grace Houston designed the costumes in the Copacabana show; not Billy Livingston as erratumed.

Paramount's publicity-ad chief Jerry Pickman to the Coast for a couple of weeks on merchandising plans.

Universal's pub-ad v.p., David A. Lipton, arrives from the Coast tomorrow (Thurs.) for confabs with homeoffice execs.

Greer Garson, who has been in the east on a "Movietime U.S.A." tour, heads back to the Coast at the end of this week.

The William Holdens (Brenda Marshall) off yesterday (Tues.) to the Cannes Film Festival, to be followed by a tour of the Continent. Ditto Mack Sennett.

Memorial mass for the late Tom Gorman, onetime manager of the old Hippodrome, to be celebrated at St. Malachy's Church tomorrow (Thurs.).

George Givot, currently working in the Warner musical, "April in Paris," due in to make his eastern debut as a concert baritone. He's set for Town Hall Monday (5).

Harold Salemson, indie publicist, off to Rome to map campaign with Riviera Films for "Encounter," Paul Muni starrer, which the production outfit lensed in Italy.

Donald O'Connor, Debbie Reynolds, Donna Corcoran and director Don Weis skedded to be in Gotham May 13 for location shooting on Metro's "I Love Melvyn."

Norman Taurog, Paramount director, due in late this month for exterior shooting on "The Stars Are Singing." Anna Maria Alberghetti, who has a top spot in the film, accompanies along with camera crew.

Edward A. Scott, Jr., president of the Westchester County Magistrates Association and Pelham Police Justice, appointed Jay Russell director of public relations for the Bicycle Safety campaign which the association is sponsoring.

Pat Purcell returns to town next week to prepare the '52-'53 advance for "Skating Vanities," starring Olsen & Johnson. Producer Harold Steinman flew to Europe last week to join the roller revue on its fourth annual tour there.

Director William Dieterle, guiding Rita Hayworth's next for Columbia, "Salome—the Dance of the Seven Veils," arrives in New York today (Wed.) after a month-long background shooting trip that took him to Israel, Italy and England.

Al Lichtman, 20th-Fox distrib chief, will m.c. banquet being held in connection with annual film industry golf tournament sponsored by Cinema Lodge of B'nai B'rith at Vernon Hills Country Club, Tuckahoe, N. Y., May 22. Alfred W. Schwalberg, Paramount sales chief, is tournament chairman.

Quite a cross-section of the town's political (including Mayor Impellitteri), civic, social and show biz personalities turned out for the Ed (Sylvia) Sullivans' 22d anniversary celebration at Henri Soule's Pavillon. Supper party also in honor of the engagement of their daughter Betty, a UCLA senior, to Bob Precht, who becomes an ensign when he graduates California U. this June. Party held Mon. (28).

Paris

By Maxime de Beix

(33 *Bd. Montparnasse; Littre* 7564)

Edith Piaf at the Drap d'Or.

John Battles, "Allegro" lead, to open at Lido May 20.

Ballets de Barcelone playing the Champs Elysees theatre.

Actress Maria Casares debuting at the Comedie Francaise.

Robert Capa, ace photoman, at work on a first-person novel.

George Cukor here for three days on his European vacation.

Pierre Braunberger busy setting deals for his new pic, "Life of Jesus."

Steve Passeur composing stage vehicle for Eric Von Stroheim and Denise Vernac.

Erich Maria Remarque mulling stage production of "Spark of Life" with Jose Ferrer.

Double postponement of Chevalier show, "Plein Feu," due to snags in intricate staging.

Katharine Hepburn flying over from London to weekend at John Huston's home at Chantilly.

Ted Patrick, Holiday editor, here to check progress on future all-Paris number, then motoring to Rome.

George K. Arthur shuttling between Paris and London on one-reel film shorts deal for theatres and TV.

Ward Morehouse commencing world tour for N. Y. World-Telegram Sun columns with a two-night stay in Paris.

Evelyn Keyes brushing up her French for role in dual-version Claude Autant-Lara pic. Shooting to start in Rome May 1.

Cynda Glenn, out of "Autre Chose" at ABC due to neck ailment, hopes to clinch deal with Mitty Goldin not to return. Comedienne flying to London for TV shows.

Leland Heyward in to view water spec scenes at "Folies Bergere" and the new Chevalier revue at the Empire, prior to New York rehearsals of his "Wish You Were Here" which is also to include tank sequences.

New Hope, Pa.

By Allen Ward

The Theron Bambergers (Phyllis Perlman) getting ready for opening of his Bucks County Playhouse June 6.

Music Circus (Lambertville, N. J.), which opens June 7 with "Blossom Time," reports good advance sale.

Jane Ball (Mrs. Monte Proser) back from Hollywood after vidfilming a show for "Chevron Theatre" with Bob Hutton and Buddy Ebsen.

Moss Hart and Kitty Carlisle at their farm here last weekend. She'll play the lead in his "Lady in the Dark," Playhouse opener, which will run for unprecedented two weeks.

Canal House, local night spot, reopened. Proprietor Johnnie Francis and pianist Ed Staley emceed and played (respectively) at the Trade Winds, Key West, during the winter.

Carl White down looking for apartment. He, Ruth White, Ronald Telfer and Gene Blakely have signed as staff actors at the Playhouse this summer. Bob Caldwell, who will direct again, at home here studying possible plays.

Ellis Farber, Liberty Music Co. ad manager, sings romantic lead in annual Phillips Mill semi-pro musical, "The Pasha and the Pyramid" (April 25-26 and May 2-3). Show was written and directed by Dorothy Slesinger and has this mugg in the Pasha role.

Athens

By Irene Velissariou

Cellist Mirco Dorner played two concerts with the National Greek Orch.

King and Queen attended first concert of pianists Nemenoff and Loubossoutch at Kentrikon.

Director John Ford, on duty with the Sixth Fleet, visited here to attend a beauty contest at the Grande Bretagne.

Wien singers Anny and Gretta Artaker and pianist Wilhelm Vanantcesky offered two recitals at Kentrikon recently.

Jaques Deval here to supervise production of his play, "Ce Soir a Samarcade," at Kotopouli Theatre. Melina Mercouri has star role.

Winner of beauty contest, Miss Daisy Mavraki, will represent Greece in Hollywood. She won prize here offered by Universal.

South Africa

Vienna Boys Choir doing well on national tour of the country.

A film based on the life of African chief Chaka has just been completed. Made for TV market, it may go on general release.

Tom Arnold's London ice revue doing sensational biz at South Africa's only ice rink in Johannesburg. Cast includes U. S. skating star Heinie Brock.

The Old Vic Co. opens at His Majesty's Theatre, Johannesburg, June 13 with repertoire comprising "Midsummer Night's Dream," "Othello," "Macbeth" and James Forsyth's "The Other Heart."

George Black's London revue, "Out Of This World," is proving a hit in Johannesburg. Black personally supervised production. Cast and scenery were shipped from London. Show will tour the country.

Shooting has started on the most ambitious African film made thus far. Called "Hans Die Skipper," it is the story of a Capetown fisherman. Lead will be played by Andre Huguenet who did the title role in the Festival of Britain play, "Hassan."

London

Jane Wyman due here next month for short location work.

The Beverley Sisters off to U. S. next week for radio and TV dates.

Jimmy Durante arrived here this week for his upcoming Palladium engagement.

Cecil A. Maitland, secretary of Metro in London, appointed to board of the company.

Siegi Sessler tossing a birthday party for Glenn Ford May 1 at his Charles Street club.

Harry Woolf, general manager of Georges Humphries & Co., off on a four-week biz trip to N. Y. and Hollywood.

Milton Sperling back in London from his recent Continental jaunt and expects to set the location for his next production.

"La Ronde" completed its first year at Curzon Theatre last Monday (28), and now has been seen by more than 400,000 people.

Arthur Blake, who began a return date at Churchill's last Monday, also featured in the weekend Cafe Continental TV program.

Errol Flynn's British pic which Warner Bros. will lens in the summer is titled, "The Sea Road." It is based on R. L. Stevenson's "The Master of Ballantrae."

Hima Kesarcodi made her first London appearance at the Arts Theatre Club last week, on for a two-week date, in a series of classical Hindu dances.

Tom Burdett, production accountant for WB-First National Pictures, planing to Hollywood for confabs with Harry L. Warner on upcoming British pix.

Chicago

June 1 has been selected for date of "Guys and Dolls" actors benefit.

Townsend Netchers off for usual Cannes, France, summer vacation.

Alvin Josephy, author of "Captive City," making the rounds of the critics.

Arthur Lesser in ahead of "Two on the Aisle" and looking over "Guys and Dolls."

Edgar Bergen, Perry Como, Evelyn Knight in for National Tobacco Dealers convention.

Dave Halper, Chez Paree bonifface, into N. Y. to ink attractions for summer and fall.

Dr. Roger Manvell, British film expert, making the rounds of the colleges before going to Hollywood.

Otto Preminger, Richard Aldrich and F. Hugh Herbert in for the first anni party of "Moon Is Blue" last week.

Marie McNally stepped in for Jeanne Bal last week for four days when star of "Guys and Dolls" was hit by virus.

Cecil B. DeMille due May 8 for pre-opening hoopla on "Greatest Show on Earth" at the Palace with a talk at the Executives Club.

Vittorio De Sica, Italian director, and writer Thornton Wilder in town looking over location shots for forthcoming picture about Chicago.

Washington

By Florence S. Lowe

Comic George Gobel and Chandra Kaly Dancers current at Hotel Statler's Embassy Room.

"Dark of the Moon" opening this week for three-day run at Arena Theatre, local theatre-in-the-round.

Metro star Howard Keel due here at week's end en route to Winchester, Va., Apple Blossom Festival, which he will emcee.

Mrs. Oscar Chapman, wife of the Secretary of Interior, named Guest Mother for annual Mother's Day luncheon of Variety Club set for May 12.

Katharine Cornell, Brian Aherne, Grace George and cast of "Constant Wife" gave an extra matinee at the Gayety for benefit of Actors Fund of America.

The Ambassador of Israel and Mrs. Eban have issued invitations for a screening of films on Israel to be held at the Dept. of Interior Auditorium next Wednesday (7).

Riviera

By Ed Quinn

Michel Simon vacationed at the Hotel Metropole, Monte Carlo.

Fernand Gravet, after a slight breakdown, vacationed at the Martinez, Cannes.

A new race track will open during late summer. It is situated at Cagnes-sur-Mer near Nice.

Jean Marais with Francoise Christophe played "Britannicus" at the Palais de la Mediterranee, Nice.

Lena Horne, with hubby Lennie Hayton conducting orch, played one-night stand at the Sporting Club, Monte Carlo.

Late arrival of costumes from Lisbon delayed the opening of the Latin American Ballet Company at Nice and Monte Carlo.

Orson Welles was a guest of Sir Alexander Korda aboard the yacht "Elsewhere" at Antibes. Welles is working on a new serial story, "Mon. Akadin."

Van Heflin and wife Francis Neal briefly in Monte Carlo while on way to Rome. Van Heflin will return to France in September to work on exteriors of a new film.

Miami

By Lary Solloway

Noel Coward stopped off for a day, on way to Jamaica.

Dean Murphy back at his Biscayne bay manse for rest.

Jerry Colonna and Joan Barton joined the Vagabonds Club show.

Shikey Green, New Orleans comic, into Martha Raye's Five O'Clock Club.

Jed Harris headed his 68-foot yacht north for summer mooring at Manhasset, L. I., after spending winter here.

Indie company shooting "Miami Story" changed title to "It Happened In Miami" after finding previous copyright on the initial choice.

Democratic Presidential nomination aspirants Sens. Estes Kefauver and Richard B. Russell meet for first time on TV via May 4 panel-interview program on south Florida's only video station, WTVJ, Miami.

Stockholm

By Sven G. Winquist

Singer Bertil Boo to give concerts in the U.S. after appearing at Olympic Games in Helsinki.

Ella Fitzgerald and Oscar Peterson lauded by Swedish critics for "Jazz at the Philharmonic" concerts here recently.

Three Swedish musicians, Reinhold Svensson, Lars Gullin and Arne Domnerus, invited to appear in a concert of modernistic jazz at Festival Hall in London, June 30.

Swedish Jazz Club's Assn. recently voted "Alone" and "Dancing in the Dark" as the most representative Swedish jazz records of 1951. The two sides were recorded by Lars Gullin and his orch.

Danish violinist Soren Christensen, now at Embassy Club here, given contract at a American Officer's Club in Wurtzberg, Germany. It will be replaced at the Embassy by the The Flying Dutchmen band.

Zurich

By George Mezoefi

Dizzy Gillespie made first Swiss appearance at Kongresshaus.

Metro's "Great Caruso" broke all house records for a weekday at French-Swiss opening at Capitole in Lausanne.

Emlyn Williams' lecture as Charles Dickens set at Schauspilhaus, under the patronage of British Consul-General of Zurich.

Yehudi Menuhin inked for one concert at Tonhalle late this month.

Sacha Guitry and Lana Marconi gave a one-night stand with French comedy, "Crazy."

First Swiss date of Ella Fitzgerald at Tonhalle, billed as "Jazz at the Philharmonic." She is accompanied by Lester Young, Roy Eldridge, Irving Ashby, Ray Brown, Oscar Peterson, Hank Jones and Max Roach.

Berlin

At present, West Berlin possesses 203 film theatres.

Since the new year no pic has been shot in a Berlin studio.

The Allied law compelling pix trade shows has been abolished.

"Firebird," Sweden's first color pic, will soon be shown in Berlin.

The Berlin Film Club is showing D. W. Griffith's classic silent, "Birth of a Nation."

AFN Berlin and other American Network stations in Germany now staying on the air until 1 a.m.

The SPIO, top organization of the West German film industry, is anxiously looking for a president.

A new film version of "Fridericus Rex" has been planned. Otto Gebuehr will again star in the title role.

West German exhibs applied to the federal government for release of film theatres confiscated by the occupation forces.

Sgt. George Hudak, AFN-Berlin's latest addition, is rapidly becoming one of the quartered city's most popular disk jockeys.

Curt Goetz, author of "Dr. Praetorius" (produced last year by 20th-Fox) and Valerie von Martens, his wife, to America. They are accompanied by Hans Dominick and wife.

Latest preems of U. S. pix include "On The Town," "Whistling Dan," "Petty Girl," "Big Carnival," "Rogues of Sherwood Forest." U. S. pix at local Army houses include "I Want You," "Elopement," "The Wild Blue Yonder" and "The Cimarron Kid."

Hollywood

Jean Simmons bedded by virus.

Arlene Dahl pulled in from N. Y.

Nancy Olson planed to Honolulu.

George Giroux recovering from a stroke.

Patricia Knight vacationing in Palm Springs.

Sara Berner recovering from major operation.

Rudy Vallee recovering from throat surgery.

Phil Reed out of hospital after major surgery.

Dick Contino reports for Army induction May 7.

Bernard Feins hospitalized with throat infection.

Sue Dohen joined the Bernie Kamins flackery.

Jack Cummings returned from Honolulu vacation.

Mala Powers' doctor ordered her to take a long rest.

Frank Sinatra and Ava Gardner planed to Honolulu.

Mervyn LeRoy in Palm Springs on three-week holiday.

Samuel Goldwyns celebrated their 27th wedding anni.

Spencer Bennetts celebrated their 34th wedding anni.

Milton Brean and Claire Trevor to Palm Springs on vacation.

Marilyn Monroe entered Cedars of Lebanon for appendectomy.

Norman Krasna checked in at RKO following tour of Europe.

George Jessel to Chicago to raise funds for United Jewish Appeal.

Janis Carter east on a tour to plug RKO's "The Half Breed."

William Berke in from India where he produced "The Jungle."

Linda Darnell returned to work at 20th-Fox after a siege of virus.

C. A. Santiago in from Manila to study U.S. film production methods.

George Griffith in town to gander product for his Australian theatres.

John W. Kirsch upped to resident manager of Hollywood Roosevelt Hotel.

George Pal invited to the Western Science-Fiction Conference in San Diego.

Julian Lesser in town after three weeks of production huddles in London.

Elsa Findley in town rounding up players for 16 eastern strawhat companies.

George Sanders in from N. Y. where he appeared on NBC's "The Big Show."

Bill Tinsman, a WB casting exec for 12 years, resigned to go into video work.

Richard Brooks to Washington for Pentagon huddles about "Battle Circus."

Yolande Donlan in from London to round up leading men for British productions.

Cesar Romero planed in from London after making a pic there and in India.

Anthony Mann to Mexico to scout locations for Metro's "The Naked Spur."

Daniel Klug, a grip at Columbia for 23 years, retired to a ranch at Paradise, Cal.

Halford W. Reddish, director of Granada Theatres in England, visited Warners.

Mary Reeves appointed head of Helen Ainsworth Agency's new story department.

William Snyder and Ollie Kingsbury in from N. Y. to discuss ad campaigns for Metro.

Pittsburgh

By Hal Cohen

George Carey, vet Penn electrician, back on job after operation.

Irving Barnes in New York auditioning for revival of "Porgy and Bess."

Al Morgan headlining Twin Coaches this week, and Ames Bros. come in May 19.

Margaret Pendegast McLean will join Tech Drama School faculty for the summer session.

Gurdon Flagg operating the new Carlton House's Town & Country Lounge and dining room.

Walter Cassell will co star with Dorothy MacNeil in Pitt Stadium opener, "Carousel," June 16.

Sada Thompson on a strict diet for her MG screen test interview after "Peg o' My Heart" tour.

Maureen Cannon is headlining the Monte Carlo and Dolores Hawkins has the same slot at the Copa.

Fred Burleigh has landed "The Happy Time" for his closing show of the season at Playhouse in June.

Nick Nigro has installed 10 tourist cabins near his Colonial Manor to house White Barn strawhat troupe this summer.

Johnny Harris went straight from Hollywood, where he's on "Ice Capades" business, to Las Vegas for the Variety Club meet.

Gabe Rubin, owner of Nixon Theatre, back from a vacation in Florida and Cuba in time for "South Pacific" opening.

OBITUARIES

SAM SALVIN

Sam Salvin, 59, restaurateur and operator of some of the most famous cabarets several decades ago, died April 27 in New York after a brief illness.

Further details in vaude section.

LESLIE BANKS

Leslie Banks, 61, British stage and film actor, died in London April 21. Banks, whose thesping roles ranged from Shakespeare to modern comedy, appeared in the U. S. and England for the past 40 years. His last Broadway role was in "Lost In the Stars" in 1950. His biggest American click was in "Springtime for Henry" (1931), in which he created the role of Henry Dewlip. The play has since become a vehicle for Edward Everett Horton.

His first New York appearance was in 1914 at the Garrick Theatre in "Eliza Comes to Stay." He staged, helped design the sets and played the leading role in "The Infinite Shoeblack" in 1930. His other American appearances were in "The Man in Possession," "Lean Harvest," "To Quito and Back," "Wine of Choice" and "Too True to Be Good." Among his London performances were in "Goodbye, Mr. Chips," "The Man in Half-Moon Street," "The Circle," "Home Is Tomorrow" and "Life With Father."

Banks began his film career in 1932 in "The Most Dangerous Game." Among his other film assignments were "Fire Over England," "Sanders of the River," "The Man Who Knew Too Much," "Mrs. Fitzherbert," "48 Hours" and "Jamaica Inn." He was Chorus in Sir Laurence Olivier's production of "Henry V."

Banks was president of British Equity in 1948 and was made a Companion of the British Empire in 1950 for his work in the theatre.

In Memory
Of Our Good Friend
RICHARD B. MacKNIGHT
May 1, 1951

Frank Galen
Milt Josefsberg
Lester Linsk
Bill Morrow
Jack Rose
Al Schwartz
Sherwood Schwartz
Mel Shavelson
Nate Tufts
Bob Welch

GEORGINA CAMPBELL

Georgina Campbell, 33, former showgirl and eighth wife of Tommy Manville, died April 26 in an auto crash near her Greenburgh, N.Y., home. She and Manville had been legally separated since December, 1951.

Miss Campbell was a showgirl with Ringling Bros. and Barnum & Bailey Circus. During her tenure under the big top she became familiar with stunt riding and horse-jumping which she applied later as a participant in the Madison Square Garden Horse Shows in N.Y. She was a columnist for the Hobo News, N.Y., before her marriage to Manville in 1945, and had also served as correspondent for London newspapers.

In addition to her husband, her mother and a-sister survive.

ELISABETH SCHUMANN

Elisabeth Schumann, 63, operatic soprano and lieder singer, died in New York April 23. Mme. Schumann, who was born in Germany, made her debut at the Hamburg Opera House when she was 18. She sang in Richard Strauss' "Der Rosenkavalier" in Hamburg in 1911 and appeared at the Met Opera in the same work three years later.

She appeared in Zurich, Switzerland, under Strauss' direction and later he invited her to join the Vienna State Opera, with which she remained for 20 years. Her recent appearances in the U.S. were in recitals, the last one being at Town Hall, N. Y., in 1950.

A son survives.

SAM DODY

Sam Dody, 67, of the vaude comedy team of Lewis & Dody, died of leukemia in New York April 24. Dody and his partner, Sam Lewis, who is now active in TV, toured the circuits together for 35 years. They specialized in songs and patter. Team, which once played the Palace Theatre, N. Y., eight times in one year, also appeared in legit.

For the last 10 years Dody had been associated with his brother, Daniel, in the latter's insurance business. He played club dates during this period, however. For the last 20 years he had served as trustee of the Actors' Temple, N.Y.

In addition to his brother, a sister and another brother survive.

GERTIE MILLER

Gertie (Countess of Dudley) Miller, 73, British musicomedy star in the 1890s, died in Chiddingford, England, April 25. She had been the star of London's Gaiety Theatre revues in the Edwardian era.

She began her stage career at the age of 13 and was starring in London by the time she was 20. Among the shows in which she appeared were "Babes in the Wood," "The Toreador," "The Orchid," "The New Aladdin' and "The Quaker Girl." She appeared in New York in "The Girls of Gottenburg" in 1908. She retired in 1918.

ADELE POTTER

Mrs. Adele C. Wheeler, 58, known on the stage as Adele Potter, died of coronary thrombosis April 18 in Hollywood. Teamed with her husband as Wheeler & Potter, she trouped on the old Keith-Orpheum circuit and on Pantages time. For a time she partnered with Mrs. Jean Hughes in an act called "Youth" which played the N.Y. Palace. Her last stage work was in stock, from which she retired in 1938.

Her husband, Bernard Wheeler, survives.

HELGE RANIN

Helge Ranin, 55, actor and theatre manager, died April 15 in Stockholm. He made his debut in countryside theatres. In 1940-1944 he was with the Kotkan Teatteri and since 1948 had been managing director of Suomen Tyovaen Teatteri in Helsinki. He specialized in Ibsen plays, but was often seen in Shakespearean roles. He had also appeared in numerous Finnish films.

Survived by wife, actress Sara Ranin, and son, actor Matti Ranin.

MAUDE WALLACE

Maude Wallace, 58, former vaude actress, died April 23 in Hollywood. As a child she paired with her sister, Myrtle, as the Hollingsworth Twins. Later she toured for years as a member of the team of Towers & Wallace, meanwhile appearing in numerous legit plays.

Five years ago, Miss Wallace moved to Hollywood and worked in pictures and TV. Her last film appearance was in "Stars and Stripes Forever" at 20th-Fox.

WILLIAM F. CONNOR

William F. Connor, 88, retired theatrical manager and producer, died April 21 in New York. He managed several of Sarah Bernhardt's American tours, the last being in 1917.

He was associated with Charles B. Dillingham and the Shuberts in various productions. Among the stars he managed were Eleanora Duse, Viola Allen and Kyrle Bellew. He also managed James O'Neill in tours of "The Count of Monte Cristo."

His wife survives.

JAMES O. BARTO

James O. Barto, 71, former circus acrobat, died April 28 in Reading, Pa. He was a member of the Three Bartos, acrobatic team which included his two brothers, Lloyd and Herbert.

Team first toured the vaude circuit billed as the Bard Bros. of Reading. They then joined the Ringling Bros. circus, performing as the Three Bartos.

RAYMOND C. MOORE

Raymond C. Moore, 70, motion picture exec, died in Los Angeles April 24. Moore was affiliated with the old Thomas Ince Film Co. where he worked with Cecil B. DeMille. Later he was with RKO-Pathe and since 1930 he had been with 20th-Fox as travel manager for pic companies on location.

Wife and brother survive.

M. M. MUSSELMAN

M. M. Musselman, screen writer and novelist, died April 22 in Santa Barbara, Cal., after a long illness. In addition to numerous screenplays, he authored "I Married a Redhead," "It Took Nine Tailors" and "Wheels in His Head."

His wife survives.

CAMPBELL CASAD

Campbell Casad, 73, veteran theatrical pressagent and advance man, died in New York April 22. Casad did drumbeating for road productions sent out by the Shuberts, Henry W. Savage, Charles Frohman, Cohan & Harris and Guthrie McClintic. He also penned several vaude sketches.

His wife survives.

HARDESTY JOHNSON

Hardesty Johnson, 53, concert and opera tenor, died in New York April 23. He appeared at the Hollywood Bowl and with the New Opera Co. in N. Y.

Surviving are his wife, his mother and two sisters.

DON BURROUGHS

Don Burroughs, legit actor, died in N.Y. March 18. He appeared in "Everyday" in 1921, with Irene Bordoni, Irene Franklin and Tallulah Bankhead. He also was leading man for Frances White.

He had played stock in Buffalo, Kansas City, Detroit, Toledo and Cincinnati.

GEORGE PHELPS

George Phelps, 59, actor and director associated with more than 100 shows at the Pasadena Playhouse, died April 21 in Duarte, Cal.

In his early days he appeared in George M. Cohan productions and toured for several years on the Keith-Albee circuit.

John P. Leger, 87, theatre owner, died April 16 in Bathurst, N.B., Can. He built the Opera House there about 40 years ago, later called the Capitol, which played roadshows and then films. His partner was his oldest son, Peter J.

Surviving are four sons and two daughters.

Jonan (Johnnie) Lever, 72, theatre proprietor and impresario, who staged shows starring Gracie Fields, George Formby, etc., died in Cheshire, England, recently. He bought the old Tivoli, Manchester, in 1914, making it a popular British show centre.

George Purcell, chief booker for the Manos Theatre circuit in Western Pennsylvania and West Virginia, died in Greensburg, Pa., April 20.

Mother of Weston Sisters, one of Pittsburgh's first singing trios on radio, died in that city April 24. She had been their piano accompanist.

Frank A. Byrnes, 63, radio salesman with KCBS, San Francisco, died April 19 in that city. Wife survives.

J. Russell Spencer, veteran art director at 20th-Fox, died of a heart attack April 20 in Beverly Hills.

Mrs. "Johnnie" Johnson, 70, w.k. theatrical landlady for over 30 years, died in Sheffield, England, recently.

George LaPorte, 63, technician on the Metro lot for 26 years, died April 20 in Culver City.

Samuel Gingiss, 71, retired theatrical costumer, died in Chicago April 24.

Wife, 54, of film actor William Bevan, died of cancer April 24, in Vista, Cal.

Baseball Rhubarb

Continued from page 1

already preliminary discussions have been taking place, with an eye toward 1954, which would wipe out videocasting of all home games, and restrict TV pickups to away-from-home games. The baseball moguls apparently mean business about it, and are only sorry that present contractual commitments prevent moving in this year or in '53.

Frozen Out?

Serious hurdles, of course, stand in the way of limiting baseball on TV to "away" games, due to present lack of line facilities. It's considered likely, with the lifting of the D.C. freeze and the "full speed ahead" program outlined by the Federal Communications Commission, that cable facilities will be considerably expanded by '54, to meet this contingency. But lacking such availability of lines, baseball could well be frozen out of TV altogether, should the managerial brains carry out their threats.

It's not exactly a secret that, as in radio before it, baseball has become TV's No. 1 billings bonanza among local video operations, with beer and cigaret companies, in particular, splurging multi-millions of dollars annually on the campaigns. For the station operator, the six months of baseball not only puts money in the bank, but takes the broadcasting operation off the programming hook. This, too, represents a saving of sizeable proportions.

Being restricted to televising of "away" games thus poses a dual hardship on the television station. While the sponsorship deals would still prevail for the "away from home" contests, obviously the amount of client coin would dwindle considerably. For the TV station manager, the problem of programming those afternoon time periods when the ball clubs are at home bases would be nothing short of gargantuan.

TV had a taste of sports restrictions last year when the National Collegiate Athletic Assn. imposed its first nationwide ban on football games—a move which subsequently invited anti-trust scrutiny and cross country controversy. This, however, would be as nothing compared to the TV rhubarb in the wake of a baseball clampdown.

Arenas Expand

Continued from page 1

cided to limit the large variety shows to once monthly in any given area. Feeling is that these large packages draw a lot of coin from a town and a community could not stand the strain of supporting too many shows. AMA also decided that the organization would adhere to no specific format. Thus, in the large show group, the organization could alternate between variety, ballet, opera, musical, icer, etc. In that way, AMA would not be bound to any specific formula and could not run into the danger of getting into a situation because of shortage of headliners, lack of book shows, etc.

Survey of Ad Pull

Another item voted was appointment of a committee to conduct a survey of ads used by org members. Campaigns of various attractions will be studied for results produced. AMA will attempt to determine influence on various types of shows by disk jockeys, radio spots, newspapers, etc. It will try to find successful ad formulas for every type of show. For example, ice shows do not lend themselves to the same type of advertising as the variety packages, and different media will be used. Findings will determine extent and type of future ads.

The AMA plans indicate expansion in the show business field. Group originally entered show biz in order to fill time left vacant between sports events. The AMA-produced "Ice Capades" has been an extremely profitable venture. It has played shows topped by Bob Hope and Jack Benny, toured Autry as well as Roy Rogers and last season promoted an all-Negro show (Nat "King" Cole-Duke Ellington-Sarah Vaughan) which hit some huge grosses. Arena takes are admittedly larger than those which can be grossed in any other type of showplace. The Laine-Page package, for example, hit over $28,500 in one day last week in Montreal. The Negro show, the year before, hit $18,000 at the same place.

Meeting was one of the best-attended in AMA history. Most of the affiliates showed up along with a batch of non-members. Latter were allowed to sit in on most sessions.

Templeton

Continued from page 3

He will cooperate also with Herbert Edwards, chief of the motion picture unit in the State Department's public affairs division. Distribution of official U. S. shorts will be both to German theatres and to non-theatrical outlets.

Templeton has been working in Hollywood since 1930. He has worked for Paramount, Universal, 20th and United Artists, and has also released independent films through Eagle Lion. He arrived in Washington the past weekend, and went to work today (Tues.) in the State Department. When his local orientation is completed, he will go directly to Germany.

Politico Potshots

Continued from page 21

dulge in political issues or other controversies.

An agency spokesman commented "there still are a few Democrats around who buy soap." Around other agencies they believe the Government will wield a more potent weapon than censure. It's known that in the case of one comic who persistently belittled the President, the word was passed from on high to the Internal Revenue Dept. to "take another look at his tax return."

Networks have established a policy avoiding involvement in political issues. Comics have been warned to steer clear of humorous asides which might reflect on a candidate. One remedial measure is to fade an offending line or if not caught in time to let the fade ride into the next gag which would ruin its effect. Colgate's radio and video director, Leslie Harris, said "we would never tolerate such gags; comics know how we feel about it. I know of no case this season when one of them got out of line."

It's generally agreed in the trade that Skelton was way off base in his indirect derogation of the President.

MARRIAGES

Janna de Loos to Dr. Robert Weber, Pasadena, Cal., April 19. Bride is a screen actress.

Audrey Long to Leslie Charteris, Santa Barbara, Cal., April 26. She's a screen actress; he's the mystery writer.

Ysabel Martinez to Jose Alba, Claremont, Cal., April 20. Both are legit players.

Betty Ann Hunt to Boardman O'Connor, Gilford, N. H., recently. Bride is costume designer at Brattle Theatre, Cambridge, Mass; groom is studio manager of WBZ-TV, Boston.

Shelley Winters to Vittorio Gassman, Juarez, Mexico, April 28. Bride is film star; he's an Italian thesp.

Jane Randall to Irving Dorfman, N. Y., April 11. He's legit associate pressagent with father, Nat Dorfman.

Linda Grey to Jerry Mark, Boston, April 27. Groom is in N. Y. ad department of VARIETY.

BIRTHS

Mr. and Mrs. Robert Pritchard, son, Pittsburgh, April 21. Father's a WJAS salesman there.

Mr. and Mrs. Bob Dickey, daughter, Pittsburgh, April 19. Father's an announcer at WJAS there.

Mr. and Mrs. James Gilbert, son, Glasgow, April 18. Mother is former actress Fiona Clyne of Perth Theatre Co.; father is actor with Glasgow Citizens' Theatre.

Mr. and Mrs. Wally Popp, daughter, Hollywood, April 24. Father is Danny Thomas' accompanist.

Mr. and Mrs. John Beall, daughter, Los Angeles, April 21. Father is air-conditioning engineer for Fox West Coast theatres.

Mr. and Mrs. Ricardo Montalban, daughter, Santa Monica, Cal., April 20. Father is a screen actor.

Mr. and Mrs. Hal Scott, daughter, Hollywood, April 19. Father is a member of DAILY VARIETY'S ad department.

Mr. and Mrs. Mike Renault, daughter, April 23, New York. Father is with ABC network spot sales.

Mr. and Mrs. A. G. McDaniel, daughter, Fort Worth, April 11. Father is with the commercial department of WBAP there.

Mr. and Mrs. Dudley Wilkinson, son, Jersey City, N. J., April 22. Father is with Metro's talent department in N. Y.

Mr. and Mrs. Howard Duff, daughter, Hollywood, April 23. Mother is screen star and producer Ida Lupino; father is a film thesp.

Mr. and Mrs. Bill Collins, daughter, Far Rockaway, N. Y., April 15. Father is in circulation department of VARIETY.

Mr. and Mrs. Dudley Wilkinson, son, Jersey City, April 22. Father is with Metro's homeoffice talent department.

Lt. Comdr. and Mrs. Charles Black, son, Washington, April 28. Mother is screen actress Shirley Temple.

Mr. and Mrs. Sam Lake, daughter, April 28, New York. Father is business manager of Screen Gems, Columbia Pictures vidpix subsid.

Mr. and Mrs. Ira D. Beck, son, April 23, Bogota, Colombia. Father is Warner Bros. general manager in Colombia.

Mr. and Mrs. William S. Todman, daughter, N. Y., April 25. Father is a partner in Goodson-Todman Productions, radio-TV package agency.

The TRIPLE THREAT Star!

VIVIAN BLAINE

Screen

Soon to be Released

MGM's latest Musical

"SKIRTS AHOY"

—a Joe Pasternak production

VARIETY

". . . of the three femmes Miss Blaine stands out for comedy, being excellent."

HOLLYWOOD REPORTER

"The lure of Vivian Blaine."

DAILY VARIETY

"Distaffers acquit themselves well, particularly Vivian Blaine."

Thank you JOE PASTERNAK

Stage

"GUYS and DOLLS"

(2ND YEAR)

LIFE MAGAZINE
"Her performance as a tough but virtuous dumb blonde has helped make this a bright season for Broadway musicals."

WALTER WINCHELL
"Gentlemen prefer Blaines."

ED SULLIVAN—Daily News
"Vivian Blaine in 'Guys and Dolls' nothing less than great."

LOUIS SOBOL—Journal-American
"Blaine steals all honors."

VARIETY
"Vivian Blaine a standout, hitting the bull's eye with Miss Adelaide's lament."

BROOKS ATKINSON—New York Times
"'Guys and Dolls' is cast and acted brilliantly . . . Vivian Blaine Comic."

DOROTHY KILGALLEN—New York Journal-American
"Vivian Blaine a click in 'Guys and Dolls'."

JOHN CHAPMAN—New York Daily News
"Vivian Blaine Hilarious Blonde."

WILLIAM HAWKINS—World Telegram & Sun
"She never walks on stage without scoring . . . she has the indefinable something that takes your eyes off the other people."

ROBERT COLEMAN—Daily Mirror
"Vivian Blaine—terrific as the nasal, night club canary."

EARL WILSON—New York Post
"Bravo . . . Vivian Blaine—the greatest."

Press Relations for "Guys and Dolls"
KARL BERNSTEIN
Thank you FEUER & MARTIN
for making all this possible.

T.V.

"THOSE TWO"

• NBC-TV •

— NIELSEN RATING — 22.4 —

WALTER WINCHELL
"The big time: Vivian Blaine's song styles on 'Those Two,' the NBC teevy show . . ."

TV DIGEST
"The beautiful Vivian Blaine has a chance to prove her ability as an actress as well as singing star on 'Those Two'."

JOHN CROSBY
"Miss Blaine, a really gifted girl . . ."

JACK GOULD
"The whole show could be just Miss Blaine singing . . ."

JACK O'BRIAN
". . . to those we praise . . . Vivian Blaine."

Thank you BENTON & BOWLES and PROCTER AND GAMBLE

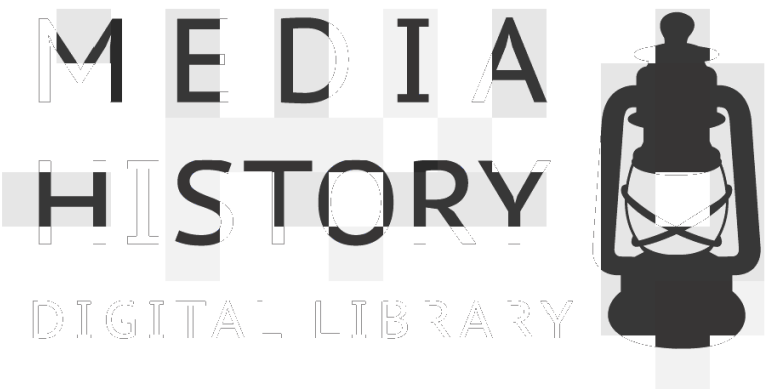
Public Relations
BRENON and MORGAN ASSOCIATES

Direction
WILLIAM MORRIS AGENCY

Personal Manager
MANNY G. FRANK

Scanned from microfilm from the collections of
The Library of Congress
National Audio Conservation Center

Coordinated and sponsored by



A search of the records of the United States Copyright Office
has determined that this work is in the public domain.